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MOTION PICTURE HERALD

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TRUST SUITS and TRADE PRACTICES

U. S. eyes six circuit "monopoly" centers.
Answers majors' propaganda, says Allied.
Murphy to press anti-trust enforcement.
Laws aid enterprise, says Thurman Arnold.
New York consent decree called unlikely.
Allied to canvass owners on trade program.

PRODUCT

Monogram announces 46 features for 1940.
Columbia and UA open their conventions.
MGM expands program for new season.

INTERNATIONAL

Short wave radio "war" for Latin-America.
GB invades U. S. field with television.
England in three-way fight over Quota.

VOL. 135, NO. 5 MAY 6, 1939

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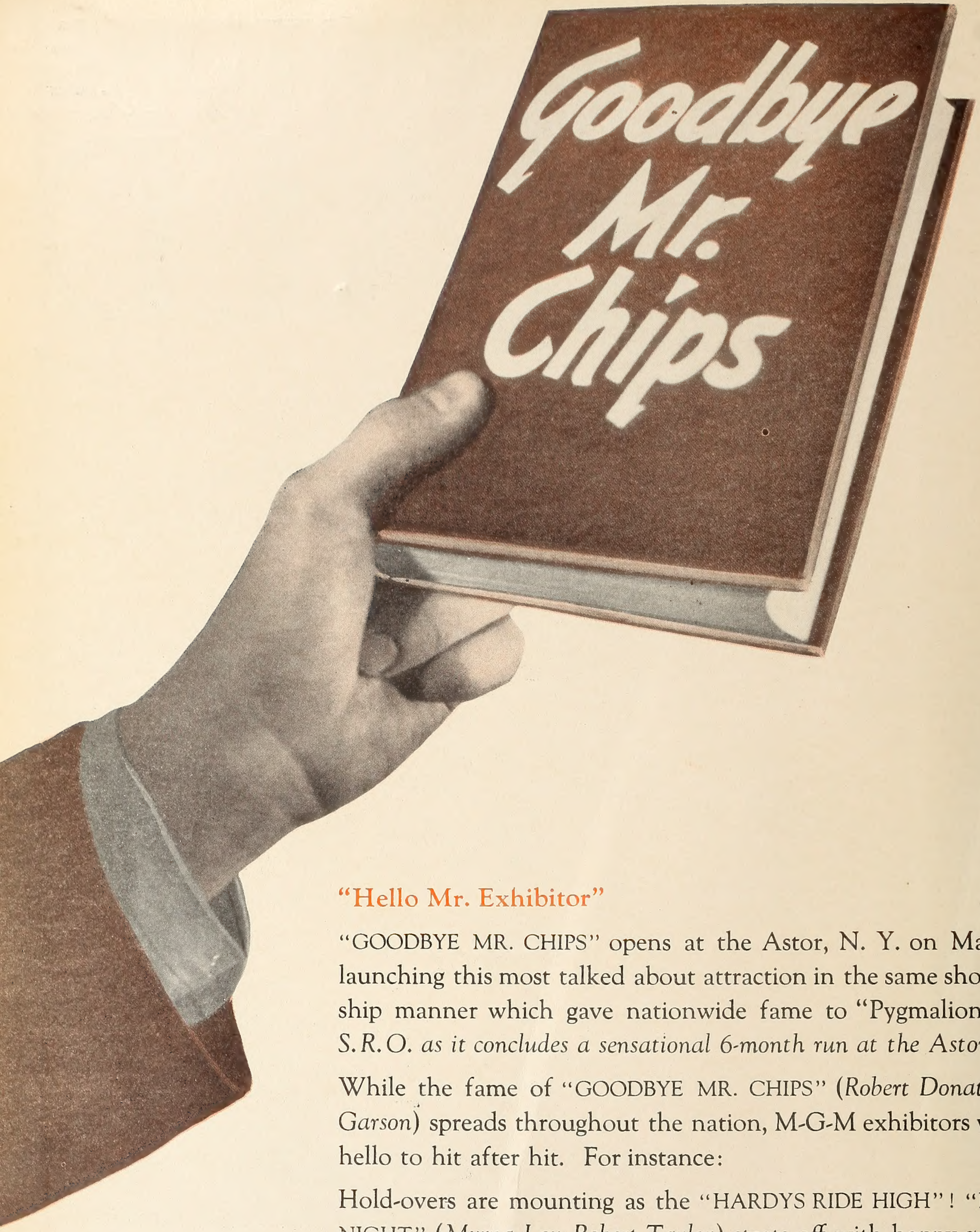

"Hello Mr. Exhibitor"

"GOODBYE MR. CHIPS" opens at the Astor, N. Y. on May 16th launching this most talked about attraction in the same showmanship manner which gave nationwide fame to "Pygmalion" (*still S.R.O. as it concludes a sensational 6-month run at the Astor.*)

While the fame of "GOODBYE MR. CHIPS" (*Robert Donat, Greer Garson*) spreads throughout the nation, M-G-M exhibitors will say hello to hit after hit. For instance:

Hold-overs are mounting as the "HARDYS RIDE HIGH"! "LUCKY NIGHT" (*Myrna Loy, Robert Taylor*) starts off with happy-go-lucky crowds everywhere. "IT'S A WONDERFUL WORLD" (*Claudette Colbert, James Stewart*) rolled preview audience in the aisles. It's socko at the b. o. "CALLING DR. KILDARE" (*Lew Ayres, Lionel Barrymore*) thrills opening engagements and establishes Dr. Kildare as another Hardy series. And that's just a few in coming weeks!

Goodbye Mr. Exhibitor, you're in the chips as usual with Mr. Leo.

SO MAJESTIC THE STORY

SO STIRRING THE PORTRAYALS

SO MIGHTY THE MOTION PICTURE

So great the good it reflects upon the entire industry that we of Warner Bros. are gratified beyond measure to be its producers

PAUL MUNI and BETT

Applause... as never before

EVERY INCH A GREAT MOTION PICTURE. It would be memorable for its pictorial splendor alone; for its unerring revitalizing of the past or for its eloquent relating of romance and high tragedy. Never have I seen vivid portrayals so brilliantly balanced in a film. Rarely have I seen so magical a blend of consummate direction, production and photography. To my mind it is a screen masterpiece, as challenging as it is entertaining—a compound of rare courage and artistry.

—HOWARD BARNES *in the N Y Herald-Tribune*

* * * *

EVERYONE SHOULD SEE 'JUAREZ'. A thrilling and exciting picture. 'Juarez' is as intelligent in attitude as it is rousing in melodrama. It brought a new viewpoint to the Broadway screen, and delivered a graceful bow in the direction of movie fans by addressing them as adults rather than nincompoops. It delivers a saucy and timely blow to European political philosophy and it rings with a resounding propaganda for solid democracy. Warner Bros. have a noble honor role of great pictures which combine drama with a social message. Among them were 'I'm a Fugitive', 'Zola,' 'The Story of Louis Pasteur.' 'Juarez' is greater than these.

—BLAND JOHANESON *in the N. Y. Daily Mirror*

WARNER BROS. DESERVE AN AMERICAN PUBLIC VOTE OF THANKS. The picture is probably the bravest undertaking in the history of Hollywood. For once a motion picture speaks out for the down-trodden, for the poor, and for the democracy which is their hope. 'Juarez' brought the best resources of the Warner studios to work. When Muni first turns to face the camera an audience cannot fail to applaud. In a year there will be ten or fifteen pictures produced which have perfection of detail, but only one 'Juarez'!

—ARCHER WINSTEN *in the N Y Post*

* * * *

AMONG THE BEST THAT HAS BEEN PRODUCED!

—JOHN C FLINN *in Variety*

Now a complete sellout at Two Dollars top after the most auspicious First Night in Broadway's long history

Another distinguished attraction in a year memorable for the outstanding offerings and the Fair Policy of

WARNER BROS.

E DAVIS in "JUAREZ"

A production so momentous that it required six Academy Award winners and a cast of 1186 supporting players, headed by

BRIAN AHERNE

CLAUDE RAINS • JOHN GARFIELD • DONALD CRISP

Joseph Calleia • Gale Sondergaard • Gilbert Roland • Henry O'Neill

Directed by WILLIAM DIETERLE

Screen Play by John Huston, Aeneas MacKenzie and Wolfgang Reinhardt • Based on a Play by Franz Werfel and the Novel, "The Phantom Crown" by Bertita Harding • Music by Erich Wolfgang Korngold

JACK L. WARNER
In Charge of Production

HAL B. WALLIS
Executive Producer

HENRY W. BLANKE
Associate Producer

A GOLDEN STREAM OF PROFITS WILL FLOW! A picture that represents the day's screen rt at its finest, that is to the fore among 1939 Ten Best" contenders, that is a many-fold candilate for Academy "Oscars", that will enthuse shownen to sell and *sell* and SELL, that will clean-up t box offices here, there and everywhere—in hort, here is a genuine MOVING PICTURE!

—CHESTER B. BAHN *in Film Daily*

★ ★ ★ ★

JUAREZ' IS A MILESTONE IN THE CINEMA. —WM BOEHNEL *in the N. Y World-Telegram*

★ ★ ★ ★

THIS PICTURE MUST RANK AMONG HE FINER THINGS OF THE SCREEN!

—CHARLES S. AARONSON *in M. P Daily*

ARK VICTORY
ONFESSIONS OF A NAZI SPY
IE OKLAHOMA KID
'S, MY DARLING DAUGHTER
IE MAN WHO DARED
IE KID FROM KOKOMO
IEY MADE ME A CRIMINAL
VIL'S ISLAND
NGELS WITH DIRTY FACES
ACKWELL'S ISLAND
UR DAUGHTERS
JUAREZ
DODGE CITY
WINGS OF THE NAVY
NAUGHTY BUT NICE
DAWN PATROL
A FAMILY AFFAIR
HELL'S KITCHEN
EACH DAWN I DIE
BROTHER RAT
THE DEVIL ON WHEELS
THE SISTERS

IDEOLOGICALLY THE NEW WARNER FILM IS FAULTLESS. What it has to say has been expressed logically and eloquently. In the contest between dictator and democrat the Warners have owned their uncompromising allegiance to the latter. A distinguished, memorable and socially valuable film.—FRANK S. NUGENT *in the N. Y Times*

★ ★ ★ ★

MOST DISTINGUISHED PRODUCTION OF THE YEAR. Democracy really plays the leading role. The three principal players are superb. Muni, in a remarkable make-up, gives an indelible impression. Dieterle's direction is masterly.

—KATE CAMERON *in the N. Y Daily News*

★ ★ ★ ★

ONE OF HISTORY'S GREATEST tragedies and probably its most poignant romance. The production is one of splendor. Moments of beauty are enough to make it worth the attention of any one. An entertaining film as well as a beautiful production. —EILEEN CREELMAN *in the N. Y. Sun*

★ ★ ★ ★

EXCELLENTLY MADE, the picture takes its place as distinguished and literate drama. It has been fashioned into a thoughtful document, one whose implications are as significant today as they were then. —ROSE PELSWICK *in the N. Y. Journal and American*

New . . . different . . . exciting

LINDA DARNELL

Remember her name! 20th Century-Fox has important plans for this refreshing young beauty of rare talent . . . beginning with the leading role in Elsa Maxwell's **HOTEL FOR WOMEN.**

MOTION PICTURE HERALD

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MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 5

May 6, 1939

THE SPEED-UP

INTER-ACTION between the media of expression grows with increasing rapidity, increasing complexity. When the motion picture arrived it was upon a world where the arts had been static in their structure for centuries. Since the invention of the printing press there had been no new way of saying things. Also the arts and industry were far apart.

The motion picture exerted, and continues to exert, important influence on the stage, the printed word and even the very processes of public thought. Motion pictures achieved circulations to audiences to be counted in the millions where publications in type could number only thousands.

Now radio has risen as a conveyor of both entertainment and information simultaneously serving the millions. When the big news stirs the world radio is, today, the dominant medium of news distribution. Even the fast daily press is reduced to functions of confirmation and comment, for many readers. Makers of news tend to go on the air and direct to the people without the intervention of reporters and editors. Television is striving mightily to do as much for their living images, too.

These arts and media of arts are also industries, coalitions in which art and industry react upon each other. They get all of their authority and success by serving the majority with what it wants, or some approximation thereof.

The one over-all characteristic of the development, which has been under way ever since technology and art met on the screen, is the service of larger audiences in less time. It is the speed-up.

This speed-up is to be found variously in all consumer services, both in merchandising methods and transport.

THE once much discussed and projected processes of decentralization are not manifest. In truth we are being webbed more and more closely together. The trend is toward larger units, broader routines.

There is something more than symbolism in the fact that a single master clock, ruled by star time, controls the cycle pulse of all the dynamos in the public utility powerhouses of the East, and incidentally ruling even the synchronized motors in your projection room.

There is apparent relation to this general process in some of the aspects of today's motion picture merchandising. There's a speed-up process now calculated to sell the more important productions simultaneously to all the consumers. It finds expression in large use of national publications and as a spectacular detail what might be called the "locus preview."

THE tendency of this all-over method of advertising is to reduce the function of local theatre copy to directory purposes, a telling of where to buy rather than what to buy.

Probably the most serious weakness of the national media coverage is that its message to buy can not be accurately timed with the local availability of the product, so the buying impulse is open to invasion by other and intervening appeals.

The new school of previewing at the geographical point of story origin, as with "The Buccaneer," "Union Pacific," "Dodge City," "Young Mr. Lincoln," is a device for making the picture a national story, extending to the publicity the same scope and simultaneousness as pertains to the advertising

Just incidentally the process also tends to bring Hollywood another step nearer dominance. Showmanship comes over the mountains to perform in feats of promotion for the populace, and that is Distribution's territory.

△ △ △

SILVER

BECAUSE this photographic industry is entirely dependent upon the reaction of silver salts to impinging rays of light, some aspects of the state of that metal are of interest.

There is too much silver in the world for the health of its status in politics, finance and industry. It is being made the subject of vast study, expensive manipulation and a lot of argument.

As long ago as June 30 last it was calculated by the Chemical Bank and Trust Company of New York that the United States Treasury held approximately one-seventh of all the silver the world had produced since Columbus discovered the West Indies. The silver is of no use to the government and could not be sold without causing a collapse of world prices. Buying still goes on under the silver purchase act, chiefly to the benefit of the Mexico which expropriates American property.

In industry there's research to see if silver plating cannot be made available to improve cans for tomatoes.

Meanwhile, if the world should last that long, we might use it up for sensitizing film.

△ △ △

WE got a sudden warming flush of community spirit the other day with the reading of a piece in the local papers about how New York's police commissioner called in his men and instructed them to be friendly, cordial and indulgent toward the out-of-town visitors of the World's Fair period. In point of fact, the typical character of the New York policeman is such as to make instructions of the kind hardly necessary. But it is nice to have it official. It is an expression akin to Commercial club greetings in lesser towns where the boosters burgeon. Any day now we expect to see a sign over Grand Central saying: "Watch New York Grow."

△ △ △

EXPLOITATION brings some strange objects to the editor's desk, monkey wrenches and perfumes, orchids and hand-painted turtles, baby alligators and gold-plated railroad spikes. That accounts for a certain exotic touch in our niche in the Silvermine Valley up in Connecticut. There's a black oak there with two cocoanuts on it. One came to remind us of Bobby Breen in "Hawaii Calls," and the other was in behalf of the South Sea suggestions in "Waikiki Wedding." They are both bird houses now, occupied respectively by pairs of wrens and bluebirds. It's the Hollywood touch.

—*Terry Ramsaye*

PN 1993

This Week

Going to Court

The Federal Department of Justice threat to file a minimum of ten anti-trust suits in equity in various sections of the country to break up what it claims are monopolistic practices by large independent circuits, implemented by the filing last Friday in Oklahoma of the first of the actions, was explained in detail this week by Thurman Arnold, assistant attorney general. It was expected that additional suits would be filed rapidly and that the next would be on the Pacific coast where Department of Justice agents have been investigating for two years. Announcement of the new policy, also, tended to eliminate speculation on the possible settlement of the present New York action by consent decree.

The new campaign is outlined on page 15.

Buying Pool

A mass meeting of Oklahoma independent exhibitors to form a buying pool for product to meet the buying power of the large circuits, will be held Tuesday in Oklahoma City at the municipal auditorium. George Sumner is "liaison man" for the group.

Despite the filing of a suit last week by the federal government against Griffith Amusement Company in Oklahoma City federal court, the independent exhibitors interested in the pool are going ahead with their plans. Organization of the pool is said to be attributed to circuit "aggressions" in the territory.

Every independent exhibitor in the state has been invited.

Foreign Increase

RKO Radio's foreign business has increased 40 per cent since January, Phil Reisman, foreign sales manager, said in New York this week after returning from a routine inspection tour of Europe. Mr. Reisman, however, was pessimistic of future conditions because of the huge expenditures for armaments in all European countries which, he said, must be paid eventually. He expects additional monetary restrictions on American companies operating in Europe.

Mr. Reisman said the company's operations in Spain were in statu quo at the moment but that a representative of the company, possibly Reginald Armour, would shortly look over the situation there. The company operated in Spain throughout the Spanish War and its immediate concern now is to determine under what conditions it can continue with General Francisco Franco's regime.

He said that RKO's business in China is experiencing considerable improvement, which he felt was due partly to the concentration of troops in the cities.

June Convention

Exhibitor opinion in bulk on the trade practice proposals put forward by distributors will be the primary object of the Allied States Association annual convention which will meet in Minneapolis on June 13. To this end leaders of the exhibitor organization have invited representatives of every exhibitor group, affiliated or unaffiliated, as well as distribution executives to attend. Lawyers for the distributors, meanwhile, are working on the trade practice program.

The program is on page 24.

Nova Scotia Bill

The situation in connection with passage by the Novia Scotia Legislature of the bill providing for control of film exchanges through a license system was discussed this week by Colonel John Cooper, president of the Motion Picture Distributors of Canada, and Federal Government authorities in Ottawa.

One provision of the act, which is to amend the Theatres, Cinematographs and Amusements Acts, is that it is not to come into force until "such day as the Governor in Council orders and proclaims by proclamation." Accordingly, the film distributors are continuing their fight against the legislative proposals.

MOTION PICTURE HERALD

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Fair Competition

What New York exhibitors feared, has happened: a falling off of business, especially in neighborhood theatres, following the opening of the New York World's Fair, on Sunday. The lessons learned from the Chicago and San Francisco Fairs, the latter still on, cause some optimism, however. The lull is expected to last about two months, after which business in neighborhood houses should approximate normal. The center-of-town theatres in Chicago benefited all through that city's Fair.

Loew's, Cocalis and the Brandt circuits in New York reported business off following the Fair's opening. Century Circuit reported business fair, while RKO had no complaints.

Broadway legitimate business, too, have not apparently been helped by the Fair, with three shows closing this weekend.

Advertising Outlay

More than $1,500,000,000 was spent in the United States for general advertising in 1938, while from $10,000,000,000 to $12,000,000,000 was spent for personal salesmanship, L. D. H. Weld, director of research for McCann-Erickson, advertising agency, told the United States Chamber of Commerce in Washington Tuesday. If it had not been for advertising, Mr. Weld said, "many more billions would have had to be spent on personal salesmanship to accomplish the same results in general business distribution."

He estimated that the sum spent for advertising in 1938 was about 4.2 per cent of total retail sales and 2.4 per cent of the national income.

The total generally accepted as the annual advertising expenditure by the entire motion picture business is $100,000,000, including accessories.

British Tax Certain

Explaining the provisions in the new British budget for additional taxes on the film industry, particularly the American section, Sir John Simon, chancellor of the exchequer, on Tuesday indicated that the levies as stipulated in the draft read in the House of Commons last week stood little chance of alteration. The Chancellor, answering questions brought up in the House, said his proposal was sound in principle but that adjustments might be necessary. He pointed out that total box office receipts in Great Britain are between $225,000,000 and $250,000,000 yearly and said he did not think that the $3,000,000 to be produced by the excise duty proposed would produce a "revolution." He agreed that some modification in the proposed customs duty possibly is needed, probably on foreign films for specialized showings. The budget draft proposed increased taxes on imported blank stock and prints and on films produced in England.

Television Bows

Television in America, about three years behind television in England, in advent if not in technique, made its public bow Sunday at the opening of the New York World's Fair over the telecasting system of the National Broadcasting Company; and even as it did so, a British business man and a staff of British engineers demonstrated in a small room in the Times Square district, the reception of the Fair telecast on a British set, the Baird. The business man was Ian Cremieu-Javal, commercial director of Baird Television, of England, who had arrived in New York Friday, and had set up apparatus in the Gaumont British offices in New York. He hopes to have Baird theatre television (large screen) in several Broadway district theatres, soon.

Captain George Wald, army officer and president of the Wald Radio and Television Laboratories, on Wednesday before the television committee of the Federal Communications Commission, suggested a delay in the formation of regular television standards because, he said, of two major obstacles in present systems: the horizontal limitations, which do not permit service to all communities, and hazards, especially in the home, of high voltage use.

$14,200,721

Total net profits of $14,200,721 were reported this week by film companies. Loew's listed $7,268,847 for 28 weeks; Paramount, $4,105,675, for 52 weeks; Twentieth Century-Fox, $1,224,250, for 13 weeks; RKO, $18,604, for 52 weeks, and General Theatres Equipment, $145,544, for 13 weeks.

The detailed statements, and other motion picture financial news of the week—including an SEC report on film stock tradings, appear on page 27.

Triple Fire

The Kinematograph Renters Society, representative of American producers in England, is opposed to higher quotas and fears that U. S. interests are being saddled with the responsibility of establishing a new British production industry under the Films Act. The Association of Cine Technicians wants a higher quota but looks approvingly or at least tolerantly on the KRS suggestion of establishment of a films bank or finance corporation. Joining the two groups in attacking the Films Act, Simon Rowson, statistician, points to a decline of 20 per cent in the value of production in the past year, though he hastens to add that there was an "unmistakable improvement in quality."

Aubrey Flanagan's article is on page 53.

Labor Impasse

The Screen Writers' Guild, after rejecting producer proposals, has directed its bargaining committee to have National Labor Relations Board hearings reconvened; the Screen Actors' Guild has served an injunction on its Class B officers preventing them from acting to rectify an alleged illegal election of new Class B members, and a mistrial has been declared in the counter suits between the International Alliance of Theatrical and Stage Employees and Studio Technicians Local 37.

Accounts of these and other labor events are on page 30.

30 from Monogram

Sixth of the eleven large distributors to hold annual sales conventions, Monogram Pictures, in Chicago, this week, announced 30 features, 16 westerns and eight western reissues for 1939-'40, four more pictures than this year.

The titles and talent assignments made to date, with details of the convention, appear on page 46.

Taxes and Legislation

Legislative moves affecting the industry were few and varied this week. Outstanding were new taxation measures in Florida, New York, Wisconsin and Missouri. The showing of Sunday films received attention in New York, Pennsylvania, Virginia, Maine and Massachusetts.

An account of the week's legislative moves is on page 50.

FOR READY REFERENCE

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Mechanical Songs

The lengthy negotiations between songwriters and song publishers will be ended on June 1st when the Song Writers' Protective Association, representing more than 600 popular songwriters, will take over all mechanical rights to their tunes. This right, which has been a bone of contention between the publishers and composers, will give the songwriters complete control over all recordings, transcriptions and synchronizations of their compositions, amounting to a revenue of more than $1,000,000 annually, according to the SPA.

All contracts entered into after June 1st between songwriters and publishers will be subject to this assignment, which will be in force for two years. It is likely, as a result of this assignment, that the music publishers will endeavor to negotiate a new standard minimum contract with the songwriters, says the SPA.

The SPA likewise expects to have issued by May 15th a circular reprinting three or four representative contracts now being used by several of the large music publishing firms, which the songwriters deem unfair.

The annual meeting of the SPA is expected to take place in New York in early June.

Three Conventions

With the opening of sales conventions on Monday by Columbia in Atlantic City and United Artists in Hollywood, the total meetings for discussion of 1939-40 product and plans will be brought to eight. Monogram delegates were meeting this week in Chicago. RKO and Paramount have announced plans for sessions in June.

The meetings are programmed in advance on page 44.

Eyes South

Concentrated attention to the South American countries, their possibilities as markets for United States products and their status in the "good neighbor" axis, has resulted in emphasis on a study of methods of communication, principally motion pictures and radio. In the field of radio proposals were revived this week in Washington for the establishment of a Government operated short wave station to broadcast American news and programs to South American peoples. Private broadcasting companies, meanwhile, have been doing excellent work in broadcasting a stream of programs more than sufficient to counteract the radio efforts of Germany, Italy and Japan to spread propaganda.

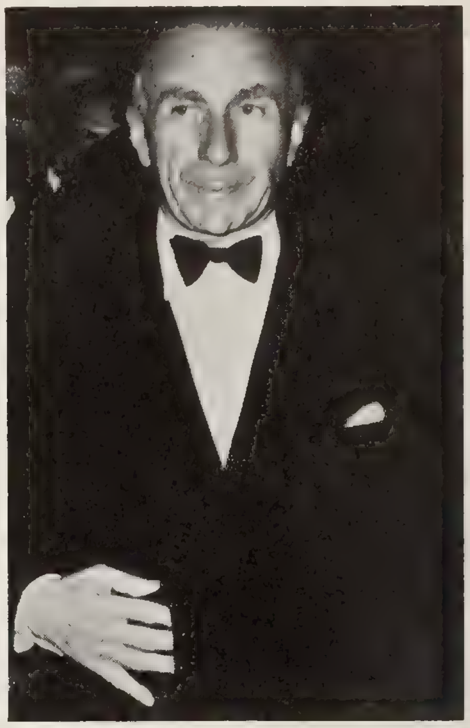
The Washington proposals and a detailed study of present program extent and content are on page 17.

This Week In Pictures

"YOUNG MR. LINCOLN," above, played by Henry Fonda in the film of that name which 20th Century-Fox will unveil May 30th at Springfield, Ill., next of the original setting premieres.

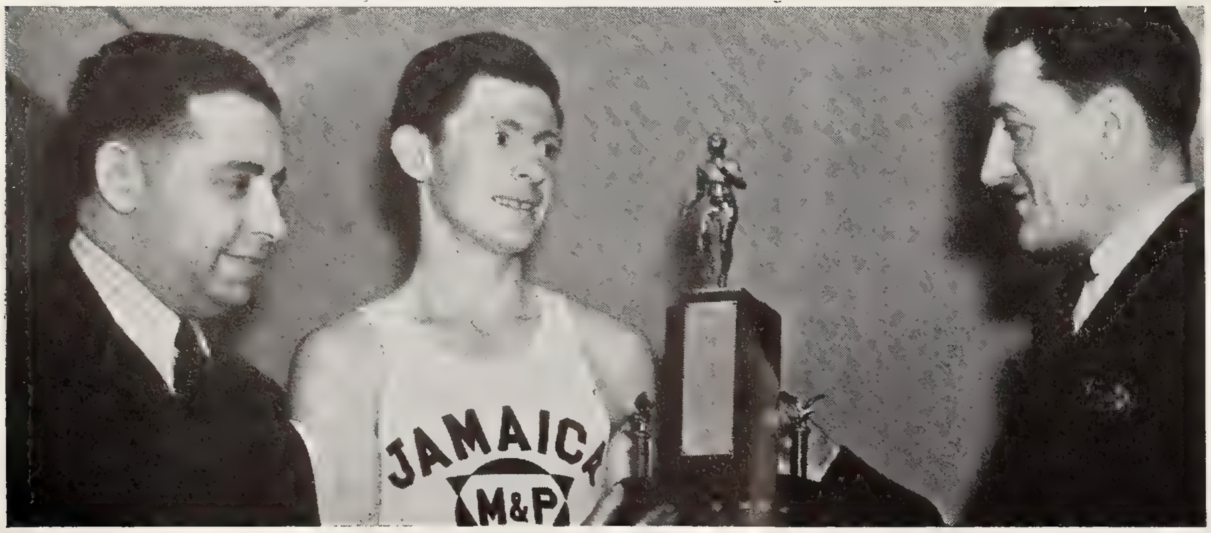
Radiophoto by Associated Press

LONDON PREMIERE by radio, courtesy of United Artists. Joseph P. Kennedy, ambassador to Great Britain, and James Roosevelt, vice-president for Goldwyn, see "Wuthering Heights."



SUCCESSIVE premieres of Warner pictures at the company's Beverly theatre in California are attended by Harry Warner, president, above right, at the first showing of "Confessions of a Nazi Spy," and by Hal B. Wallis, executive in charge of productions, above left, and his wife, Louise Fazenda, at the opening of "Juarez."

SUCCESS story. Robin Wightman, left, new managerial assistant to Cecil Cupp, owner of the Royal and Co-Ed theatres in Arkadelphia, Ark., began his exhibition career four years ago as usher with the Arkansas Amusement Corporation in Little Rock. He became a house manager and last year was placed in charge of all personnel in the circuit's Little Rock theatres. He is 24 years old.



WINNER in a ten-mile marathon, Daniel Fox, left, employee of the Jamaica theatre in Jamaica Plain, Mass., is presented with a trophy by Senator Chester A. Dolan. Watching is Philip D. DePetro, manager of the theatre, a Mullins & Pinanski house.

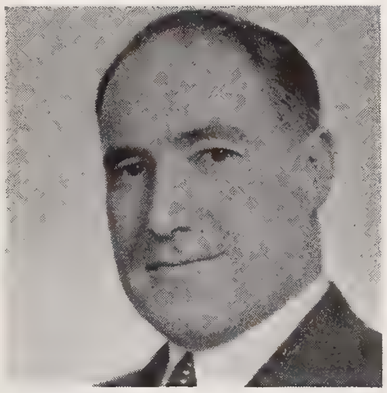
TELEVISION arrives from Britain. Arthur A. Lee, vice-president of Gaumont British Picture Corporation of America, greets Ian C. Javal, right, director of Baird Television, Ltd., just after his arrival with theatre television equipment for demonstration in New York.

By Cosmo-Sileo

WOUNDED in the war in China, Kaneyoshi Murai, a salesman for RKO before he was drafted by the military, is visited by Robert Spierman, RKO Radio general manager, in the Osaka army hospital. Left to right, S. Sakamoto, Osaka RKO manager; Mr. Murai, Mr. Spierman and an Asahi reporter.

By staff photographer

EXHIBIT prepared by the Bell System for the New York World's Fair is discussed, above, by P. L. Thompson, director of public relations for Western Electric, and Dan Collins, treasurer of Electrical Research Products, Inc., at an inspection by telephone officers and newspaper men. Much of the apparatus on view and demonstrated was developed during research on motion picture sound mechanism and technique. (See page 54.)



FRANK E. MULLEN, above, new advertising and publicity vice-president for Radio Corporation of America.

FRANK HILL, below, is marking his 20th year as secretary of the British Kinematograph Renters' Society.

By Jimmy Sileo

By Cosmo-Sileo

FORERUNNERS of the throngs of out of town visitors that Times Square theatre operators hope to see this summer, students of the Demonstration High School of West Virginia University gaze at the Radio City sky-line as pointed out by a Music Hall usher under the marquee of that Rockefeller house.

RETURNED from a six months survey of the South and Central American markets, Charles Roberts, right, supervisor of the South American division for Columbia, confers with home office executives on plans for the new season.

Variety Fun

A BANQUET attended by 800 members and guests concluded the fifth annual convention of the Variety Clubs of America last weekend at the Book Cadillac Hotel in Detroit, a celebration which fully lived up to the carnival spirit perpetuated in the clubs' establishment. Business sessions of the convention ended before the banquet with the announcement that the 20 branches of club had spent $250,000 for charitable purposes last year, the election of officers, and the choice of Dallas, Texas, for the convention next year.

The new officers, pictured at lower left on the opposite page, are John H. Harris of Pittsburgh, reelected president for the fifth time; Duke Clark, Cleveland, first assistant chief barker; John J. Maloney, Pittsburgh, second assistant chief barker; Frank Drew, Cleveland, national property manager, and James Balmer, Pittsburgh, national dough guy.

FROM PITTSBURGH, above, Joe Hiller, L. A. Katz, C. J. Latta, J. Elmer Ecker, Harry G. Feldman, Harry Feinstein, M. S. England, Victor Rogamont, D. D. Leff, C. C. Kellenberg, Harry Seed, Jules Lapidus, Jack Soltz, Brian McDonald.

ON THE DAIS, at left, Norman Frescott, John E. Flynn, and John H. Harris.

SPEAKERS' table, below, Ned Depinet, Neil Agnew, Malcolm W. Bingay, and John B. Kennedy.

NATIONAL delegates included, below, Edward Shafton, Everett Bennett, and M. A. Lightman.

THE DALLAS group traveled farthest. In the picture below they are R. J. O'Donnell, Max Heine, J. O. Cherry, Elmer Zrenner, F. O. Starz, Duke Evans, Buddy Harris, Jack Underwood, Bert King, B. C. Gibson, E. J. Solon, Bob Jones, George O'Roarke, Meyer Rachofsky, Horace Falls, Wallace Walthall, Paul Short, Brownie Akers.

CHIEF BARKERS of individual tents. Standing: Allan S. Moritz, J. Louis Rome, Richard Biechele, R. J. O'Donnell, Ed Shafton, M. A. Lightman, Marc Wolf, C. L. Trampe. Seated: Everett Bennett, William K. Jenkins, John Walsh, Jack Lavene, Nat Wolf, William Carlson.

In Detroit

BUFFALO delegates, right, are D. A. Basil, E. J. Balser, Jack Lavene, Robert Murphy, and Art Robinson.

BETWEEN speeches, below, Harry F. Kelly, Michigan secretary of state; William F. Rodgers, A-Mike Vogel, *Motion Picture Herald;* Edward Kuykendall, and Jules Levy.

FROM CINCINNATI, above, Allan S. Moritz, J. J. Oulahan, and Art Frudenfeld.

NEWLY ELECTED national officers, posed in a group, below, just before the banquet. Standing, Frank Drew, James Balmer. Seated: Duke Clark, John H. Harris, reelected president for his fifth consecutive term, and James J. Maloney.

AMONG the guests, below, are Herman Robbins, George Dembow and Dave Palfreyman.

WITH the Minneapolis contingent, below, Al Steffes, left, and Rich Johnson, Ray Heller, Sid Volk, Bill Volk, Benjamin Berger, J. A. Granston, Bennie Friedman, A. A. Kaplan.

INDIANAPOLIS group around the table but not left to right: Edwin Booth, John Allen, Fred Wehrenberg, Carl Niesse, Frank Carney, Senator Charles P. Murphy, Clarence Kaiman.

UNION PACIFIC

TIME marched backward in Omaha last week to the early days of 1869, the date of the completion of the Union Pacific transcontinental railroad. Taking its cue from that event the celebration was called "Golden Spike Days," a four-day fete culminating in the premiere in three Omaha theatres of Paramount's "Union Pacific."

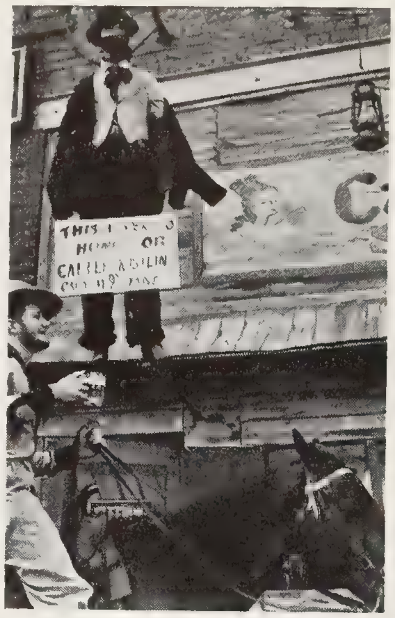
According to press reports, 250,000 out-of-town visitors took part. The fronts of Main Street stores were remodeled to represent the town in its infancy, and something like 10,000 citizens garbed themselves in the costumes of those early days, with swallow tail coats, top hats, leather boots and whiskers that waved in the breezes like the wheat fields of Oklahoma. Ox teams pulling covered wagons were in evidence along the principal streets, and the Sioux and other tribes of Indians pitched their tepees on the court house lawn.

—*J. C. JENKINS.*

BELOW: Cecil B. DeMille, left, producer-director of the film, and Barbara Stanwyck, right, its star, being greeted by Mayor Daniel Butler of Omaha.

THOMAS KILPATRICK & CO.

Wide World



International News

Acme

THE CITIZENRY of Omaha entered with spirit into the celebration, transforming the city into a replica of the town of the 1860's. Above are a cowboy, nonchalant beneath a hanged rustler, and a stagecoach driver arguing with the fittingly costumed constable. At right a citizen rides his horse into the Calamity Jane saloon, and below are one of the false store fronts on Main Street and part of the Burnt Thigh tribe of Sioux Indians.

STAPLE AND FANCY
GROCERIES
HINKY-DINKY
GOODS
STEAMBOA
WHERE IN TI
TOBACCO

Wide World

Wide World

U. S. EYES 6 CENTERS FOR CIRCUIT 'MONOPOLY' SUITS

Washington Hears California, Wisconsin, Minnesota, New England, New York and Detroit Are Under Scrutiny

by FRANCIS L. BURT

in Washington

The Pacific Coast, Wisconsin and Minnesota, the Detroit territory, New York and New England are said in Washington to be now under the close scrutiny of the Department of Justice in connection with the Department's publicly announced intention of filing a long series of local anti-trust suits to break up circuits claimed to be operating monopolistically.

Enunciating a policy that disintegration of the major film companies, as sought in the pending New York trust suit, must be accompanied by dissolution of theatre circuits which control the situation in their respective areas, whether or not affiliated with producers, in order that, when exhibition is divorced from distribution, the producers may have a "competitive market of truly independent theatres," the Department of Justice last Friday brought the first of the series of suits under which all big units in the industry will be broken down.

First Suit in Oklahoma

Filing of the suit in Oklahoma district court was the first step of Thurman Arnold, U. S. assistant attorney general, to carry out his plan to widen the antitrust campaign against the picture industry, which he announced last month would involve at least ten suits.

It is anticipated in Washington that the Government will file additional cases rapidly, probably bringing its next on the Pacific Coast where for some two years agents have been investigating the Southern California situation. Within the past few weeks, that investigation has been completed and reports are now under study by Department officials, who may base a suit on allegations of violation of the old Fox-West Coast consent decree.

With Wisconsin, Minnesota, Detroit, New York and New England also said to be under scrutiny of the Justice Department, Mr. Arnold charges "there are many chains of theatres in the United States whose situation is similar." The first proceeding was brought in Oklahoma, he explained, simply because the investigation there happened to be completed first.

Ask Circuits Be Dissolved

The Oklahoma suit, involving the Griffith, Consolidated and Westex unaffiliated Circuits operating 158 theatres in Oklahoma, Texas and New Mexico, also naming all of the major producing companies, will set the pattern for the subsequent "local" cases. Pending for a long time in Oklahoma is the independent Momand civil action for $4,500,000 damages against the same defendants.

The Department asks that the four circuits be dissolved and their properties re-arranged under separate and independent corporations in such a manner as to create competitive conditions and prevent further violations of the Sherman Act; seeks injunctive relief directing that the practices which resulted in the alleged monopoly control and its oppressive exercise be enjoined; seeks an injunction restraining the chains from jointly and collectively negotiating contracts with the major distributors for the licensing of features; seeks to enjoin the producers from seeking to license pictures except on a local, competitive basis, and asks an injunction against the acquisition of additional theatres or financial interests therein by the chains.

In a formal statement explaining the reasons which actuated the Department and the purposes of its action, Mr. Arnold declared "this suit is an essential complement to the pending equity suit in New York against the major motion picture producers and distributors.

"That proceeding seeks among other things to divest the major producing companies of ownership and control of the motion picture theatres which exhibit their products," he said.

"The principal grounds on which that action is based are the following: (1) Independently owned theatres are being driven out of business; (2) the construction and operation of new theatres is handicapped because any new enterprise is subject to the arbitrary control of a present existing monopoly; (3) new or independent enterprise in the production of pictures is handicapped in the same way because the existing combination substantially control the most important theatre outlets on a nation-wide scale; (4) independently owned theatres are so narrowly limited in the choice of films that they cannot by competition and experimentation suit the particular tastes of their communities.

"These objectives cannot be attained so long as there exist chains of theatres exercising monopoly power in various sections of the country, even if the affiliation beteen such chains and the major companies is broken," the anti-

(Continued on following page)

Allied Says U. S. Will Dissolve Both Independent and Major "Monopolies"

The Government's new Oklahoma trust suit, second in importance only to the New York suit, "furnishes an effective answer to the propaganda being fed the exhibitors by the 'Big Eight' and its thinly disguised agents to the effect that theatre divorcement and enactment of the Neely bill will expose independent exhibitors to the ruthless competition of allegedly independent chains such as Griffith, Schine, Blank, Brandt, and so on," it was declared last Friday by Abram F. Myers, counsel for Allied, in reviewing the Department of Justice petition at Washington.

"That answer is: Monopolistic practices will not be tolerated by the United States Government whether practiced by the 'Big Eight,' so-called independent chains, co-operative buying combines, or other interests. There are many who should note well this attitude on the part of the Government."

It was pointed out by Mr. Myers that many of the reforms sought by the Government in its suit have long been advocated by Allied, including the right to buy and, he said, at least the full number of ten suits which the department has intimated it would bring will be necessary to "reach all local monopolies and abuses of power not included in the main proceeding now pending in New York."

"Many observers are convinced that the job will not be completed until there has been a thorough airing of the manifold activities of the Hays Association," he continued. "Chief points of interest are efforts of that association to control public and exhibitor opinion by widespread propaganda, and its lobbying activities. Astonishment has been expressed at the testimony at the Neely bill hearings concerning the elaborate plans for carrying the association's propaganda into the churches, the schools and the homes. It is possible that a movement for a thoroughgoing investigation of the MPPDA will be launched next fall."

Allied, Mr. Myers said, "has been hoping that those in ultimate authority in the 'Big Eight' would see the need of voluntarily abandoning the monopolistic practices which are the targets of so many suits by the Government and by injured exhibitors and which are under the fire of so many religious, educational and welfare organizations," but thus far no satisfactory agreement has been developed.

Mr. Myers saw as significant in the new Oklahoma suit the Government's intention of insuring that the combination, once broken, is not reestablished, citing the Government's petition for the court's retention of jurisdiction to pass on future theatre acquisitions by the Griffith circuit and the other circuit defendants.

In questioning the "exclusive privileges" accorded the circuits over independent rivals, Mr. Myers asked, "Are the independent chains able to command these special favors because of their massed buying power or have the 'Big Eight' built them up by special privileges with the idea of eventually taking them over?"

ECONOMIC COMMITTEE DELAYS PROBE

(Continued from preceding page)

trust division head continued. "If the major producers are deprived of control over local theatres, they must have for themselves a competitive market of truly independent theatres in which to distribute their product. They must not be at the mercy of local monopolies which control the market in particular areas. To leave the chain theatres in control of the market after divestiture by the major companies would be simply to substitute a number of local monopolies for the national monopoly which is now charged to exist. Such control would be equally disastrous to independent theatre owners. Local monopoly control may be quite as effective in stifling competition as national monopoly control and at the same time be more disorderly. It would also put the producers, who had divested themselves of their theatres, at the mercy of the local monopoly."

Attention on Product

The policy of the Department of Justice, Mr. Arnold declared, is to focus its actions upon the distribution of a product rather than on particular individuals, because there are usually a number of groups restraining trade at various stages in production or distribution from the raw materials to final sale and constructive enforcement of the antitrust laws must be aimed to free those channels of trade at every stage. "Many antitrust violations are the result of defensive combinations against aggressive tactics of others," he said. "The moving picture situation contains many examples of this type of combination. All must be taken up together to the end that independent theatres, independent producers and consumers may have the benefit of real competitive conditions in the industry."

Because of the fact that restoration of competitive conditions may require a re-arrangement of corporate structures and ownership which can only be done by civil decree, Mr. Arnold explained, the department decided upon an equity proceeding rather than a criminal prosecution. A further reason for instituting equity proceedings, he said, was announced last July, when the New York case was filed. At that time, the Department explained that in the course of its study of the film industry it had attempted, through the voluntary cooperation of the major producers, to adjust the difficulties of independent exhibitors and that, as a result, it was felt it would be inequitable to institute criminal proceedings.

Further clarifying the Department's general attitude towards "big business," and the trust laws, Mr. Arnold on Monday, in Washington, told the mid year meeting of the American Trade Association Executives that "the anti-trust division has no right to direct business as to what practices it must adopt," but "there is a pressing need of precedent to informing particular industries as to what practices they may do."

"The rule of reason, however, should apply to any rigid enforcement of the trust laws," observed Mr. Arnold, but later, the Department of Justice offices, in informal discussion, said that this need not necessarily apply to the film business.

The New York Phase

With the starting of the Department's "localized" anti-trust suit campaign against the and local circuits, New York observers this week saw little chance, if any, of a consent decree settling the pending New York suit, which, basically, seeks divorcement of the majors' circuit holdings, the breaking up of the Hollywood "talent pool," and the virtual establishment of new trade practices.

One obstacle to such an agreement, it was pointed out, is the fact that a consent decree might be followed by a flood of anti-trust suits by independent exhibitors against producers and distributors. In each instance, triple damages could be sought.

BILLBOARD "TRUST" INQUIRY STARTS

Investigation by the Department of Justice into allegedly unfair and monopolistic practices of large West Coast outdoor advertisers is under way, according to Assistant Attorney General Thurman S. Arnold. Theatres, of course, are large users of billboard space.

Suits could be encouraged by the fact that defendants, in entering into a consent decree, would agree to discontinue certain practices which might then be construed as violating anti-trust laws.

Most of the discussion of a possible consent decree has originated with the Government. Industry attorneys have stated emphatically that they would not discuss a consent decree which was conditioned upon either theatre divorcement or admission of violations of the anti-trust laws through business practices which have been in vogue in the industry.

Bills of particulars in response to demands by Columbia Pictures and United Artists Corporation and pursuant to decisions by Federal Judge Bondy, will probably not be filed until Judge Bondy rules on the application of the government, which was to be argued in New York on Friday, to dispense with the naming of witnesses under Item 8 of the demand.

The government wishes to avoid making similar new applications in reference to these bills of particulars.

Bill of Particulars Filed

In its bill of particulars filed last Thursday in answer to petitions of the six other majors, the Government, in a 33-page document, failed to describe one specific act on the part of the defendants in violation of the trust laws as cited in the original complaint, the Government admitting that it did not know these details.

In connection with its attack of the Hollywood "talent pool," the Government did, however, provide a list of some stars under joint contract. This was evidence, the bill stated, of a system of edging independent producers out of the services of the best talent.

Along general lines, the bill stated that Paramount, Loew's, RKO, Twentieth Century-Fox and Warners, divided the exhibition field and extended preference to each other in each other's territory. The Government also cited the "benefits" of "split weeks," beneficial contracts, and such, again, all mentioned in a general manner.

The majors, it is understood, have assigned their booking and accounting departments to making surveys in the field for evidence to be used in the trial of the new suit, to counteract Government evidence obtained in the field.

Investigation of charges of monopolistic conditions in the motion picture industry by the Temporary National Economic Committee may be held up until after a lower-court decision, at least, is reached in the Department of Justice suit in New York.

Announcement by Chairman O'Mahoney this week of the committee's plans for the remainder of the current session show that no consideration will be given motion pictures before the investigation recesses for the summer in July.

With no possibility of a film inquiry before next fall, it is seen in Washington as probable that the committee will hold up its study, which will cover, generally, the same points as are involved in the New York suit, until after the trial.

It is pointed out that if the New York court renders a decision giving the Government all it asks, there will be no need for the TNEC to go into the situation. If the Department of Justice loses its case entirely, or if it gets only part of what it seeks, the committee can go into the subject with a view to recommending legislation to bring about the reforms sought by the Government.

Hollywood Films For Latin-America

Warner Brothers feel it is not good business to distribute anything except their Hollywood product in Latin-America, and consequently will not make any Spanish language pictures, Karl MacDonald, supervisor for Latin-America, said this week in New York after a four months' trip.

"It is not profitable to handle outside Spanish language films in that market," Mr. MacDonald said. "After the percentages and expenses are deducted, there is little left. We would much rather get our Hollywood pictures shown and get some money to send to Hollywood to recoup negative costs."

Mr. MacDonald said that for seven years the company had been developing the Latin-American market and had built it up to a point where it is a good one, though some ground had been lost in Argentina because of the demand for Spanish language films.

Blocked currency is not a problem except in Chile and Brazil, and will be straightened out in Brazil through large credits recently negotiated through the United States Government, he added.

"The less said about how profitable Latin-America is for American companies the better," Mr. MacDonald said. "Talk of this kind will lead to new taxes and restrictions. The tax problem is serious. In Panama alone there are 17 different kinds of taxes."

Warners will distribute 36 films in Latin America, with plans made for early release of "Juarez," "Dodge City," "Dark Victory" and "Confessions of a Nazi Spy."

Mr. MacDonald held sales meetings in Buenos Aires. Rio de Janeiro, Santiago, Lima and Panama. The company has 33 branches and agencies in the territory. The Warner exchange in Concepcion, Chile, was destroyed in the earthquake last winter but will be rebuilt.

Young Heads Pathe Films; Loach, Malone Reelected

Kenneth M. Young was elected president of Pathe Film Corporation; T. P. Loach reelected vice-president and treasurer, and W. M. Malone reelected secretary, at the first meeting of the new board of directors, last week.

O. Henry Briggs, whom Mr. Young succeeded, has been elected president of Pathe Laboratories.

U.S., "AXIS" IN SHORT WAVE "WAR" FOR LATIN-AMERICA

Entertainment and News Broadcasts Combat Totalitarians' Distortions and Lampooning of U. S. Government Officials

by FRANCIS L. BURT
in Washington

An economic "war" for command of Latin-American attention is being waged between the totalitarian states and the democracies, by short-wave radio.

With an aim toward weakening the prestige of the United States south of the Panama Canal, Germany and Italy have been flooding the Latin-American countries with radio propaganda, part of a tri-headed program of radio, motion picture and newspaper "news" services portraying in glowing terms the virtues of totalitarianism, distorting events in the United States and lampooning President Roosevelt and other high U. S. Government officials.

And Japan and Spain

In alliance with the two European states is Japan which, however, is working in more devious Oriental ways to regain in South America the export trade it has lost in the United States as a result of resentment to its efforts to turn China into a vassal state. And possibly in the near future, with the return of more normal conditions following several years of civil war, the Franco government in Spain, its victory due largely to the aid given by Germany and Italy, may reestablish its short-wave broadcasting system and aim, too, at Latin-America, which, with the exception of Brazil, is tied closely to it by culture and language.

At the State Department in Washington, officials long have been watching the dictatorships' efforts to win South American friendship, which carries with it concrete benefits in the way of purchases of German and Italian goods and possibly a supply of needed foodstuffs and raw material in the event of war.

Into the Picture

Until quite recently, the United States did little to offset the flood of propaganda which was poured into South America, and it was only the ineptitude of Germany and Italy that prevented them from gaining a much stronger foothold, according to Washington observers. But with the arrogance of pre-war days, Germany attempted to dictate in one or two instances to Latin-American governments which were less willing to go its way than it had expected, and news of those "incidents" spread throughout South America and was heeded.

More than a year ago, however, the United States felt it was time to get into the Latin-American picture, and President Roosevelt released to private operators (NBC and CBS) frequencies which had been set aside for short-wave broadcasting to the southern republics.

GOEBBELS ATTACKS AMERICAN CULTURE

The occasion of the awarding of "German National Day" prizes for motion picture and literary arts achievements was made the forum for an attack on American culture by German Propaganda Minister Paul Goebbels, in Berlin, on Monday, German May Day. The film prize was given to Karl Froehlich, director of "Heimat," which has been shown in America. Dr. Goebbels described American (democratic) culture in part as follows:

"A mixture of stench, of poverty, and of demi-monde perfume, the effect of which is nauseating to us."

All theatres in Greater Germany were forced to close on Monday, for the national May Day celebration, and all employees were required to parade. That evening, the theatres were permitted to reopen.

Proposals for establishment of a Government station to develop more friendly relations via radio were set aside for a time to give the private operators an opportunity to demonstrate what they could do. They have done a good job, it is generally agreed, but suggestions for a Government station have been revived, largely in order that an official tone may be given the news and addresses which are depended upon to give Latin-America the U. S. side of the picture.

Committee Favors U. S. Station

An interdepartmental committee headed by Frank R. McNinch, chairman of the Federal Communications Commission, has prepared a report for President Roosevelt, in which such a station is said to be urged as part of a program of improving cultural relationships in the Western Hemisphere. Included on the committee were representatives of the Departments of State, Interior, State and Justice.

Their report, Washington hears, will disclose that Germany and Italy are extremely active in spreading the totalitarian philosophy in South and Central America in news broadcasts two and three times a day. The broadcasts are sent by short-wave and are picked up by many stations and broadcast throughout Latin-America.

Dennis Chavez, Senator from New Mexico, this week reintroduced in Washington his bill providing for establishment of a government broadcasting station to permit the United States to broadcast to Latin-

(Continuel on following page, column 3)

Both NBC and CBS Active, Each Carrying More Programs to Southern Nations Than Any Other Country

Radio, like the motion picture, now is engaged in promoting friendlier relations with Latin America. Both the National and Columbia broadcasting companies are carrying extensive short wave broadcasts to our neighbors to the south. Each of the American companies carries more programs to Latin and South America per week than any other country.

NBC's short wave stations W3XAL and W3XL average 70 hours of broadcasting a week to South America. Germany through its short wave stations DJN and DJQ, Berlin, averages 56 hours a week, while Italy (2RO, ERS and EQY, Rome), which had been averaging 10 hours a week, recently discontinued all broadcasting to Latin-America. France averages 33 hours a week, England 18 hours and Japan only seven hours a week.

The CBS weekly program figures for its short-wave stations are: Over W2XE to Europe 53 hours, to South America, 39½ hours. Over W3XAU to Europe, 30¼ hours, to South America 46½ hours, an overall total of 83 hours to Europe, 86 hours to South America. Its stations short-wave four hours of Spanish news programs weekly, Portuguese news, 1 hour 15 minutes. Programs exclusively in Spanish are aired 14 hours weekly; exclusively Portuguese, 1 hour. The network will soon add 45 minutes of French news, and like periods for news in German and Italian.

Germans Use German

A comparison of NBC programs with those emanating from Germany shows diverging trends. For instance 87 per cent of NBC programs are in either the Spanish or Portuguese language and only 13 per cent are in English, while 53 per cent of the German programs are in German, 9 per cent exclusively Spanish, 9 per cent exclusively Portuguese and the remainder a combination of the three languages.

Whereas the NBC broadcasts are aimed primarily at the wider native population (the predominant language in Brazil is Portuguese and Spanish is predominant elsewhere) the German broadcasts are directed mainly to the large German settlements, especially in Brazil and Chile. This has been the German policy in not only South America but in all countries including North American countries.

England, France and Japan also follow this policy of broadcasting almost exclusively in their native tongue over the short wave frequencies.

Since January, NBC has increased by seven its hours per week to South America. But South America is not the only field in

(Continued on following page, column 1)

AIR NEWS SERVICES COMMENDED

Broadcasts Cover Many Subjects

(*Continued from preceding page, column 3*)

which its International Division is interested. Regular programs are transmitted to Germany and Italy as well as other countries, and NBC says the largest mail response comes from Germany.

The letters with very few exceptions are highly complimentary and almost all comment on the clearness of reception. Listeners from all countries demand at least an hour a week devoted to the goings-on in Hollywood. NBC's short wave news service is both informative and up to the minute, as witness this letter from a listener in Zuerich-Altstetten, Switzerland:

"The news service is very practical. For example, I was very surprised that you broadcast news during the European crisis, which we heard much later through our own local stations. On the whole we hear your news much earlier; the newspapers and our radio stations bring it as a rule the following day. Last night (October 11th) you gave a talk, 'Who's getting the business in South America?' It would please me very much if you could possibly give more such talks."

And this letter from a listener in Vienna, Germany: "In contrast to other stations, your news service is objective for our needs, though too short, as we are starved for the truth. For reasons which are obvious to you I cannot express myself further."

Arranging and scheduling programs for the short wave broadcasts is a full time job. Only 25 per cent of the programs broadcast in a typical month originated from the NBC networks; the remainder were originated by the International Division.

Many Subjects

The programs directed to the South American countries touch on a variety of subjects. On a recent cross-country trip two commentators, Arthur Deter and John Barrett, recorded in Spanish and Portuguese, for re-transmission, the following subjects of American life and industry:

Steel mills at Pittsburgh, steam turbine power plant at the mouth of a Pennsylvania coal mine, a typical automobile assembly line at Detroit, three 15 minute programs at traffic, engineering and driving schools, Detroit, Chicago wheat pit, a Chicago grain elevator, the iron ore loading docks at Duluth, Abraham Lincoln's home, Springfield, Ill.; Jefferson Memorial Museum, St. Louis; a shoe factory at St. Louis; San Juan Capistrano Mission, Cal.; interviews with Brazilian Government Purchasing Mission at an aircraft plant in California; orange packing plant, California; man-made harbor at San Pedro; Los Angeles water supply; Spanish street life in Los Angeles, and three interviews with Spanish-speaking motion picture stars.

NBC's International Division is headed by Frank Mason, vice-president of the company and assistant to the president. Guy Carlton Hickok is program director and chief of the English section. Mr. Hickok is a former war correspondent and foreign editor for various American periodicals, and, as other members of the Division's personnel, is a linguist.

World's Fair Registration Bureau

Out-of-town readers of Motion Picture Herald *who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desirous of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning CIrcle 7-3100, and asking for "World's Fair Bureau". From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of* Motion Picture Herald.

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Americas React To Friendliness

(*Continued from preceding page, column 1*)

America. Similar legislation was introduced last year, but it was defeated after hearings in which the private broadcasters testified that they were adequately servicing the Latin-Americas with programs.

The government station asked for by Senator Chavez would have the call letters "PAZ," Spanish and Portuguese for "Peace." The measure asks for an appropriation of $3,000,000 for acquisition of land, erection of buildings and installation of equipment, and seeks authorization for $100,000 a year for maintenance and operation.

Some in Washington believe that the United States has far to go to cement American relations, feeling that we have been "sold" to the South American countries as an imperialistic nation seeking to keep them in subjection and to develop their resources for our profit. It is said that a largely similar sentiment was behind the expropriation of American properties—farm, oil, publishing and others—in Mexico and the less well-known seizure of American oil properties in Bolivia.

Turning to U. S.

At the same time, there is said to be a growing belief in the Latin-Americas that the future welfare of the southern republics is better to be entrusted to the United States than to Europe.

The Washington Administration repeatedly has demonstrated its friendly interest in its fellow-Americans. The press associations now are providing real, undistorted news to South American newspapers; motion pictures are to be used by the Government to show the United States as it actually is, and the ether waves going south now are laden with entertainment, news and comment in Spanish and Portuguese.

The United States is just getting into its stride, but it is freely predicted at Washington that Latin-America a year hence will have a totally different picture of Uncle Sam than it is seeing now through German, Italian and Japanese distortionists.

—

Cooperation of newspapers with radio, particularly with regard to public service enterprises, was asked of newspaper publishers by the radio committee of the American Newspaper Publishers Association last Saturday at the convention in New York's Hotel Waldorf Astoria.

The day before, Mrs. Ogden Reid, vice-president of the New York *Herald-Tribune* also had urged closer cooperation.

The radio committee, however, scored the practice of selling news as sponsored programs.

The Federal Communications Commission will hold further hearings in its monopoly investigation, beginning May 11th. David Sarnoff, president of the Radio Corporation of America, and George Engles, vice-president of the National Broadcasting Company, will be cross-examined.

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THOMAS MITCHELL
RITA HAYWORTH
RICHARD BARTHELMESS
Screen play by Jules Furthman

Together For The First Time!

CARY GRANT ARTHUR

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STARRING

CARY GRANT ★ JEAN ARTHUR

ONLY ANGELS HAVE WINGS

THOMAS MITCHELL • RITA HAYWORTH • RICHARD BARTHELMESS

STORY and DIRECTION by HOWARD HAWKS

Screen play by Jules Furthman

A Columbia Picture

COLUMBIA PICTURES

PRINTED IN U.S.A.

A CAMPAIGN CONTEST

WITH

$4,000 IN PRIZES

ON

ONLY ANGELS HAVE WINGS

As an incentive to all theatre managers and advertising men to develop EXTRAORDINARY campaigns on ONLY ANGELS HAVE WINGS, COLUMBIA will offer $4,000 in prizes for the best campaigns inclusive of advertising, publicity and exploitation.

The contest is open to everyone and prizes will be awarded strictly on the merits of the campaigns regardless of the sizes of the communities. A committee of judges, to be announced shortly, will make the awards.

FIRST PRIZE $1,000

TEN PRIZES . . . of $300 each

● *For further details watch trade paper advertising on ONLY ANGELS HAVE WINGS and the next issue of The Columbia Mirror*

COLUMBIA PICTURES

ALLIED'S TRADE PACT STAND TO BE FIXED AT NATIONAL CONVENTION

Invites "Other Side," Including Hays, Kuykendall and All Majors to Attend in Minneapolis on June 13th

Allied States Association hopes to get bulk independent exhibitor opinion on the majors' trade practice program enactment now pending, and will disclose their stand at its national convention June 13th to 15th, in Minneapolis. The independents' attitude will guide Allied in the action it will take.

This procedure was disclosed this week in general bulletins sent separately by Abram F. Myers, general counsel, in Washington, and Colonel H. A. Cole, president, in Dallas.

Lawyers Working on Revisions

Meanwhile the majors' lawyers in New York this week continued their work on the program's revisions and were also striving to arrive at some solution to exhibitors' demands for a clear and detailed system of arbitration.

Announcing that "Allied will decide at Minneapolis," Mr. Myers explained that his announcement should "be regarded as a plea for a broader vision and a more liberal policy by the 'Big Eight,'" with the hope that by Allied convention time "the exhibitors will have a more liberal, at least a complete program to consider." Allied rejected the program because, they claim, it does not go far enough in its concessions, particularly on arbitration, theatre divorcement and block booking elimination.

Planning an "all-exhibitor" vote on the program, Col. Cole declared that every exhibitor leader and theatre owner in the United States, regardless of organization affiliation, will be invited to attend and participate in the session.

Allied's negotiation committee, "in opposing the acceptance of the trade practice proposals in their present form, were only doing what they thought was for the best for their members and all independent exhibitors," Col. Cole says. "If the majority of independent theatre owners want to accept the trade practice reforms as submitted by the producers, you may rest assured that the members of the negotiations committee officers of Allied will find no fault."

Allied Invites "Everybody"

Allied's national leaders, who heretofore at their national conventions have hewn quite close to the line of a convention for independent owners, have sent invitations to every faction in the business—independent and majors producers, distributors and exhibitors, affiliated and unaffiliated circuits, even to Will H. Hays and his officials at the MPPDA, and Ed Kuykendall, president of the MPTOA, and Joseph I. Breen, Production Code Administrator in Hollywood.

Al Steffes, Allied executive, this week appointed Dave Palfreyman, Hays organization official, to serve as sergeant-at-arms, and Mr. Palfreyman has accepted. Also, Charles C. Pettijohn, MPPDA counsel, who fought Allied at the recent Neely block booking bill Congressional hearings will attend, it is understood, likewise Mr. Kuykendall, W. F. Rodgers, of MGM, and a committee from Harry Brandt's New York ITOA.

. Others invited include:

Neil Agnew
J. Don Alexander
B. C. Alexander
Morgan Ames
Barney Balaban
Jack Y. Berman
Pandro S. Berman
A. H. Blank
Nate Blumberg
Walter E. Branson
G. Ralph Branton
Harry Buxbaum
Frank Capra
Jack Cohn
T. J. Connors
George F. Dembow
Sam Dembow, Jr.
Ned Depinet
Phil Dunas
Henry Elman
H. J. Fitzgerald
J. E. Flynn
Y. Frank Freeman
Harold Franklin
William C. Gehring
Edward A. Golden
Samuel Goldwyn
E. F. Gomersall
James R. Grainger
Walter Green
E. W. Hammons
W. J. Heineman
W. Ray Johnston
Sam Katz
Mervyn LeRoy
Sol Lesser
Jules Levy
Al Lichtman
E. J. Mannix
Lee Marcus
A. Montague
Charles O'Reilly
E. K. O'Shea
Sidney R. Kent
Joseph Pasternak
Terry Ramsaye
Charles M. Reagan
H. M. Richey
Herman Robbins
Charles R. Rogers
Max Roth
E. M. Saunders
George Schaefer
Joseph M. Schenck
Nicholas M. Schenck
L. J. Schlaifer
W. A. Scully
Gradwell Sears
David O. Selznick
Harry Sherman
M. Silverstone
Mort H. Singer
George Skouras
Spyros Skouras
Leo Spitz
J. Unger
Allen Usher
Harry Von Schmus
Frank C. Walker
Walter Wanger
H. M. Warner
Herman Wobber
Herman J. Yates
A. J. Brylawski
J. Cheever Cowdin
Harry E. Huffman
Harry Kalmine
A. J. Kearney
Major Louis Lazar
George V. Lynch
Rick Ricketson
J. Meyer Schine
Louis W. Schine
Joseph Seider
M. A. Shea
M. A. Silver

Herschel Stuart has joined Fox West Coast Theatres in Salt Lake City. Mr. Stuart was formerly division manager of Fox Intermountain Theatres.

Southeastern and Oklahoma Units Set Convention Dates; N. Y. Advances Plans

The season for organized exhibitor conventions is advancing, this week notices coming from the Southeastern Theatre Owners on a three-day meeting, May 28th–30th, at the George Washington Hotel, Jacksonville, and from the Oklahoma Motion Picture Theatre Owners, on its convention, to be held June 26th–27th, at Oklahoma City, probably at the Biltmore.

Milton C. Moore is convention chairman for the Southeastern meeting, assisted by Thomas Orr, Oscar Lam, J. H. Thompson, Riley Davis, Tom Brandon, Harlowe Merryday, Mrs. Sarah V. Moore and Paul Wilson. Business sessions will be followed by a banquet, golf tournament and deep sea fishing.

Ed Kuykendall, president of the national MPTOA, will discuss national legislation and the trade practice program at Oklahoma City's convention, which will be presided over by Morris Loewenstein, state president. Mr. Kuykendall will also speak at the Kansas-Missouri MPTO convention, now set for May 23rd–24th, at Kansas City.

South Dakota Theatre Owners, headed by Dean Nash, meets Monday at Mitchell, and will act on the trade program.

Allied in New York reported this week that 40 of the 90 exposition booths to be available for its convention, May 23rd–25th, at the Hotel Astor in New York, have been purchased to date. The committee also reports that independent owners from throughout the east will attend.

Last week 200 members attending the convention of the Independent Theatre Owners of Arkansas, at Little Rock, elected the following officers: O. G. Wren, president; William Malin, vice-president, and K. K. King, secretary-treasurer.

Colonel H. A. Cole, national Allied president, told the delegates that the organization of a "fighting organization is the only hope of theatre owners".

Film Library To Give Program

The Museum of Modern Art Film Library, under the direction of John Abbott, will present a cycle of 70 films in conjunction with the exhibition titled "Art in Our Time," presented by the Museum in celebration of its 10th anniversary and the inauguration of its new $2,000,000 building on May 11th.

Among others who will participate in the ceremonies celebrating the opening will be President Roosevelt, who will make an address from the White House, Mayor Fiorello LaGuardia, Edsel Ford, Walt Disney, Dr. Robert Hutchins, president of the University of Chicago; Edward Bruce, director of the section of Fine Arts of the Treasury Department, and Lowell Thomas.

The film program will be run every day in the Museum's Auditorium until October 1st, and will illustrate major steps in the history of the motion picture from 1895 through the development of talking pictures.

Douglas Fairbanks, Sr., has donated to the Film Library his entire film collection, amounting to some 13 tons, or 2,700,000 feet of film.

Paramount Dance Held

Nine hundred members of the Paramount Pep Club, New York, and guests attended the Spring Dance Friday night in the Belvedere Room of the Hotel Astor. Entertainers included Lanny Ross, Shirley Ross, Billy Gelbert and Hal LeRoy.

ARINGLY DIFFERENT...
VEIRDLY FASCINATING...

At rare intervals a picture suddenly appears...from nowhere...a sleeper... which compels the attention of even trained observers. **BLIND ALLEY** is such a picture. If you can visualize a picture story in which psychiatry becomes a dramatic element...a murderer's mind reconstructed piece by piece to show why he kills...gripping, grim realism on an ascending scale...

That Is **BLIND ALLEY.**

COLUMBIA

GB INVADES U. S. TELEVISION FIELD; HAS PLANS FOR THEATRE PROGRAMS

Embassy and Roxy Reported Objectives for Baird Installations; World's Fair Program Commended and Criticized

England, already well along in actual theatre telecasting—much to the objection of some motion picture exhibitors there—this week invaded the television field in the United States through Gaumont British Pictures with its Baird system.

As President Roosevelt and other visitors at the World's Fair on Sunday participated in the first regular television service to the public, by the National Broadcasting Company, and others listened to the three and one-half hour telecast on RCA, DuMont, Andrea and other American-made television sets, a Briton was demonstrating the NBC telecast reception to an invited audience at 1600 Broadway, on a British-made set, the Baird.

Javal Sets Up Theatre

Ian Cremieu Javal, commercial director of Baird television, partly owned by Gaumont British, film producer and circuit operator, gave the demonstration at the offices of the Gaumont British Corporation of America. Twentieth Century-Fox now handles GB distribution in the United States.

Mr. Javal had arrived in New York on Friday, bringing with him $150,000 worth of Baird apparatus, and a staff of engineers, who immediately transformed the GB projection room into a television theatre, installed receiving apparatus, and a special aerial.

The invited audience viewed the NBC telecast on a 10-inch black and white screen at the end of a 12-inch Baird type cathode ray tube. Being installed this week was a 15 by 12 foot screen on which the Baird and GB officials hope to demonstrate the practicability of theatre reception.

Embassay and Roxy

Neither Mr. Javal nor Arthur Lee, vice-president and general manager for Gaumont British here, would declare in what Broadway theatres the Baird television would be installed, but said that "talks" were going on. It was generally believed that objectives were the Embassy (newsreel) theatre and the Roxy, both a few blocks from the Baird-GB offices. Executives of the theatres admitted they were considering the proposals, but most said the installation would not be made for some time.

Mr. Javal said the Baird receivers, operating on the 405-line screen (British standard) would be adapted to the 441-line definition (American standard), but that Baird would not set up a transmitter in the United States, because of existing laws requiring that a company operating such a station must be 80 per cent American owned. Understood to be in existence is a non-active financial company, Baird Television of America, formed several years ago.

Baird sets in four GB London houses have drawn crowds for reception of the Oxford-Cambridge boat races and a championship boxing match, despite high admission prices. Seven theatres will receive the Derby telecast at the same prices.

The Baird factories, at Sydenham, England, provide their share of the estimated 10,000 receiving sets used by the English public.

RKO PATHE RELEASING SHORT ON TELEVISION

"Television" the RKO-Pathe "Reelism" short which was used by the National Broadcasting Company during the telecasting two weeks ago, of the opening of the RCA Exhibit at the World's Fair, a telecast which was hailed as the dedication ceremony of television itself, is being released to exhibitors. The short explains the making of a television program, and the techniques used to produce television.

The first studio program under NBC's new regular television schedule was started Wednesday with the televised showing of a new Walt Disney cartoon, "Donald's Cousin Gus". The subject is scheduled for theatre release May 19th. NBC was provided with a special black-and-white print.

The telecast from the New York World's Fair was received on an estimated 200 sets in the 50-mile television area. The "shooting" was by the NBC telemobile unit, relayed by ultra short wave to the NBC transmitter on the Empire State Building. Federal, state and city dignitaries were "televised" in the RCA Exhibit building.

Radio Editors' Reactions

Newspaper accounts were commendatory, in general. Orrin E. Dunlap, Jr., radio editor of the New York *Times,* attributed the white streaks to "switching operations" (change from one viewpoint to another, from one current to another, and so on). He also noted a lack of mobility of the televising camera, but this was laid to U. S. Secret Service rulings that no cameramen be permitted as close to the President as microphones.

The week preceding the Fair telecast had seen entrance of television as a new advertiser in New York publications. Advertising men agreed that the volume of television copy would not for many years rival that of radio set manufacturers. They noted that radio advertising in 1929 amounted to 10 per cent of all national advertising copy; but now is only about 2 per cent.

Both DuMont and RCA ran full-page advertisements in last week's New York daily papers. The DuMont copy emphasized the reception of the Fair telecast, the DuMont company's pioneering in cathode ray tube production, and claimed itself as "the first in the field."

The DuMont company, in which Paramount is financially interested, last week discontinued "for six weeks" the acceptance of new orders for television receiving sets, claiming that it was "swamped." It reported to the Securities Exchange Commission that it was concentrating on transmission equipment and cathode ray tubes.

John Hay ("Jock") Whitney, has entered the DuMont company, through Pioneer Pictures, Inc., which has acquired $50,000 of 10 year convertible notes.

Radio and department stores in the New York area, notably R. H. Macy and Bloomingdale's, reported that large crowds milled about the television display sets.

The American Institute of Public Opinion announced a survey showed that about one family in eight desired to have television.

With the assumption by the NBC of regular service, other stations in the New York area, and the East, notably Schenectady, Bridgeport, Passaic, are expected to assume such service as soon as feasible.

Bloomingdale's department store in New York City staged "the first televised fashion show in a store." A display of millinery by mannikins on the sixth floor was televised to receivers on the third floor.

The Crosley Company of Cincinnati is remodeling the 48th floor of the Carew Building, Cincinnati, for television transmission. The company is manufacturing television receiving sets.

The Columbia Broadcasting System is finishing its transmitter atop the Chrysler Building, New York City, and has announced its readiness on about June 1st.

The Philco Radio and Television Corporation, home offices of which are in Philadelphia, demonstrated for the first time, in Chicago through Station WLS, its high definition receivers.

At mid-week the Federal Communications Commission had not yet approved the set of television standards submitted to it by Radio Manufacturers Association.

The General Electric Company, at its television manufacturing center in Bridgeport, announced that Harry A. Crossland had been appointed manager of television sales.

Indiana Indorsers Pick Mrs. Roberts

Mrs. B. J. Roberts of Fort Wayne was elected president of the Indiana Indorsers of Photoplays at their annual convention in Indianapolis, succeding Mrs. Ferd Lucas of Greencastle.

Other officers named are Mrs. Lucas, first vice-president; Mrs. A. J. Hueber, second vice-president; Mrs. E. L. Burnett, third vice-president, and Mrs. C. J. Finch, fourth vice-president, all of Indianapolis; Mrs. E. B. Campbell of Fort Wayne, recording secretary; Mrs. Joe McCord of Greencastle, treasurer, and Mrs. H. D. Tutewiler of Indianapolis, auditor.

The society praised producers for their "excellent historical, biographical and musical pictures and for developments in color." Condemned were film productions based on the careers of criminals. The members called on producers to provide more films "showing world events in their true light."

Progress in the industry was praised by James Thrasher, Indianapolis *Times* critic, and Robert G. Tucker, Indianapolis *Star* critic, lauded the indorsers for their work, saying they had kept Indiana from the "boob status" of states which have film censorship.

James C. McLauchlan, a Scot who is an exchange teacher at Shortridge High School, Indianapolis, this year, said that Hollywood productions have given Englishmen a good idea of American ways, "despite obvious exaggerations."

Mrs. Hueber was general chairman of the convention. Mrs. Isaac Born of Indianapolis headed the resolutions committee.

$14,200,721 NET LISTED BY SIX COMPANIES; ONE EQUIPMENT, 5 FILM

And Eastman Reports 11.9 Per Cent Increase in Business for 12 Weeks; Warners Call Debentures for Redemption

Six companies in the motion picture industry and affiliated therewith this week reported combined net profits of $14,200,721, as follows:

Loew's, $7,268,847, for 28 weeks, an increase of $381,169.

Paramount, $4,105,675, for 52 weeks, decrease of $2,564,428.

Twentieth Century-Fox, $1,224,250, for 13 weeks, decrease of $524,124.

Radio-Keith-Orpheum, $18,604, for 52 weeks, off $1,792,562.

General Theatres Equipment, $145,544, for 13 weeks, up $25,279.

RCA, $1,448,110 for 13 weeks, up $10,309.

Also, Eastman Kodak reported an increase of 11.9 per cent in business for 12 weeks.

Warners Call Debentures

Other financial news of the week included Warners' calling of debentures for redemption, and the Securities and Exchange Commission's issuance of its regular monthly listing of film stock tradings by officers.

The optional six per convertible debentures, series due 1939, of Warners were called for redemption in cash on June 29, 1939.

The board of directors has granted the right to holders of such debentures to exchange their debentures on or before June 28, 1939, for an equal principal amount of six per cent debentures, series due 1948.

The company notified stockholders that any desiring to exchange their debentures, series due 1948, may forward them with September 1, 1939 coupons attached, to Manufacturers Trust Company, New York, N. Y., not later than June 28, 1939, with instructions to effect such exchange. Thereupon, Manufacturers Trust will deliver in exchange an equal principal amount of six per cent debentures, series due 1948, with September 1, 1939 and subsequently maturing coupons attached. The 1948 debentures are listed on the New York Stock Exchange.

SEC Report Lists Dealings by Fourteen

Trading activities of film company officials in the securities of their own corporations increased markedly in March, it was disclosed by the semi-monthly summary issued by the Securities and Exchange Commission Wednesday in Washington.

The largest transaction was the disposition by Sam E. Morris, of New York, Warner Brothers, vice president, of 25,000 optional debentures, reducing his holdings to 15,000. In that company, also, Jack L. Warner, vice-president, Burbank, acquired 8,500 shares of common and 210 shares of preferred stock, bringing his holdings to 98,560 shares of common and 15,094 of preferred.

The next heaviest transaction was reported by Joseph M. Schenck, Twentieth-Century-Fox board chairman, who disposed of 10,000 shares of the company's common stock and submitted a December, 1938, report showing the disposition, by gift, of 500 shares in that month; at the end of March, Mr. Schenck held 108,943 shares of the company's common stock. Also in Twentieth Century, Wilfred J. Eadie, New York, officer, reported acquisition of one share of common stock, representing his entire holdings in that class.

AMERICAN FILMS LEAD IN ROME

Fifteen of the 32 films shown in the first run theatres in Rome, Italy, in December and January were American, according to a report from the American Commercial Attache at Rome to the Department of Commerce in Washington.

Of the 16 films shown in Rome in January, five were American, six were Italian, two were English, two were French and one was Spanish-German. In December, 10 American films were shown. Only three Italian, two German and one French films were shown in December, according to the report.

Other film transactions reported by the SEC this week were as follows:

Columbia Pictures: Acquisition by Jack Cohn, New York, vice president, of 13 shares of common and 771 common voting trust certificates together with a December report showing disposition of 157 v. t. certificates, bringing his holdings to 555 shares of common and 31,631 voting trust certificates; and acquisition by Abraham Schneider, New York, officer, of two voting trust certificates, bringing his holdings to 104.

General Theatres Equipment Corporation: Disposition by Edward C. Delafield, New York, director, of 100 shares of common, his entire holdings.

Loew's Boston Theatres: Acquisition by Loew's, Inc., of 17 shares of common, bringing its holdings to 99,687 shares.

Loew's, Inc.: Acquisition by Leopold Friedman, New York, officer, of 200 shares of common, bringing his holdings to 812 shares; and disposition by J. Robert Rubin, New York, officer, of 700 shares, reducing his holdings to 33,475 shares.

Monogram Pictures: Acquisition by Edward A. Golden, New York, officer, of 550 shares of common stock by gift and sale of 50 shares, leaving him with 500 shares, his entire holdings; and disposition in February by George W. Weeks, New York, officer, of 6,194 options, for common, his entire holdings in that class.

Paramount Pictures: Acquisition by John D. Hertz, New York, director, through Lehman Brothers, of 100 shares of common, representing his entire holdings in that class.

Reports from individuals becoming officers or directors in film corporations, showed that Charles D. Prutzman, New York, held 300 common voting trust certificates of Universal Corporation when he became an officer on March 8th, but held no Universal Pictures securities when he became an officer of that company a week later.

Loew's Share Was $10,516,538

Loew's, Inc., on Tuesday, in its comparative earnings statement for the 28 weeks ended March 16, 1939, showed $10,516,538 as the company's share of operating profit of all film and theatre subsidiaries, after deducting preferred dividends of subsidiaries, as against $10,207,339 for the 28 weeks ended March 17, 1938.

After depreciation and taxes, but before reserves for contingencies, the income of Loew's amounted to $7,268,847, compared with $6,887,678 for the comparable period in 1938. The directors of the company approved the setting up of reserves for contingencies in the amount of $900,000 for the most recent 28-week period, an increase of $500,000 over the sum set aside for such reserves in the same 28-week period a year ago.

After this enlarged reserve, Loew's share in net profit of subsidiaries for the 28 weeks ended March 16, 1939, amounted to $6,368,847, equivalent to $3.68 per share on the average number of shares of common stock outstanding in the hands of the public during the period. This compares with $6,487,678 and net earnings of $3.76 per common share during the same period of 1938, when the reserve for contingenies was $400,000, or less than half the amount set aside for that purpose in the most recent period.

Balaban Defines Paramount Earnings

Paramount Pictures last Friday issued its annual report for the year ended January 1, 1939, in a letter sent by President Barney Balaban to stockholders of the company, as follows, in part.

The consolidated earnings for the year, after all charges including interest, federal taxes, depreciation and reserves were $2,533,278, and profit on purchase of the company's debentures was $332,397, a total of $2,865,675. The consolidated earnings include $292,361 of net capital and non-recurring income. In addition, Paramount's net interest as a stockholder in the combined undistributed earnings for the year of partially owned companies amounted to approximately $1,240,000. Combined consolidated results and share of undistributed earnings of partially owned companies for the year aggregate $4,105,675.

The consolidated results of $2,865,675, after deducting dividends for the year of $1,186,072 computed on the basis of the first and second preferred shares outstanding on December 31, 1938, were equal to $.68 per share on the 2,465,927 shares of common stock, outstanding on December 31, 1938. Calculated on the same basis the combined consolidated results and share of undistributed earnings of partially owned subsidiaries of $4,105,675 would be equal to $1.18 per share on said common shares.

Revenues from subsidiaries operating in foreing countries having currency restrictions are included in earnings only to the extent that dollars have been received, except for a nominal amount of uncollected revenue which has been accrued for record purposes at one tenth of one per cent per unit of foreign currency.

The consolidated balance sheet shows that cash and marketable securities on Dec. 31, 1938 amounted to $13,614,200, of which $2,435,290 represented balances in Great Britain and Dominions, and $203,424 in other foreign countries. The total inventory amounted to $19,836,912. Total current assets were $37,910,519 and current liabilities $8,898,524, leaving a net working capital of $29,011,995, an increase during the year of $2,121,481.

On Dec. 31, 1938 there were outstanding in the hands of the public $9,439,576 principal amount of 20-year six per cent sinking fund debentures. On February 20, 1939 there were redeemed $4,993,900 principal amount of these securities, and on April 17, 1939 an additional amount of $2,750,000. After giving effect to

(*Continued on following page*)

PARAMOUNT EARNINGS SHOW RISE

(Continued from preceding page)

these redemptions and the acquisition in 1939 of additional debentures for the treasury, also the issuance of $250,000 principal amount of these debentures in settlement of claims filed by The Prudence Company, Inc., there are now outstanding in the hands of the public $1,938,676 principal amount of those securities. In order to provide the funds for this refinancing the company and several of the wholly owned subsidiaries borrowed from banks approximately $5,500,000, the greater portion of which is repayable on a five-year basis, with interest rates averaging about 3½ per cent per annum. Of this amount approximately $1,500,000 was borrowed in 1938 and is reflected in the accompanying balance sheet; the remaining $4,000,000 represents borrowings in 1939.

During the three-year period ended Dec. 31, 1938 the interest bearing indebtedness of the company and its consolidated subsidiaries had been reduced by approximately $6,078,568, which is summarized as follows:

Net decreases:	
6% debentures, par value	**$15,889,291****
Mortgages and bonds of subsidiaries	**6,522,477**
Total net decreases	**$22,411,768**
Net increases:	
3¼% debentures, par value	**$11,247,200**
Notes payable	**5,046,000**
Purchase money obligations	**40,000**
	$16,333,200
Total net reduction	**$6,078,568**

**Computed on basis of $25,328,867 total amount authorized for issuance to December 31, 1938 under plan of reorganization.*

Giving effect to the redemption of six per cent debenture obligations in the year 1939 and the additional borrowings in connection therewith, as previously mentioned, the net reduction of interest bearing indebtedness aggregating $6,078,568, as above, amounts to approximately $9,500,000 at the present time.

These debt reductions, together with interest savings resulting from the issuance in 1937 of $12,507,200 principal amount of three and one-quarter per cent debentures in exchange for an equivalent amount of six per cent debentures of the company, and rate reductions on bond and mortgage indebtedness of consolidated subsidiaries, have reduced the interest expense of the company and its consolidated subsidiaries from a total of $3,148,367 for 1935 to a total of $2,053,638 for 1938.

Stock Conversions

During the three-year period ended Dec. 31, 1938, 111,117 shares of first preferred stock and 89,070 shares of second preferred stock were converted into 857,982 common shares, a total reduction of $12,002,400 par value of senior shares. The annual dividend requirement on the first and second preferred stocks is $1,186,000 based on the shares outstanding at December 31, 1938, which compares with $1,886,000 based on the shares outstanding at December 28, 1935.

During the year dividends were paid aggregating $1,186,082 representing dividends at the rate of six per cent per annum on the first and second preferred stocks for the year 1938. Dividends for the first quarter 1939 on both issues were paid on April 1, 1939.

No claims involving the issuance of securities were allowed during the year in the reorganization proceedings; however, one general claim for $68,000 was settled by the payment of $15,000 in cash. Claims of $1,388,369 filed by The Prudence Company, Inc., relating to first mortgages on theatre properties in St. Petersburg and Jacksonville, Florida, were settled on March 10, 1939 by the issuance of $250,000 principal amount of six per cent debentures and $250,000 par value of first preferred stock of the company with accrued interest or dividends from and after July 1, 1938. A wholly owned subsidiary retains title to the properties and, under this settlement, assumed such mortgages in the reduced aggregate principal sum of $450,000, payable serially until maturity in 1945 and bearing interest at the reduced rate of four per cent per annum. All claims involved in the reorganization proceedings have been eliminated except anti-trust and certain other claims on which liability is denied and several minor claims and duplications not yet espunged.

EXHIBITOR 35 YEARS, MAYOR BY ONE VOTE

A single white ballot elected "Uncle Joe-k" Koehler, of Twin Falls, Idaho, to that town's mayoralty, it was revealed after a close count of the votes. "Uncle Joe-k," who operates the Roxy Theatre, in that town, won the election from J. H. Blandford, attorney, by a count of 1,778 to 1,777.

"Uncle Joe-k," now 63 years old, began his exhibition career in 1903 with, as he describes it, "a machine head, carbide lamp, auto-harp, two sets of song slides, two bed sheets faced and sewed together to make a screen, a 100 foot black round top, and two 100 foot 'spools' of film."

Despite European upheavals, with unsettled markets abroad and no apparent improvement in industry here, the company's earnings have shown an upward trend for six months, the statement said. The consolidated companies' operating earnings for the last quarter of 1938 were greatly in excess of those for the corresponding quarter of 1937. This improvement in earnings continued through the first quarter of 1939, as compared with the first quarter of 1938.

Paramount's consolidated income account for 52 weeks ended December 31, 1938, compares as follows:

	52 weeks ended Dec. 31, '38	52 weeks ended Jan. 1, '38
Income from theatre receipts, rent and other income	$104,360,381	$109,033,470
Operating expenses of film distribution and amortization of films, etc.	95,853,870	96,734,561
Operating profit	$8,506,511	$12,298,909
Capital gains (net)	292,361	67,650
Total income	$8,798,872	$12,366,559
Interest fund debt, subsidiaries, etc.	959,098	993,039
*Depreciation of buildings, equities, etc.	3,309,347	3,190,382
Federal income taxes	484,036	†635,697
Subsidiaries' preferred dividends	165,742	168,941
Minority interest	142,830	156,006
Interest Paramount Pict., Inc.	1,094,540	1,002,391
Reserves for contingencies	110,000	175,000
Profit	$2,533,279	$6,045,103
Special inventory reserve credit	......	......
Profit on debenture purchases	332,397	......
Net profit	$2,865,676	$6,045,103
First preferred dividends	853,030	931,057
Second preferred dividends	333,052	738,181
Surplus	$1,679,594	$4,375,865

**Exclusive of studio and laboratory depreciation charges to cost of films. †Includes surtax on undistributed profits.*

Paramount Pictures estimates its net profit for the quarter ended April 1, 1939, at $1,300,0000 after interest, taxes and charges. This amount includes $678,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Balance after deducting $300,268 dividends accrued for the quarter on preferred shares, was equal to 41 cents a share on the 2,465,927 shares of common stock outstanding on April 1, 1939.

The consolidated earnings for the quarter ended April 2, 1938, including $806,000 representing Paramount's direct and indirect net interest in combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries, were $830,866, equal to 22 cents a share on 2,365,900 common shares outstanding at the close of that period.

There were outstanding on April 1, last, 144,672 shares of cumulative convertible $100 par value six per cent first preferred stock, 555,071 shares of cumulative convertible $10 par value six per cent second preferred stock and 2,465,927 common shares.

Twentieth Century-Fox Net Reaches $1,224,250

Twentieth Century-Fox Thursday reported a consolidated net operating profit, after Federal income tax, of $1,224,250 for the 13 weeks ended April 1, 1939. This compares with a profit of $1,641,537 for the first quarter of 1938 and a profit of $1,748,374 (exclusive of dividends from National Theatres Corporation of $882,000) for the fourth quarter of 1938. No dividends were received from National Theatres Corporation during the first quarter of either year.

After allowing for the first quarter's prefered dividend, there remained a profit equivalent to $.50 a share on the 1,741,986 shares of common stock outstanding at April 1, 1939.

The consolidated profit and loss statement for the 13 weeks ended April 1, 1939, follows:

Income:	
Gross income from sales and rentals of film and literature	$14,283,813.40
Dividend income	53,755.80
Other income	265,047.57
	$14,602,616.77
Expenses:	
Operating expenses of exchanges, head office and administration expenses, etc.	$ 3,463,238.01
Amortization of production costs	8,476,252.11
Participation in film rentals	1,141,577.75
	$13,081,067.87
Net operating profit before interest, depreciation and federal income taxes	$ 1,521,548.90
Deduct:	
Interest expense	$ 4,773.39
Depreciation of fixed assets, not including depreciation of studio buildings and equipment of $207,370.26 absorbed in production costs	72,525.47
	$ 77,298.86
Net operating profit before federal income taxes	$ 1,444,250.04
Provision for federal incomes taxes	220,000.00
Net operating profit	$ 1.224.250.04

RKO Comparative Financial Figures

Report of the trustees of Radio-Keith-Orpheum Corp. in reorganization, as made Friday, for the year ended December 31, 1938, certified by independent auditors, shows profit of $18,604 after interest, depreciation, amortization of leaseholds, provisions for losses of affiliated

EQUIPMENT NET ABOVE LAST YEAR

(*Continued from opposite page*)

companies not consolidated, minority interest, federal income and excess profits taxes, etc., but before provision for dividends of $297,801 accrued in 1938 on cumulative preferred seven per cent stock of Keith-Albee-Orpheum Corporation, a subsidiary.

This compares with a profit of $1,821,166 in 1937, before provision for Keith-Albee-Orpheum preferred dividends.

No provision has been made for unsecured general claims not yet allowed by the court, fees and expenses chargeable against the estate which may have accrued at December 31, 1938, or expenses in connection with the proposed reorganization. No provision has been made for cumulative dividends in arrears of $818,953 ($19.25 per share) for the period April 1, 1936, to December 31, 1938, on 42,543 shares of seven per cent cumulative convertible preferred stock of Keith-Albee-Orpheum, a subsidiary, in the hands of the public.

Current and working assets as of December 31, 1938, including $7,652,742 cash, amounted to $18,219,368 and current liabilities, excluding funded debt due in one year, amounted to $11,758,668 compared with cash of $5,282,613, current assets of $18,179,415 and current liabilities, excluding funded debt due in one year, of $11,558,168 at end of preceding year. Inventories were $9,094,637 against $10,763,969.

Balance sheet as of December 31, 1938, shows capital deficit of $10,775,819 and operating deficit of $13,656,277 against capital deficit of $10,430,575 and operating deficit of $13,535,172 at end of 1937.

Capital stock consists of 2,593,991 no-par shares, including shares reserved for exchange of Class A stock.

Consolidated income account of Radio-Keith-Orpheum and subsidiaries for the year ended December 31, 1938, compares as follows:

	1938	1937
Film rentals, sales, etc.	$56,275,419	$52,921,033
Costs and expenses	53,093,727	47,692,247
Operating profit	$3,181,692	$5,228,786
Other income	1,061,388	790,228
Total income	$4,243,080	$6,019,014
Interest and discounts	2,008,405	2,061,624
Depreciation and amortization	1,602,165	1,631,814
Part of off & emp subsidiary profit	47,783	71,165
Federal income taxes, etc.	282,006	275,415
Loss on investment and capital assets	30,353	9,985
Write-down inventory in subsidiaries	......	......
Provision for loss affecting companies, etc.	26,643	31,580
Trustees' expenses	177,247	47,729
Miscellaneous charges	48,562	4,099
Minority interest	1,312	1,712
Federal surtax	......	12,725
*Profit	$18,604	$1,821,166

*Before subsidiary preferred dividends. †Debit.

Debenture Exchanges

Out of about $3,000,000 outstanding, holders of a total of approximately $300,000 of RKO's 10 year six per cent gold debentures have elected to receive the new preferred stock in exchange, it was disclosed Tuesday by an application of Irving Trust, RKO trustee, for authority to call in the elected debentures for stamping and listing with the New York Stock Exchange.

Under the reorganization plan, debenture holders were entitled to exchange their holdings at a rate of 1.43 shares of new preferred for each $100 of debentures, during a period ended May 1st, and thereafter would receive one share of preferred and five shares of common for each $100 principal amount of debentures.

Irving Trust is to apply shortly for an extension of the maturity date from June 1st next on the final $50,000 of RKO secured gold notes, retirement of which might complicate RKO reorganization if effected before the plan is consummated.

WARNER FINANCES REFUGEES' PLAY

Refugees from Germany have formed a theatrical company in Hollywood and are rehearsing their first play, Schiller's "William Tell." Harry M. Warner, producer, and William Dieterle, director, are financing the arrangement.

The company is named Continental Players. Its director is Professor Leopold Jessner, former head of the German State Theatre. The opening performance is expected to be on May 24 in Los Angeles or Hollywood. The company also will play San Francisco, Chicago, and in New York, for the duration of its World's Fair.

GET Reports $145,544 For Three Months

General Theatres Equipment Corporation and subsidiary companies, excluding Cinema Building Corporation, J. M. Wall Machine Co., Inc., and Zephyr Shaver Corp., report consolidated net profit, after provision for depreciation and estimated normal Federal income tax, for the three months ended March 31 of $145,544. This compares with consolidated net profit of $120,265 for the corresponding period last year.

Eastman Kodak Sales Reported Up 12%

Sales of Eastman Kodak, one of the largest manufacturers of film and photographic supplies, including motion pictures, reports the first three periods of four weeks each in 1939 showed an increase of 11.9 per cent over like 1938 weeks, Thomas J. Hargrave, vice president, told stockholders. Although the company has not as yet computed its earnings for the period, he said, it is likely that profits recorded at least a corresponding gain.

Sales for the 1939 period amounted to $29,662,000 and this compares with $26,516,000 in like weeks of 1938 and $26,944,000 in 1937.

Sarnoff Reports RCA's Earnings

Net of $1,448,110 for the first quarter of 1939, reported to stockholders of Radio Corporation by David Sarnoff, president, at the annual meeting at Rockefeller Plaza Tuesday, represented a gain of $10,309 over the $1,437,801 earned in the first quarter last year. RCA controls RCA Communications, RCA Photophone, NBC and has a half interest in RKO.

Current earnings were equal, after preferred dividend requirements, to four and six-tenths cents a common share compared with four and one-half cents a share earned in the corresponding period of 1938.

Gross income of $25,004,989 for the first quarter this year compared with $22,630,568 for the first quarter of last year. Cost of goods sold, operating, development, selling and administrative expenses totaled $22,178,676 compared with $19,810,021 in the 1938 period.

Interest, depreciation, amortization of patents and provision for federal taxes totaled $1,378,203 compared with $1,382,747 in the first quarter of 1938.

Balance applicable to the common stock, after preferred dividend requirements was $642,801 compared with $631,708 in the first quarter a year ago.

Cash in banks and on hand on April 1, totaled $16,800,000, approximately the same as at the end of 1938, "notwithstanding the fact that during the first quarter we reduced our bank loans by $3,000,000 and as a result are saving interest on that amount," Mr. Sarnoff said.

"The bank loans now outstanding total $5,000,000 on which the interest rate has been reduced from two and one-half per cent to one and three-fourth per cent," Mr. Sarnoff added.

KAO and Keith Report Year's Net

For the 52 weeks ended April 1, 1939, Keith-Albee-Orpheum Corporation and subsidiary companies show a net profit of $987,587.46 after all charges. This is equal to $15.36 per share on the 64,304 shares of 7% Cumulative Convertible Preferred Stock.

KAO's earnings compare as follows:

	13 Weeks Ended Apr. 1, 1939	**13 Weeks Ended Apr. 2, 1938**
Profit before provision for depreciation and income taxes	$605,929.58	$599,258.40
Depreciation	185,593.42	196,875.80
	$420,336.16	$402,382.60
Provision for income taxes	93,150.00	65,788.00
Net profit after all charges	$327,186.16	$336,594.60
Per share on 64,304 shares 7% Cumulative Convertible Preferred Stock	$5.09	$5.23

For the 52 weeks ended April 1, 1939, B. F. Keith Corporation and subsidiary companies show a net profit of $773,729 after all charges.

Keith's earnings compare as follows:

	13 Weeks Ended Apr. 1, 1939	**13 Weeks Ended Apr. 2, 1938**
Profit before provision for depreciation and income taxes	$408,358.17	$376,207.97
Depreciation	131,423.20	140,776.77
	$276,934.97	$235,431.20
Provision for income taxes	58,570.00	38,785.00
Net profit after all charges	$218,364.97	$196,646.20

The figures for both 52 weeks statements are in part estimated and subject to audit and adjustment at the end of the calendar year.

Special Master Chosen In Balaban & Katz Action

Federal Judge Charles Woodward has chosen Edgar Eldredge as special Master in Chancery in the Government suit against Balaban and Katz and the majors on charges of violating the consent decree issued against them in 1932 restraining them from violation of the Sherman anti-trust laws. May 17th has been chosen as the date for the introduction of evidence on the part of the Government.

Judge Eldredge ruled that the records of all the companies concerned might be examined, thus complying with a Government request.

Interstate Meets

Interstate Circuit executives and theatre managers will hold their 1939 convention from May 8-11 at the Hotel Galvez in Galveston, it has been announced by Karl Hoblitzelle and Bob O'Donnell.

STUDIOS AND WRITERS DEADLOCKED; RULE MISTRIAL IN COAST IATSE FIGHT

Guild Directors Reject Producers' Compromise Proposals on Three Provisions; Back to National Board

A deadlock apparently of a serious nature, reached Tuesday morning in Hollywood in the dispute between the studios and the Screen Writers Guild over a "closed shop," will return the months-old argument to the National Labor Relations Board for settlement.

New Impasse

Negotiations between the Writers Guild and the producers reached a new impasse as the Guild board of directors turned down completely and irrevocably producers' proposals which offered a compromise on three major points on which the Guild had previously stated it was adamant.

Guild directors at a session which broke up early Tuesday instructed its attorney, Leonard S. Janofsky, to move for a reopening of NLRB hearings in which charges of failure to bargain collectively and coercion and intimidation of Guild members had previously been made.

Proposals made by producers and approved by them at a Friday night session were a contract term of seven years, a Guild shop, with percentages to rise from 70 to 80 per cent during the life of the pact, and refusal of permission to writers to write and own material during layoff periods.

SWG previously had made a firm stand on demands for 80 per cent Guild shop at the outset of the contract, contract duration of no longer than three-and-a-half years, and the right of writers to own all material written during layoff periods.

Asks Hearings Be Reconvened

At the close of Tuesday's SWG board session, Charles Brackett, president of the Guild and chairman of its negotiating committee in charge of that side of negotiations said: "The SWG executive board is of the opinion that such producer proposals indicate no willingness on the part of producers to consider sincerely the minimum proposals of the membership of the Guild. . . . The executive board therefore has directed its bargaining committee to have NLRB hearings reconvened as soon as possible. . . ."

Joseph M. Schenck, president of the Association of Motion Picture Producers, on Friday night, following the producers' meeting, issued a statement prophesying early settlement of the negotiations through proposals they approve. However, proposals, as learned from SWG sources, were declared far below what the Guild negotiators had been led to expect in conferences with producer representatives.

Both sides, it had been previously indicated, had tentatively agreed to five-year pact tenure and at least 75 per cent Guild shop at the start of the contract.

Resumption of negotiations looking toward an SWG bargaining contract for all film writers occurred several months ago when, at the start of hearing of NLRB charges against producers, counsel for major production companies, through spokesman Homer Mitchell, agreed to recognize the Guild as the collective bargaining representative and expressed a "sincere desire and willingness to negotiate for a contract."

Special trial examiner James C. Batten, sent by the NLRB to hear the case, ordered day-to-day continuance of hearings pending completion of negotiations.

THEATRE GUILD DEFEATS UNION

The New York Theatre Guild won its dispute last week with the Theatrical Agents, Managers, Agents, and Treasurers' Union. A decision by the American Arbitration Association upheld the right of the Guild to install its own staff in the boxoffice of the Schubert Theatre, New York, where the Guild attraction, "Philadelphia Story," has been playing.

Mr. Batten pointed out at that time and subsequently that the NLRB stood ready to proceed with the case at 24 hours' notice if an impasse was reached.

Factional feeling in Screen Actors' Guild came to a head Monday night when members of the board of directors, officers and members of Class B council, governing body for extra player members, were served with a temporary restraining order preventing them from acting to rectify an alleged illegal election of new Class B members. Ed Heim, Paul Cook and Eddie Aquilania, elected to Class B Council on April 16 at balloting subsequently held illegal by Guild Attorney Lawrence Beilenson because of an asserted lack of quorum, late Monday obtained the temporary injunction from Superior Judge E. H. Wilson, returnable Friday. Election of 17 council members was illegal, according to Mr. Beilenson, because the necessary 20 per cent of membership did not participate in voting, as ordered by bylaws. The board of directors Monday night were to provide for new balloting by mail in order to have the needed quorum for a proper vote.

The entire session was taken up with the Class B council matter. A scheduled discussion of the SAG contract with Artists' Managers' Guild for franchise of talent agents was postponed and members of the negotiating committee, headed by George Murphy, will meet next Monday night for currying final details of the proposed pact, already agreed to by both parties in principle on major points. It is expected final action will be taken within three weeks.

Greater New York Fund Drive Gaining Momentum

Every sector of the New York motion picture industry is cooperating in the Greater New York Fund drive. Local circuits and most of the smaller houses are expected to contribute fully, under the chairmanship of B. S. Moss of the Exhibitors' Committee of the motion picture section of the Fund.

Expected soon is a "Get-Together" luncheon for all active exhibitors, the suggestion of Harry Brandt, of the Brandt circuit, and president of the New York Independent Theatre Owners. Among the circuits holding meetings and pressing the drive were the Rugoff and Becker, Cocalis, Consolidated, Interboro, Fabian.

The proceeds from the May 15, pre-premiere special invitation performance of MGM's "Goodbye Mr. Chips" at the Astor Theatre, Broadway, will go to the Fund.

Judge in Hollywood Orders Dispute with Technicians Placed for Hearing Before Another Judge After Tilt

The constitutionality of rules and bylaws binding local unions to their labor international organizations was left in the air Monday in Hollywood when Judge Emmett H. Wilson, in superior court declared a mistrial of counter suits between the International Alliance of Theatrical Stage Employees and Studio Technicians Local No. 37, thereby extending the fight between the two for control of the Local 37.

The case, which might affect relations not only between IATSE groups but other AFL units as well as CIO organizations, is predicated on whether an international can take over a local organization's premises, suspend autonomy, remove officers and control funds, as it did to Local 37.

Judge Leaves Case

Judge Wilson stepped completely out of the case, ordering the action set for hearing before another judge. He denied IATSE officers' motion for a continuance, and recommended a new election of Local 37. He declared the International presented insufficient evidence to show that the IATSE's executive board had instructed George E. Browne, IATSE president, to order suspension of the local's autonomy and its officers.

The injunction obtained by the International remains in effect.

Introduction of testimony at the weekend hearings purporting to show dissipation of funds by Local 37 officers, brought a skirmish between A. Brigham Rose, No. 37's attorney, and John Gatelee, IATSE representative, which ended in a $5 fine against Mr. Rose by Judge Wilson for contempt.

C. H. Hartke, attorney for IATSE, international, and other bystanders, restrained the pair from fisticuffs.

Mr. Gatelee took the stand to say funds of Local 37 were dissipated by elected officers later ousted.

That George E. Browne, president of IATSE, personally ordered suspension of autonomy and of ousters was the gist of testimony by Floyd M. Billingsley, of San Francisco, member of the IATSE executive board and international vice-president. Mary Blumer, office worker of Local 37, was called by Mr. Hartke in an effort to show interference of local officers with IATSE leaders.

Mr. Rose was unsuccessful in seeking appointment of a receiver of quarterly dues, but Judge Wilson issued, on petition of the deposed officers, an order to show cause why IATSE officers should not post a bond of $60,000 to protect dues being paid by members to international officers.

Jeff Kibre, minority leader of Local 37, was fined $50, jailed for failure to pay, and then released on a writ returnable Friday in a concurrent court action growing out of charges based on a series of cartoons ridiculing International officers. The action was before Judge E. H. Allen in Superior Court. J. W. Carpenter and d Heim, deposed Local 37 officers, also were fined for violation of a restraining order obtained by Mr. Gatelee and Frank Stickling, but the fines were suspended.

Trial of the counter suits was set for Friday before Judge Minor Moore.

PARAMOUNT COMES THUNDERING *down the Stretch...*

"THE LADY'S FROM KENTUCKY"

with the WINNING PRODUCT for SPRING and SUMMER →

Paramount's
"MIDNIGHT"

. . . Making Money from coast to coast, as exhibitors praise this "best comedy of the year" . . .

Paramount's
"I'M FROM MISSOURI"

. . . Making Millions of new fans for Bob Burns from coast to coast . . .

Paramount's
Cecil B. DeMille's
"UNION PACIFIC"

...Opens with the greatest world premiere in motion picture history...

. . . . and NOW

right at Kentucky Derby Time
with the whole country crazy
about *horses...horses...horses...*
Paramount comes through with
the year's top racing picture . . .

"THE LADY'S from KENTUCKY

starring

George Raft · Ellen Drew

with **Hugh Herbert · ZaSu Pit**

A Paramoun
Picture · Directe
by Alexander Ha
Screen Play b
Malcolm Stua
Boylan · Bas
on a Story
Rowland Bro

E LADY'S FROM KENTUCKY"
is the handicapper's choice . . .

"Swell fun, as stimulating as a spring breeze"—*New York World Telegram* . . . "Rich in humor and sentiment"—*New York Times* . . . "Engrossing and entertaining"—*Boxoffice* . . . "Will come to the wire in the payoff group"—*Daily Variety* . . . "Contains more of substantial interest than any of the turf melodramas"—*Motion Picture Daily.*

HE LADY'S FROM KENTUCKY"
gets away fast . . .

As this ad goes to press "THE LADY'S FROM KENTUCKY" is clicking at the New York Paramount where it opened big and has payed off plenty at the Paramount and Fenway Theatres in Boston and the Paramount in Miami.

'THE LADY'S FROM KENTUCKY"
has thrills . . .

2 Big Time Races that have the fans on their toes . . . Some of the best racing footage ever used in a racing yarn. Races so real you want to bet on 'em.

"THE LADY'S FROM KENTUCKY"
has heart appeal . . .

George Raft as the race track gambler, Ellen Drew in her first co-starring role, topping her "Sing You Sinners" success, as the daughter of the Blue Grass, make a terrific romance team, alternating heart throbs with banter. And you don't have to be a horse fan to rub those tears away during the never-to-be-forgotten scenes of the birth of the foal and the fight against death of the great turf champion, Roman Son.

"THE LADY'S FROM KENTUCKY"
has laughs, laughs, laughs . . .

Hugh Herbert and Za Su Pitts alone are worth the price of admission to any paying guest . . . what with those two zanies staging a love handicap that's one whooping steeplechase of belly laughs.

. . . PARAMOUNT'S THUNDERING DOWN THE STRETCH ALL RIGHT

. . . Turn this page and read the Most Dramatic Statement made by a Big Time Theatre Man about any company's product in years →

"What the 'Covered Wagon' was to silent pictures, Cecil B. DeMille's 'UNION PACIFIC' is to talking pictures"

. . . Spyros Skouras

Hit *after* hit, money-maker after money-maker

15 BIG ONES during Spring and Summer

and don't *forget* — one of the biggest is "THE STARMAKER"

. . . absolutely on the August Release Schedule!

Paramount Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

One of the reasons why Hollywood is so late getting done with the industry's contribution to San Francisco's and New York's World's Fairs—a picture, "Cavalcade of America," showing U. S. history—is attributable to their inability out there to decide whether they should start the history with the Battle of Bunker Hill at Concord or go back to the Landing of the Pilgrims at Plymouth Rock.

▽

A new play called "Caesar" opened the other night in the Argentina Theatre, Rome, Italy. Its avowed author was Giavacchino Forzano.

"Caesar" was received by the audience with an enthusiasm such as rarely attends play openings. The frozen-faced contingent which brings untimely autumnal colors to so many Broadway openings was not present. Every important character in the play was applauded to the echo and there were several times when the unrestrained approval of the audience halted the action. Critics of the Roman and provincial press were unanimous in predicting a long run. Curtain calls after the final act were too numerous to be counted.

"A gripping historical drama, comparable with Shakespeare, Goethe and Wagner at their best, and with a touch of genius that even these great men did not attain," was the consensus of opinion as expressed by the audience and in the newspapers.

Unofficially, it is understood that a relatively new playwright named Benito Mussolini collaborated with Signor Forzano on this opus. Signor Mussolini is thought, in Rome, to have a bright future.

▽

Paramount President Barney Balaban's stopover in Chicago the other day en route from Hollywood to New York, was but a matter of minutes mostly but he took time off long enough to look about the Loop and find his old friend, policeman Joe Birmingham, who has been on duty in the Loop for 28 years which is about eight more than Mr. Balaban.

"He always looks me up when he's in town," said the cop, "I've been looking after him for years."

▽

Travel Note, from the New York Times:

"Sidney Howard, whose original script of 'Gone With the Wind' was revised by several writers, has returned to Selznick-International in Hollywood to revise the revisions."

▽

The company operating Murray Ginsburg's Howard theatre at Howard Beach, Long Island, is corporately called No Percentage Pictures Theatre Corp.

▽

The name of Hollywood's Lya Lys has intrigued us ever since the golden-haired and golden-voiced actress arrived here, as we have so frequently noted in these columns. We're disillusioned now, though, on learning that her real name is Natalie Lescht.

▽

Hollywood producer Walter Wanger is quoted by *The London Era* as observing that "Motion pictures and radio have done much to improve mankind by giving eyes and ears to the public.

And Jimmy Durante and Joe Brown have contributed the nose and mouth.

EDDIE McKENNA is a freshman in high school in New York, ambitious and undoubtedly sales-promotion and advertising minded. His market is limited to the neighborhood in which he lives. But he covers that market like a blanket with his promotion matter.

Here is a sample of his promotion material, delivered by hand to apartment dwellers in Eddie's neighborhood, upper New York City.

> New York City.
>
> Dear Mrs. ——
>
> I don't mean to be personal but I'll wager that it's a long time since you were down to No. 21 or The Hickory House or maybe even down to Marble Hill Theatre. Well how about raising cain one of these nights? There is always a McKenna Baby Watcher agent near you.
>
> The bill will be 50c for these hours: (7:00 to 10:30) or (7:30 to 11).
>
> A half hour or so more will not affect your bill, but a half-hour or so less will be proportionately deducted from my salary. This offer is yours at your request.
>
> (Signed) EDDIE McKENNA.

Eddie is booked up, thank you, for months ahead.

▽

"Bugs" Baer sees television marking the end of "misunderstood," tired businessmen's run-of-the-mill alibis and spurious after-hour business engagements. He laments that "when the little woman turns on the short wave rogues' gallery and cops a gander at the mugs in the corner beer bazaar she will be down there like Paul Revere with an outboard on his coat tails."

▽

Here's a title suggested by Rob Wagner's Beverly Hills *Script:*

ANTHONY EDEN
The Sweetest Tory Ever Sold

▽

The Rose theatre, on Amsterdam Ave. and 102nd Street, New York, advertises "$3,000 *Fur Coats Given Away.* 10 *Cents."*

▽

According to Tony Ordoqui, Hollywood's official "drink mixer," the champagne seen in films consists of a couple of health tablets dissolved in ginger ale.

Kick, hangover and cure simultaneously.

▽

Charlie Chaplin observed his 50th birthday the other day, and London, where he has always been hailed loudly, duly noted the event with no little attention in its press. Hitler observed his 50th birthday four days later, and the London, press, likewise gave him due note—of a different tone.

The Sunday Referee's attention was typical, banner headlines reading:

Two Babies Were Born Within Four
Days of Each Other Fifty Years Ago
THE WORLD LOVES ONE
AND HATES THE OTHER

Their toothbrush mustaches are the only things they have in common.

▽

In the matter of taste, Evelyn Sweet, of the Paramount exchange personnel, in Cincinnati, was married the other day to Phillip Sauer, a reporter on one of the daily newspapers there.

Standing unused in the bright but modest home of Mrs. Edward LeRoy Rice, in New York, is one of the most unusual collections in this business, some 25,000 photographs of film stars dating back several decades, all catalogued.

The late Edward LeRoy Rice was one of the first minstrel men, in the days when troupers were troupers. When motion pictures came along, he turned to the screen, working around one of the very first nickelodeons in Washington, D. C., where he started to collect and catalogue pictures of the stars, piling up his collection until he died last year.

Known in the show business as the historian of minstrelsy, he always dug deep. That explains why so many of his photos of film stars go back to "baby shots", to pictures in tintype and long tresses.

▽

Paramount announces that its Cecil Blount DeMille will go to the Kentucky Derby hossrace, but "will assume another name and make his visit as brief as possible." He may have to.

▽

Hospital Note, from a Hollywood item in the New York Herald-Tribune:

"Walter Pidgeon, who broke a rib in a scene with Nat Pendleton (at MGM) returned the other day from convalescence at Palm Springs, Cal. and was welcomed so vigorously by Frank Morgan that the rib cracked again. Mr. Pidgeon is back at Palm Springs."

▽

Wishful Thinking Department: Warners have a "Dark Victory." Universal is going to have a "Bright Victory."

▽

History and Hollywood make strange bedfellows. This week, on Broadway, Warners' are showing "Juarez" at the Hollywood, in which Mexican nationalism and democracy are praised to the skies. Directly across the street, at the Capitol, the attraction is Republic's "Man of Conquest," showing some of the butchery of the Texans in the Alamo by the Mexicans.

▽

American newsreel cameramen, and all others, too, assigned to filming the King and Queen of England, will not be allowed to get any closer to their Majesties than 20 feet, and must at all times wear coat jackets while in the presence of the Royal pair—no shirtsleeve business. Also they will wear identifying arm bands like those they wear at ball games and the top hats and morning coats they wear at the Derby.

▽

United Air Lines has added 25 motion picture personalities to membership in its "100,000 Mile Club," in which persons having flown 100,000 miles or more are eligible, although the flying need not be in United planes. Those who have received golden, metal cards—possession of which is the equivalent to a big "So, what!" include: Neil Agnew, Nathan Blumberg, Harry Cohn, J. Cheever Cowdin, Ned Depinet, Matthew Fox, Bob Gillham, Charles Reagan, "Rick" Ricketson, Howard Strickling, Jock Whitney, Bill Steege, David Rose, Bert Cunningham, Doug Fairbanks, and 12 Hollywood stars.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Captain Fury

(UA-Hal Roach)

Adventure in Australia

With the Brian Aherne of "Juarez," the Victor McLaglen of "Gunga Din," the John Carradine of "Stagecoach" and the Paul Lukas of "Confessions of a Nazi Spy," playing the four top roles under personal direction of Hal Roach, "Captain Fury" stacks up as an exploitation attraction of the first magnitude. Showmen who go on from there to proclaim the film an Australian "Robin Hood" will have given the customers a well rounded idea of the kind of picture in store for them.

Aherne's performance as the dashing ex-convict who champions the settlers against their oppressor is as ruggedly assertive as his portrayal of Maximilian in "Juarez" is restrained. McLaglen's two-fisted enactment of the hero's light-fingered but faithful lieutenant is another stout link in his long chain of he-man characterizations. Carradine and Lukas make telling capital of somewhat lesser assignments, and George Zucco turns in a vital exhibition as the brutal usurper of settlers' rights. June Lang, Virginia Field and Margaret Roach adequately handle the feminine interest, which is minor.

The story and screen play, by Grover Jones, Jack Jevne and William deMille, opens with arrival of a convict ship at Melbourne and the placement of the convicts in custody of respected landowners for whom they are to work during the remainder of their penal sentences. It moves on to show that conditions of servitude are beyond human endurance and that the landowner to whom the hero and his associates are paroled is exploiting poorer settlers in the new country, driving them from their homes with fire and gun.

"Captain Fury" escapes confinement and convinces the settlers that they can defend their rights under his leadership. He thereupon liberates other convicts who promise to follow him. The band which he assembles meets the oppressor's violence with violence, guile with guile, in a series of melodramatic encounters. Captured at last, he is saved from hanging when the settlers testify in his behalf. He ultimately is pardoned and given custody of his convict associates.

The production is rich in the unfamiliarity of its locale and in its headlong approach to the subject matter in hand, all high adventure material. It is strictly Hal Roach in the comedy department.

Previewed at Warners' Hollywood theatre in Hollywood to an audience that applauded the favored players on appearance, laughed lustily at the Roachian comedy touches, stirred a little uneasily in a couple of spots where too close cutting seemed to call for minor repairs, and cheered the hero on his many dashes to the rescue, applauded his horseback descent of a waterfall as an outstanding example of melodramatic incident.—William R. Weaver.

Produced and distributed by United Artists. Director, Hal Roach. Screen play, Grover Jones, Jack Jevne, William De Mille. Photographer, Norbert Brodine, A.S.C. Photographic effects, Roy Seawright. Film director, William Ziegler. Art director, Charles D. Hall. Set decorator, W. L. Stevens. Sound engineers, William Randall, W. B. Delaplain. Wardrobe supervisor, Harry Black. Musical score, Marvin Hatley. P. C. A. No. 5158. Release date, May 5. Running time (Hollywood), 90 minutes. General audience.

CAST

Captain Fury	Brian Aherne
Blackie	Victor McLaglen
Francoise Dupre	Paul Lukas
Jeanette Dupre	June Lang
Coughy	John Carradine
Arnold Trist	George Zucco
Preston	Douglass Dumbrille
Mabel	Virginia Field
Mergon	Charles Middleton
Governor	Lawrence Grossmith
Mr. Bailey	Lumsden Hare
Mrs. Bailey	Mary Gordon
Bob	John Warburton
Suco	Claud Allister
Bertie	Will Stanton
Governor's Aide	Edgar Norton
Tess Bailey	Margaret Roach
Duffy	Billy Bevan
Danny Bailey	Edwin Brian
Settlers	Nicholas Soussanin Jack Lawrence Leonard Willey
Settler's Wife	Anna Ross
Guards	Dick Alexander Philo McCullough Frank Hagney Frank Moran Jim Pierce Gene Morgan William Hall

The Four Feathers

(London Films—UA)

Military Melodrama

Alexander Korda's newest production, directed by his brother, Zoltan, should rate easily among the best of their joint repertoire, certainly among the finest efforts of British production. It is a tale of military adventure in the desert country of the Nile at the time of Kitchener's Sudan campaign, not merely a color spectacle but also a stirring story of human heroism and courage against long and terrific odds. There is poignancy and pathos in it, in Clements' battle against himself and the doubts and loyalty of June Duprez as his sweetheart, in the parched torture of Ralph Richardson stricken by the merciless desert sun, in his and Clements' Odyssey to the Nile, in the grim miseries of the prison camps where men are fed as mangy cattle, in a myriad incidents handled by players and director with consummate skill and sympathy. This moving note of heroism and courage is set against a background of military and tribal spectacle and desert splendor, of gleaming golden sand and blue Nile, parched rocks and gorgeous uniforms which combine to produce a spectacle both thrilling and magnificent. The color is superb and the camerawork flawless.

John Clements as the boy "Faversham" who goes out to Egypt to battle with his own cowardice to prove that he can find courage and to send back one by one the emblems of cowardice to the comrades who have stigmatized him, gives a performance most notable, perhaps, when he adopts native costume and penetrates the native lines, saving Richardson from death and liberating his other two comrades from a tribal prison. Clements' future is now made. Ralph Richardson it is, however, who will probably stir the women's hearts with his easy upright military personality, essentially English in every word and gesture. There are passages in which Richardson is involved, with desert vultures hovering over him and his dead company, which will stir their spines.

Aubrey Smith as a military bore with a recurrent gag, is the film's only attempt at humor, but it gets its laughs. June Duprez is both charming and lovely as the girl. The rest of the cast is perhaps not so well known but, in general, capable.

The spectacular charges of the Fuzzy Wuzzies, the battle of Omdurman and the siege of Khartoum, the hauling of the army's boats over the Nile and the pageantry of parade and battle keep eye and senses stirred. The film is long—an hour and three-quarters—but seldom palls. Osmond Borridaile's Sudan camerawork is something stronger than an asset, whilst Rene Hubert's costumes and the technical assistance of two military advisers add authenticity to the whole.

On both sides of the Atlantic showmen should find the exploitation obvious and easy, with "The Drum" as an advance argument. The title, of course, is an immediate asset, but the spectacle and color element plus the tried and trusted adventure flavor should assist the process.

Seen at a surprise preview the film went over rousingly with a normal suburban audience who reacted with spirit to the thrills and spectacle. It is running currently at a West End house where more sophisticated patrons seem regularly to vote it more than value for money.—Aubrey Flanagan.

An Alexander Korda production for London Films. Distributed by United Artists. Photographed in Technicolor. Directed by Zoltan Korda. Associate producer, Irving Asher. Associate producer in the Sudan, Charles David. From the story by A. E. W. Mason. Screen play, R. C. Sheriff. Additional dialogue, Lajos Biro and Arthur Wimperis. Photography, Georges Perinal. Photography in the Sudan, Osmond Borradile. Technical advisers, Captain Donald Anderson and Lt.-Col. Stirling, D.S.O., M.C. Colour director, Natalie Kalmus. Supervising editor, William Hornbeck. Film editor, Henry Cornelius. Musical score, Miklos Rozsa. Musical director, Muir Mathieson. Costumes, Rene Hubert and Godfrey Brennan. Running time, when seen in London, 105 minutes. Adult audience classification.

CAST

Henry Faversham	John Clements
Captain John Durrance	Ralph Richardson
General Burroughs	C. Aubrey Smith
Ethna Burroughs	June Duprez
General Faversham	Allan Jeayes
Lieutenant Willoughby	Jack Allen
Peter Burroughs	Donald Gray
Dr. Sutton	Frederick Culley
Young Harry Faversham	Clive Baxter
Colonel	Robert Rendel
Adjutant	Archibald Batty
Lieutenant Parker	Derek Elphinstone
Sergeant Brown	Norman Pierce
Joe	Hal Waters
Dr. Harraz	Henry Oscar
The Khalifa	John Laurie
Karaga Pasha	Amid Taftazani

For Love or Money

(Universal)

Comedy Melodrama

This is a story that Damon Runyon probably will regret not writing. It's about bookmakers, gangsters, odd betting room habitues and young lovers, as well as the important horse which did NOT win the all important race. The situations and the characters are thoroughly Runyonesque in development as well as in entertainment. Done in a comic melodramatic style without an apparently serious effort to impress, "For Love or Money" is 67 minutes of the type of laughs which causes the unholstery on theatre seats to become worn prematurely.

June Lang and Robert Kent are the romantic leads. The others of the cast, Cora Wither-

(Continued on page 38)

"OPENING DAYS TWICE AS BIG AS ANY OTHER RECENT PICTURE AT THE WARFIELD! RUN TOPS ALL 20TH HITS OF SEASON!"—*That's how San Francisco celebrates the Return of the Cisco Kid!*

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with LYNN BARI • CESAR ROMERO
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C. HENRY GORDON • ROBERT BARRAT

Directed by Herbert I. Leeds
Associate Producer Kenneth Macgowan. Screen play by Milton Sperling. Based on a story by O. Henry.
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

(Continued from page 36)

spoon, Etienne Girardot, Edward Brophy, Richard Lane, Horace MacMahon and Edward Gargan, each in the kind of role suiting his character talents best, carry the rest of the load.

Five writers contributed their efforts toward making "For Love or Money" a picture which the preview audience enjoyed unroariously. Charles Grayson and Arthur T. Horman adapted the original story by Daniel Taradash, Julian Blaustein and Bernard Feins. Albert S. Rogell was responsible for the creditable direction of the Max Golden production.

"Ted" and "Sleeper," both working for "Foster," a bookmaker, let $50,000 of the Boss' money slip through their hands. Tracing it, they find "Susan Bannister" has received it through the mails in some advertising matter and has spent all but $6,000 of it. "Foster," disbelieving their story, gives them 36 hours in which to return the money. What follows is a series of incidents provoking heavy laughter.

Previewed at the Alexander theatre, Glendale, Cal., to an audience highly impressed by the many laughs and who left the house knowing they had seen as delightful a concoction of comedy as could be had.—U. R.

Produced and distributed by Universal. Associate producer, Max Golden. Director, Al Rogell. Original story, Julian Blaustein, Daniel Taradash, Bernard Fein. Screen play, Charles Grayson, Arthur Horman. Photographer, Stanley Cortez. Art director, Jack Otterson. Costumer, Vera West. Film editor, Maurice Wright. Sound recorder, Robert Pritchard. Assistant director, Vernon Keays. Unit publicity writer, Ray Hoadley. P. C. A. No. 5279. Release date, April 21, 1939. Running time, 67 minutes. General audience classification.

CAST

Ted Frazier	Robert Kent
Susan Bannister	June Lang
Sleeper	Edward Brophy
J. C. Poindexter	Etienne Girardot
Foster	Richard Lane
Bubbles	Edward Gargan
Dead Eyes	Horace MacMahon

Blue Montana Skies

(Republic)

Western

Montana and the Canadian Northwest with the Mounties supplanting the customary marshal's posse in the final chase serve as the locale for this newest release in the series starring the current number one cowboy, Gene Autry. Fur smuggling is the basis on which the plot structure has been built. Between the initial introduction of the smuggling theme and the capture of the smugglers at the film's end there are to be found the customary ingredients of an Autry western, namely, singing, comedy, slight romantic interludes and action.

Autry sings three or four songs including the title song and there is an additional specialty song number by the "Hillbillies." Smiley Burnette also lends his voice to song in true "Frog" fashion and otherwise supplies most of the comedy. June Storey, who is quite personable, capably takes care of romance. Miss Storey has been signed by Republic to appear in all future Autry pictures and that is good news. Tully Marshall, who can remember Hollywood when, has a small role and others of the cast include Harry Woods, Al Bridge, Glenn Strange and Dorothy Granger.

"Gene," "Frog" and "Steve" are driving a herd of cattle to Canada when a Montana border marshal informs them that fur smugglers are operating in the neighborhood. Later that night "Steve" is killed by the smugglers, but lives long enough to carve the "HH" ranch brand on a stone. "Gene" finds him and sets out to locate the ranch. He finds it to be a dude ranch and manages through a ruse to remain there.

Attempts on "Gene's" life fail while he continues to hunt around trying to connect the death of "Steve" with the ranch.

Reviewed in a projection room in New York.
—Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer, Harry Grey. Directed by B. Reeves Eason. Screen play by Gerald Geraghty. Original story by Norman S. Hall and Paul Franklin. Production manager, Al Wilson. Photography by Jack Marta. Editor, Lester Orlebeck. Musical supervisor, Raoul Kraushaar. P. C. A. Certificate No. 5199. Running time, 56 minutes. Release date, May 4, 1939. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Dorothy	June Storey
Hendricks	Harry Woods
Steve	Tully Marshall
Marshall	Al Bridge
Causer	Glenn Strange
Mrs. Potter	Dorothy Granger
Brennan	Edmund Cobb
Wilbur Potter	Robert Winkler
Frazier	Jack Ingram
Blackfeather	Augie Gomez
N.W.M. Corporal	John Beach
Walt Shrum and his Colorado Hillbillies	Themselves

Reform School

(Million Dollar Productions)

Melodrama

Theatres with patronages exclusively or predominantly Negro, and other houses which occasionally present unique pictures may find "Reform School" a picture to engage their attention. Starring Louise Beavers, Reginald Fenderson, Maceo Sheffield and Monte Hawley at the head of an all-Negro cast, the picture is a melodramatically treated problem play, dealing with the brutal manner in which petty offenders are disciplined in a reform school for juveniles and with the campaign waged by a woman probation officer to substitute kindness and education.

A parole violator, played by Fenderson, is re-sentenced to reform school and there becomes the special victim of the superintendent (Sheffield) and guard (Hawley) cruelties. On the road to becoming a hardened criminal, the boy's case is brought to the attention of the probation officer (Miss Beavers). Forcing the superintendent's removal, she institutes corrective discipline. When the guard, stealing school funds, plants evidence to throw suspicion on the boy, he and his pals take matters into their own hands. Breaking confinement, they round up the guard, and, in a bristling melee, force him to confess his guilt. A new order is instituted for all the state's reform schools.

Previewed at the Million Dollar theatre, Los Angeles, to an audience which was about 90 per cent Negro. They seemed to appreciate the efforts made by members of their own race to enact a seriously plotted photoplay which, while it is an exposure, preachment and plea for better understanding, is also melodramatically entertaining. Producer H. M. Popkin staged the vehicle intelligently.—G. M.

Produced and distributed by Million Dollar Productions. Producer, H. M. Popkin. Director, Leo Popkin. Screen play by Zella Young. Original story by Joe O'Donnell and Hazel Jamieson. Photographed by Bill Hyer. P. C. A. certificate number 5285. Running time, 80 minutes. Release date April 27, 1939. General audience classification.

CAST

Mother Barton	Louise Beavers
Freddie Gordon	Reginald Fenderson
Mr. Stone	Maceo Sheffield
Jackson	Monte Hawley
Pete	Eugene Jackson
Joe	Eddie Lynn
Bill	DeForrest Coven
Johnny	Bob Simons
Eddie	Freddie Jackson
Jackie Rogers	Milton Hall
Slim	Clifford Holland

It's a Wonderful World

(MGM)

Romance, Comedy, Melodrama

The best or worst of worlds, depending on one's own viewpoint, truly becomes a wonderful world when films as delightfully fresh and gay as this are around for anyone to see. "It's a Wonderful World" is the sort of picture which, when good, is very, very good. It is.

The film is a cross between two rightly celebrated productions, "It Happened One Night" and "The Thin Man," having the comedy of the one and the mystery of the other. The picture does not ape them, however. It can stand on its own, on equal footing with either or both.

As characters entrenched in their own private Eden and touching only the fringe of our outer world are two of the screen's most exemplary exponents of light comedy, Claudette Colbert and James Stewart. Given a screen play by Ben Hecht stemming from an original story he wrote with Herman Mankiewicz and directed by W. S. Van Dyke, Miss Colbert and Mr. Stewart register performances that even they will find it most difficult to top.

The following in the cast spell comedy in capital letters: Guy Kibbee, Nat Pendleton, Edgar Kennedy, Ernest Truex, Richard Carle and Andy Clyde. Sidney Blackmer and Frances Drake intrude menacingly. Even in a "wonderful world" they have villains. In fact, sandwiched in the Hecht script are two murders, and the hero is a private detective. That's how the whole thing came about anyhow. Attempts to clear his client, a wealthy playboy, of a murder charge involve escape from the police, companionship with a persistent and unconventional lady poet, another murder and a suspenseful climax.

Previewed in the Metro-Goldwyn-Mayer projection room in New York. The press reviewers took to the comedy with hearty laughter.—Paul C. Mooney, Jr.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Frank Davis. Directed by W. S. Van Dyke, II. Screen play by Ben Hecht. Based on an original story by Ben Hecht and Herman J. Mankiewicz. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibons. Associate, Paul Groesse. Set decorations, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Editor, Harold Kress. P. C. A. Certificate No. 5248. Running time, 86 minutes. Release date, May 19, 1939. General audience classification.

CAST

Edwina Corday	Claudette Colbert
Guy Johnson	James Stewart
"Cap" Streeter	Guy Kibbee
Sergeant Koretz	Net Pendleton
Vivian Tarbel	Frances Drake
Lieutenant Miller	Edgar Kennedy
Willie Heyward	Ernest Truex
Major Willoughby	Richard Carle
Dolores Gonzales	Cecilia Callejo
Al Mallon	Sidney Blackmer
"Gimpy"	Andy Clyde
Captain Haggerty	Cliff Clark
Madame Chambers	Cecil Cunningham
Herman Plotka	Leonard Kibrick
Stage Manager	Hans Conreid
Lupton Peabody	Grady Sutton

Spies of the Air

(British National-AB)

Spy Melodrama

The plethora of spy satires, both comic and serious, which seems to have descended on the British market, may be tuned to the anxious atmosphere of the day. The one excuse for yet another is something fresh in subject or treatment. Luckily freshness is an essential quality of this latest variation on a much exploited theme. David Macdonald, director of "This Man Is News," seems to have a flair for the real English flavor, so that, with easy narrative and very good casting, there is conviction and sustained interest in "Spies of the Air."

The setting is the secret aerodrome of an aircraft manufacturer, its personnel mainly the ground staff and test pilots, with a Secret Service dressing. The action concerns the plans of a new fighter plane. On the personal side the characters move within a limited circle, but they are all alive and credible. On the action side, which is very well textured, there is a modicum of flying 'neath a high ceiling, nothing sensational maybe, but not without interest. Barry K. Barnes, who is building up a name this side, and Roger Livesey, bear the brunt of the personal appeal.

The yarn has a clandestine romance neatly intertwined, mysterious strangers, and an effort at blackmail. "Thurloe," the test pilot (played by Barnes), tilting his spear at the designer's wife, is a gallant who is not discovered in his true colors, that of a man who would sell his country's secrets, till the penultimate passages of the picture. The truth, which comes as an unpalatable surprise, is surrounded by suspense and bursts of action.

Bryan Langley's forthright camerawork and Ronnie Munro's imaginative musical score help out the sum total of appeal.

Exhibitors should be able to sell this without blushing, on both sides of the Atlantic.

Seen in a London preview theatre.—AUBREY FLANAGAN.

A British National Film. Distributed by Associated British Pictures. Directed by David MacDonald. From the play by Jeffrey Dell. Adaptation, A. R. Rawlinson and Bridget Boland. Photography, Bryan Langley. Film editor, David Lean. Running time, 77 minutes. Adult audience classification.

CAST

Thurloe	Barry K. Barnes
Houghton	Roger Livesey
Dorothy	Joan Marion
Madison	Basil Radford
Colonel Cairns	Felix Aylmer
Sir A. Hamilton	John Turnbull
Porter	Henry Oscar
Stuart	Edward Ashley
Hooper	Wallace Douglas
Mrs. Madison	Everly Gregg
Cogswell	Hal Walters
Foreigner	Santos Casani

Fixer Dugan

(RKO Radio)

Circus Melodrama

"Fixer Dugan" is made up of those entertainment elements ordinarily interesting to plain folk. While the motivating story is rather light, it has a human interest quality. It concerns the efforts made by a circus "fixer" and a woman lion tamer to care for and eventually adopt an orphan girl. Told against backgrounds that take audiences into all phases of circus life from sensational acts under the big top to the fun and excitement of the side show midway, there is plenty of action and no little comedy.

On the accidental death of her mother, "Terry" comes under the care of the lion tamer, "Adgie," and "Fixer Dugan." "Dugan," whose time is taken up adjusting all sorts of complaints, has two problems which give him most bother. First is the job of preventing authorities from placing the child in an orphanage, and, second, preventing rival circus owners from claiming "Adgie's" animals. Both problems are solved when, after a pulse tingling sequence in which "Adgie" captures an escaped lion, "Fixer" flimflams "Darlow" out of his claim.

For name values to supplement other exploitable items the picture offers Lee Tracy, Peggy Shannon and Virginia Weidler in the principal roles, supported by Bradley Page, William Edmunds, Edward Gargan, Jack Arnold, Rita LaRoy and Irene Franklin.

Previewed at the RKO Hillstreet theatre, the Hollywood downtown audience evinced a satisfactory interest.—GUS MCCARTHY.

Produced and distributed by RKO-Radio. Producer, Cliff Reid. Director, Lew Landers. Screen play, Bert Granet and Paul Yawitz. Original play, H. C. Potter. Production executive. Lee Marcus. Musical director, Roy Webb. Photographer, J. Roy Hunt. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Art associate, Carroll Clark. Sound recorder, John E. Trilby. Film editor, Henry Berman. Release date, April 21, 1939. Running time, when seen in Hollywood, 60 minutes. P. C. A. No. 5096. General audience classification.

CAST

Charlie Dugan	Lee Tracy
Terry	Virginia Weidler
Adgie Modeno	Peggy Shannon
Owner Barvin	Bradley Page
Smiley	William Edmunds
Jake	Edward Gargan
Darlow	Jack Arnold
Patsy	Rita LaRoy
Jane	Irene Franklin
Steve	John Dilson
Mrs. Fletcher	Edythe Elliott

(RKO Radio)

Radio Flash Comedy

The latest in this series of comedies features James Finlayson and Muriel Evans. Mr. Finlayson portrays the husband whose wife insists he's ill and must submit to a doctor's examination. Later the doctor prescribes a diet for a sick dog and the husband thinks the doctor is referring to him. When his wife sees him eating raw meat and grass she calls a psychiatrist. In the mixup the husband hides in a cloth hamper, in which the dog is housed, and is taken along with the pet to the dog hospital.—Running time, 16 minutes.

Unusual Occupations, No. 5

(Paramount)

Interesting

Psychoanalysis of pencil scrawls is a thriving business for two young women. Interesting facts are deduced from the scribbling of Ben Bernie, Lanny Ross and Jessica Dragonette. A man who assembles skeletons for the medical profession makes a profitable living. Provincetown, Massachusetts, along with its daily newspapers, still has its town crier. Miss Ray Shaw of New York City makes her living sculpturing hands for book ends, ash trays or ornaments. Finally, Jean Parker, motion picture star, is shown in her own shop designing dresses. This is an interesting short in color.—Running time, 11 minutes.

Television

(RKO Radio)

Telecasting

With television making its first formal bow at the opening of the New York World's Fair, RKO has prepared an interesting and instructive short subject on telecasting. The camera takes the audience behind the scenes at a television broadcast to see how a program is televised, how the control room is operated, the duties of a television engineer and how the program looks in the home over the new receiving sets. A mobile unit consisting of two trucks, covers a horserace described by Clem McCarthy.—Running time, 9 minutes.

Mystic Siam

(20th Century-Fox)

Magic Carpet

The magic carpet takes a camera trip to Siam. It is shown to be a land still primitive in many phases of labor, and the elephant is depended upon for manual work. Excellent narration by Lowell Thomas brings to the audience a living Siam with its temples, tropic waterways, jungles and dancing girls.—Running time, 10 minutes.

Good Skates

(Paramount)

Ice Skating

The subject opens with a description of the early types of ice skates used during the sixteenth and seventeenth centuries. Maribel Vinson and Guy Owen, international skating champions, show their form in figure skating and dancing on the ice. The short is climaxed with the amusing antics of Peggy Fay and Dick Toucey, who demonstrate clowning on the ice. Ted Husing does the narration.—Running time, 10 minutes.

Reporter Investigates Liberty

(Technique-British)

Topical Documentary

This, the second of an inventive independent series, the "Roving Reporter," treats of the subject of individual and civic liberty in England and the United States. The treatment resembles greatly that of "The March of Time," has much of its vividness and not a little of its force, and provokes thought and discussion without being either discursive or controversial. The freedom of the Negro, liberty of expression in public, bathing dresses and gambling, are among the subjects considered. The treatment suggests that what is liberty for England is sometimes its antithesis for America, and sometimes vice versa. The pictorial handling of the subjects is swift and pointed, and the commentary, in Canadian accents, forthright. Because the subject is topical, because it avoids the more aggravating and provocative arguments, and because it has a direct American appeal, this subject makes an immediate bid for the more intelligent section of the American market. Running time, 17 minutes.—B. A.

Small Fry

(Paramount)

Cartoon

With three dimensional background, this animated cartoon is an enactment of the song hit, "Small Fry," and is portrayed by fishes. The young fish, who believes himself grown-up enough to hang out with the older fish in the poolroom, is initiated into the "Big Fry Club." During the initiation he encounters many frightening experiences. He hurries home, satisfied to be only a small fry. This is an entertaining cartoon.—Running time, 7 minutes.

Barnyard Egg-citement

(20th Century-Fox)

Terry-Toon

The trials and tribulations of barnyard life are reflected in this color cartoon. A baby chick is kidnapped by a chicken hawk. While most of the barnyard's residents are panic stricken, the winged officers of the law set out to rescue the chick. An air battle ensues and the hawk, badly beaten, crashes to earth.—Running time, 7 minutes.

Moving Vanities

(RKO Radio)

Leon Errol Comedy

The Errols (Leon Errol and Barbara Jo Allen) have had a fight with their landlord and move out. With the aid of a truck driver (Eddie Gribbon), they seek a new place to live. Events come fast. They move into a condemned building and are forced to move out after the owner has disappeared with nine months' rent Leon has paid in advance. They decide to go and live with a relative, get lost in California and end up in Wyoming in trouble with the law. The truck driver leaves the Errols and their furniture on a railroad track. A train adds the final touch to the furniture. An entertaining short.—Running time, 17 minutes.

The Hunting Dog

(20th Century-Fox)

Sports Preview

Outdoor sportsmen and persons interested in dog life should enjoy this short subject. It shows the intensive training a bird dog undergoes to gain physical and mental control while hunting. From the early stages of puppyhood, when he is taught to fetch articles tossed by the trainer, until he reaches maturity and has learned to hunt and retrieve birds without injuring them, it's a busy life.—Running time, 11 minutes.

Muscle Maulers

(20th Century-Fox)

Dribble-Puss Parade

Lew Lehr is the off-screen commentator for this entertaining and amusing short on wrestling. Various holds, grips and grunts are shown, as two, four and whole groups of opponents throw and kick one other around the ring while wrestling on the canvas, in mud and in the snow. This eleven minutes novelty short is packed with action.

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E. W. HAMMONS, *President*

Will of Cocalis Continues Circuit

The will of Soteros D. Cocalis, New York circuit owner who died April 22nd, was offered for probate in Elizabeth, New Jersey, on Tuesday by Monroe Stein, attorney for the estate. The executors named were William A. Scully, Universal general sales manager; E. T. Hardaloupas, president of the Hellenic Trust Company, and James Thompson of the Cocalis office.

The terms of the will direct that the circuit be continued, and sets up a trust for 20 years with the executors named as trustees. The executors are given broad powers to manage the business, with the right to add to, as well as dispose of, any of the properties at their discretion. Three sons, James, George and Alexander, receive the principal of the trust after its expiration. The will also makes provision for the widow and four daughters, as well as for two hospitals and a church.

Freeman Luncheon Guest Before Europe Sailing

Before he sailed on the Normandie Tuesday night for Europe, N. Bernard Freeman, managing director for Loew's in Australia, was tendered a surprise luncheon at the Astor Hotel in New York by Loew executives.

Mr. Freeman had been in New York for about two weeks; his departure was the first move in his return journey to Australia.

Arthur Loew, vice-president in charge of foreign sales for Loew's, who was to have been host at the luncheon, was unable to attend because of a sprained tendon.

Present were David Bernstein, J. Robert Rubin, William F. Rodgers, Martin Schenck, Howard Dietz, Oscar Doob, Tom Connors, Gene Picker, Harry Bernstein, Si Seadler and others.

Fairbanks in New York on Taxes

Douglas Fairbanks, Sr. arrived in New York from the coast Tuesday to handle tax matters involving Swiss investments in the new Fairbanks producing company, in which Swiss interests are among the chief backers. Montague Marks, associate of Mr. Fairbanks, is due from England shortly.

Palmquist Shifted

Roy Palmquist, formerly manager at Omaha for Universal, has been shifted to the Kansas City exchange of the company under L. J. Miller, and will cover southern Missouri, the territory handled by Ernie Block before his resignation to go with the Warner exchange in Kansas City. Otto Siegel succeeds Mr. Palmquist at Omaha.

Charles Weinberg has resigned as booker for United Artists in the Cincinnati exchange to become West Virginia salesman for Republic, replacing Sam Haber.

Max Weisner has been appointed manager for the Wisconsin territory for Trailer-Made and Leonard Schecter has been appointed manager of the Michigan territory.

Charles Basch has joined Aerograf Productions Company to become eastern representative.

Harry Smythe is the new district manager of Tri-National Pictures in Chicago.

"ABE LINCOLN" AND "YEARLING" CHOSEN

"Abe Lincoln in Illinois," by Robert E. Sherwood, has been awarded the Pulitzer Prize for the best American play of the year, and "The Yearling," by Majorie Kinnan Rawlings, the Pulitzer award for the best American novel of 1938.

RKO owns the film rights to the play and Metro-Goldwyn-Mayer has acquired the rights to the novel and has assigned Victor Fleming to direct it. Max Gordon and Harry Goetz will produce the Lincoln film for RKO. Raymond Massey, who plays the title role in the play, will also play it in the film version.

Tax Collections Increase $103,869

Admission tax collections in March jumped $103,869 to $1,606,996, from $1,503,127 in February, but continued decidedly below the 1938 level, when March receipts were $1,773,075, it is shown by figures released this week by the Internal Revenue Bureau, Washington.

Admission tax revenues for the first quarter of the calendar year and the first three quarters of the fiscal year were considerably below those of the corresponding periods a year ago, it was reported.

During the first quarter, collections aggregated $4,674,257.72, a loss of approximately $112,000 from the $4,786,131.93 received in the first three months of last year, and during the fiscal-year period they were $14,988,832.06, a loss of $1,251,316.96 from the $16,240,149.02 of a year ago, the bureau said.

Receipts from the Third New York (Broadway) District increased from $514,746 in February to $612,785 in March.

Columbia Branch Changes

Wayne Ball, formerly manager of Columbia's Denver exchange, has been made manager of the company's Los Angeles office succeeding Harry Weinberg, who was relieved of the post at his own request and made a salesman because of recent illness. R. C. Hill, formerly Salt Lake City branch manager, has been made Denver-Salt Lake supervisor with headquarters in Denver. W. G. Seib, former Salt Lake City salesman, has been made manager there.

Aids Budd Rogers

Arthur Greenblatt has been appointed by Budd Rogers, vice-president and general manager of Alliance Films Corporation, as his assistant. Mr. Greenblatt was eastern district manager for GB until he joined Mr. Rogers.

New Cleveland Theatre

Sale has been made of a site near Cleveland Circle in Boston for a theatre to be constructed by the interests which now own the Capitol, Allston and Egyptian theatres. It is understood it will be known as the Circle.

Vocafilm Ordered To File Particulars

Vocafilm Corporation of America was ordered Tuesday by Federal Judge John Knox to file a bill of particulars setting forth details of its $65,953,125 suit against the American Telephone and Telegraph Company, the Western Electric Company and Electrical Research Products, Inc. The bill must be filed within 40 days.

The defendants are charged with violating aims of the Sherman Anti-Trust Act by coercing exhibitors and producers to use only their sound equipment. The plaintiff claims to have had $4,200,000 in contracts and an estimated gross yearly business of $4,357,000, when it was forced out of business.

Asks Motion Pictures for Religious Instruction

Motion pictures to train the young in religious principles were advocated recently to the National Catholic Educational Association by Brother Angelus, C.F.X., principal of the St. Matthews School, in Brooklyn, New York City. Said Brother Angelus:

"For practical knowledge of Catholic worship, especially in its central theme, the holy sacrifice of the mass, and for correct impressions of the administration and reception of the sacraments, the film has definite values."

The association devoted itself, not only to the above theme, but also to other methods of expanding Catholic education, to meet the changing world conditions.

Peter Clark, Inc., Continues

Peter Clark, Inc., designers and manufacturers of theatre stage equipment, has sold its name, goodwill and patents to the Lamson Company, New York, in order to permit the Estate of Peter Clark to retire from active management of the company. A new corporation has been formed under the same name to carry on business as in the past.

The officers of the new corporation are: President, Carl E. Dietz, also president of Lamson; vice-president, Arthur Clark; secretary, L. M. Barnes; treasurer, Francis D. Weeks, also treasurer of Lamson, and assistant treasurer, J. A. Smith. The business will continue to be under the active management of Arthur Clark, son and associate of the late Peter Clark, founder of the company, who died in August, 1934.

Ross Federal Changes

Ross Federal Service has announced the following changes: Paul LaRoche has been transferred from Boston to branch manager in Washington; H. O. Gleiss has been named head of the Cincinnati office; C. R. Corradini, has been transferred from Cincinnati to Boston; W. A. Warner has been named assistant to J. A. Kraker, head of the Philadelphia office and district manager; Harold Henderson, assistant to Walter Brown in Chicago, has been transferred to Omaha as manager, with Stewart Martin of Boston succeeding Mr. Henderson. Ruel Williams soon will take over the Los Angeles branch.

Bob Snyder is covering the eastern section of the country as special representative for J. H. Hoffberg, distributors of foreign and other films.

FRENCH PRODUCERS PROTEST PAY OF STARS BUT THE SYSTEM STAYS

Most Producers Make One or Two Films a Year and Know Rivals Will Pay If They Don't; Salaries Up to Million Francs

by PIERRE AUTRE
in Paris

French film producers are protesting, following identical complaints in the press, that their film stars are receiving too high salaries. National newspapers are waging a campaign against the "exaggerated" pay of some French film stars. Players mentioned include Jean Gabin, Michel Simon, Raimu, Fernandel, Danielle Darrieux, Simone Simon.

Follows Simon Disagreement

This question of star salaries, dormant for months, burst forth again when Arnold Pressburger, producer, and Raymond Bernard, director, were obliged to name other players for the temperamental Simone Simon in two of her three roles in their current "Cavalcade d'Amour" ("Love Cavalcade"). The action is set in 1639, 1839, 1939 and includes three parallel stories in three different periods.

Simone Simon, who had started in the film two weeks earlier with her role in the 1839 period, arranged to go to the studio every other day instead of daily. Illness was given as the reason. The studio physician said that she was not ill. Finally she returned. Then, according to the press, she refused to say the lines because she "did not like them." Whereupon producer and directors agreed they had had enough. They picked two other players for the two other roles. Corinne Luchaire, young French star of the English and British versions of "Prison Without Bars," was chosen for the modern part and Janine Darcey, a promising French actress, for the 1639 period.

Since her return from Hollywood, last July, Simone Simon had appeared in only one French film, "La Bete Humaine," from Emile Zola's novel, and directed by Jean Renoir. She had co-starred with Jean Gabin.

Action Approved

The action of the producer and director brought general approbation, and the French Production Chamber was reported to be ready to back the producer if a suit followed..

The critics, Georges Champeaux in the weekly "Gringoire," Paul Reboux in the daily "Paris Midi," and Pierre Wolff in the evening daily, "Paris Soir," wrote vehement articles against "the bad practice that French producers have adopted by paying too high salaries to their stars."

Salaries paid to a few stars range from 700,000 to one million francs ($20,000 to $30,000) per picture, 20 to 25 per cent of the total budget.

Salaries of the following French stars for their latest films are revealed to have been:

	Francs	Dollars
Jean Gabin	1,100,000	($30,000)
Danielle Darrieux	1,000,000	($27,000)
Simone Simon	800,000	($21,000)
Fernandel	700,000	($20,000)
Raimu	550,000	($15,000)
Michèle Morgan	500,000	($14,500)

Jean Gabin is the star of "Grand Illusion," "Lower Depths," and the original French "Algiers." Fernandel's comedies are popular with the French masses. Raimu is one of the best received French actors. Michèle Morgan has been in America in "Orage" and "Heart of Paris" (Griboulle).

The main difference between the American and French systems of production is that in France there is practically no star under yearly contract with the producers. Most producers make one or two films a year. So, if a producer who wants to engage a star refuses to pay the salary asked he knows that his next competitor will grant it.

Despite all the criticisms a remedy is not easily found. Many independent producers (nearly all foreign refugees) announce a film when they have not one hundred dollars to produce it. Having options on big stars, they sell the picture in advance to the foreign buyers and the French regional distributors, so that they have the funds or at least the credits which allow them to start their film. The only cash they need is for advertising.

Some stars, unknown two years ago, have signed three or four-year contracts with agents for a flat yearly amount of, say $3,000. These agents now obtain film contracts for which they are officially paid $10,000 per film for instance, but the difference, $7,000 ($10,000—$3,000) is kept by the agent.

One proposal is that the big stars be paid a flat salary, not exceeding $1,500, plus a percentage on receipts.

Fifteen Films In Work

Since the beginning of March, 15 French features have been in production, a figure much higher than for the same period in previous years.

One of the most important is "La Loi Du Nord" ("Law of the North") directed by Jacques Feyder (of "Carnival in Flanders") co-starring Michèle Morgan and Pierre Richard Wilm.

Jean Renoir, son of the painter Renoir and director of "Lower Depths," and "Grand Illusion," has founded a producing company, Nouvelle Edition Française, a cooperative organization of film talent, and is making "La Regle du Jeu" ("Rule of the Game"). Renoir wrote the screen-play, is producer and director, and plays an important role with Nora Gregor.

Marcel L'Herbier, director, has completed an ambitious production on the Franco-British friendship, "Entente Cordiale."

"Le Jour Se Leve" ("The Day Is Rising"), a melodrama, is being directed by the young Marcel Carné. Jean Gabin and Jacqueline Laurent are co-starred.

Pierre Chenal is working on "Le Dernier Tournant" ("The Last Corner"), starring Fernand Gravet, with Corinne Luchaire.

There are also in production "Cavalcade D'Amour," as mentioned; "La Tradition de Minuit," starring Viviane Romance; "The Sacred Law," with Marcelle Chantal; "Le Feu de Paille" ("Short-Lived Blaze"), with Lucien Baroux, Orane Damazis, and Florence Luchaire; and "Cinq Jours D'Angoisse" ("Five Days of Anxiety").

▽

Columbus Film has been formed to produce in three versions—English, French and Spanish—an ambitious production on the life of Christopher Columbus. It will be directed by the French director Abel Gance.

Morris Goodman, foreign sales head for Republic, has closed a deal with Alianza Films of Mexico City for distribution of 20 selected films of the current program and four to six serials.

Finns' Censors See More U. S. Films

The Finnish Government Film Censorship Bureau reviewed 378 features, of which 201 were American, in 1938, according to a report to the Motion Picture Division of the Department of Commerce from the American Consulate at Helsinki. This compares with 330 films reviewed by the bureau in 1937, of which 186 were American.

Films from other countries reviewed by the bureau in 1938 were listed as follows: German, 56; French, 55; Swedish, 24; Finnish, 19; British, 10; Italian, 3; Czechoslovakia, 2; Norwegian, 2, and the following one each: Danish, Polish, Swiss, Hungarian, Russian and Palestinian.

The bureau banned 10 films in 1938, eight of which were American and two French. In 1937, 21 films were banned, as follows: American, 13; French, 2; British, 4, and German, 2.

There were 983 short subjects, of which 538 were American, reviewed in 1938. In 1937, the bureau reviewed 815 short subjects; 462 were American. No short subjects were banned in 1938 and only one, American, was banned in 1937. Finland followed America in the number of short subjects reviewed, having a total of 199, while Germany had 139.

In addition to the prohibited films, the censors required in 1938 cuts totaling 1,223 meters from 48 films. In the previous year 19 films were cut for a total of 769 meters. The reduction in the number of banned films and the increase in the number of films cut is attributed to a new policy of the board.

Changes in RKO's Foreign Managers

Changes in the RKO foreign managerial set-up were announced Wednesday by Phil Reisman, foreign sales manager. Ben Y. Cammack, general manager for South America, will become Mr. Reisman's assistant. Gus Schaefer will be in charge of Central America, Mexico and Cuba, as well as splitting South America with Nat Leibeskind. Until joining RKO recently, Mr. Schaefer had been export manager of Universal.

Mr. Liebeskind, in addition to his South American assignment, will handle Argentina, Brazil, Chile and Peru, having formerly been in charge of Argentina. Leon Britton, general manager of the Far East, will be in charge of both the Far East and the Middle East.

Tax on Fight Films

The New York State Senate on Wednesday passed the bill of Senator William T. Condon, of Westchester County, providing that a five per cent tax on gross motion picture receipts from prizefights be paid to the state.

COLUMBIA AND UA MEET MONDAY; MGM LISTS ADDITIONAL PRODUCT

Press To Hear Silverstone at Open Session of United Artists' Meeting in Hollywood; Columbia at Atlantic City

Columbia Pictures and United Artists open their annual sales conventions on Monday, the former in Atlantic City, and UA in Hollywood, bringing the total held to eight, with RKO's and Paramount's coming in June. Monogram is meeting this week in Chicago, where W. Ray Johnston, president, announced 30 features and 16 westerns—titles appear on page 46.

United Artists' Open Session

Departing from the usual procedure of film company conventions, United Artists will throw open the first session of its 1939-40 conclave to the trade press at which time Murray Silverstone, head of the organization, will openly discuss policy matters.

The vanguard of U.A. convention delegates from the home office, Monroe Greenthal and Al Margolies, arrived on the coast Monday, while Mr. Silverstone is expected Friday. Harry Buckley and Arthur Kelly are due Saturday and the rest of the delegates and home office executives also arrive Saturday.

The reason for throwing open Monday's session to the press is said to be "the importance in the new season of UA's new policy."

The company for the first time since its formation has 11 producers releasing through it.

They are David O. Selznick, Alexander Korda, Walter Wanger, Samuel Goldwyn, Charles Chaplin, Douglas Fairbanks, Ernst Lubitsch, Edward Small, Sol Lesser, David Loew.

Assembling at the Ambassador Hotel for UA's five-day meeting, running through Friday, will be the following home office executives, besides those already mentioned: Harry L. Gold, Jack Schlaifer, Paul Lazarus, E. T. Carr, Walter Gould, Tom Mulrooney, Seymour Poe, Lynn Farnol, C. M. Steele, N. A. Thompson, Charles Schwartz, Edward Raftery, Paul O'Brien, Sam Cohen, Len Daly, Steve McGrath, Phil Dow, Jack Wrege, Ronald Sidley and Robert Goldfarb.

U.A. producers' New York representatives attending will include James Mulvey, Emanuel Silverstone, Lowell V. Calvert, Harry Kosiner, Tom Walker, J. J. Milstein and Morris Helprin.

District managers are Dave Prince, Haskell M. Masters, Ben Fish, Charles Stern, Jack Goldhar and Bert Stearn, as well as Moe Streimer, United Artists' special representative in New York.

Arriving in Los Angeles Sunday, the conventioneers will be greeted by Mary Pickford at Pickfair, where a lawn party will be held.

The sessions will start Monday morning with addresses of welcome by Mr. Silverstone; Harry Gold, as eastern general sales manager; Jack Schlaifer, western general sales manager; Arthur W. Kelly and Harry D. Buckley, vice-presidents; and E. T. Carr, joint managing director of United Artists in England.

During the afternoon, the various producers and their representatives will present to the sales force a summary of their programs for the coming season. On Monday evening, the delegates will be shown "Four Feathers."

A screening of the new Edward Small production, "The Man in the Iron Mask," Tuesday, will be followed by a summation of next season's advertising and exploitation plans by Lynn Farnol, director of advertising, and Monroe Greenthal, director of exploitation.

Tuesday afternoon, Harry Gold and Jack Schlaifer will commence their sales conferences with United Artists representatives. The dinner will be at Earl Carroll's Tuesday evening.

Sales conferences will be continued throughout Wednesday. In the evening, the Convention Special train will take the entire group to San Francisco.

Cohn Heads Columbia Group

Columbia Pictures will hold its Atlantic City meeting at the Ritz hotel, Monday through Thursday, the first of a series of three sales meetings, in Atlantic City, Chicago and Los Angeles, with A. Montague, general sales manager, presiding.

Jack Cohn will head the home office executives who will attend the Atlantic City gathering. Among them will be A. Schneider, R. Jackter, J. McConville, L. Astor, L. Weinberg, M. Weisfeldt, L. Jaffee, H. C. Kaufman, M. Bergman, M. Grad, G. Joseph, M. Hannock, A. Seligman, W. Brennan, F. McGrann, Al Sherman, B. E. Zeeman, C. Roberts, A. Picker, V. Borrelli, I. Moross, S. Liggett, J. Freiberg, S. Raisler, T. McCue, Irving Sherman, H. Takiff, R. Bach, from the home office, and foreign representatives, C. Mason, Australia; F. Knocke, Puerto Rico; E. Smith, Cuba; and S. Kusiel, Mexico.

20th Century-Fox Paris Meeting

The European sales convention of 20th Century-Fox opened Thursday in Paris. Presiding were Walter J. Hutchinson, director of foreign distribution; Herman Wobber, general manager, and Truman Talley, Movietone News producer.

Republic's New Plans

Supplementing the company's regional sales conventions of last month, Herbert J. Yates, in Hollywood last Friday, announced that Republic will build up its contract roster of name players and directors, and that next year's product will be featured by six "Anniversary Specials" having budgets comparable to "Man of Conquest," four even greater. Cost of "Conquest" has been variously estimated as between $750,000 and $1,000,000.

Mr. Yates said that M. J. Siegel, president of the production company, would each year spend a month in New York looking over material and players.

Gene Autry westerns, according to Mr. Yates, now are commanding 50 per cent more rental prices this year than last year. Their budgets are being tilted by one-third. Mr. Yates will complete arrangements with Autry for the cowboy star to tour England with his horse "Champ."

Mr. Yates said his company expects its foreign grosses to increase 100 per cent.

Summoned to the studio last Friday by E. H. Goldstein, general manager, and Walter Compton, studio publicity director, Hollywood reporters heard Mr. Yates deny that there will be any shakeup in production personnel.

Republic will look more to the stage for talent, he added. Explaining the company's trade-practice relations with exhibitors, Mr. Yates said his company is "willing to make adjustments." He will remain in Hollywood for several weeks taking time out to attend the regional sales convention in San Francisco. On his way back to New York, he may stop at Portland, Seattle and Salt Lake City.

Mr. Gates is continuing negotiations to purchase outright the studio property which it is now occupying.

Metro Increases Product to Minimum of 44 Features, Maximum 52; Eddie Cantor and Fred Astaire Are Signed

With the acquisition of new stars, with numerous cast assignments, and the purchase of several play and story properties, Metro-Goldwyn-Mayer on Thursday issued in New York a supplementary product announcement for 1939-40. This amplifies the plans made known at the convention in March. The product total is raised from a minimum of 40 to 44 and a maximum of 52, plus 79 shorts.

Cantor and Astaire Sign

Eddie Cantor is a new star addition, and will make his MGM debut in "Banjo Eyes," a comedy-drama with music. Fred Astaire, also newly signed, will co-star with Eleanor Powell in "Broadway Melody of 1940." Edward G. Robinson will have the lead role in "Blackmail." James Stewart has been elevated to stardom.

Norma Shearer will be starred in "Pride and Prejudice," the play by Helen Jerome from the novel by Jane Austen. Miss Shearer's first production of the new season will be "The Women," in which she is starred with Joan Crawford and Rosalind Russell.

Jeanette MacDonald will star in a musical version of "Smilin' Thru," the romance by Jane Cowl and Jane Murfin, which Robert Z. Leonard will direct. Miss MacDonald also will co-star with Nelson Eddy in "Silent Knight," from the play by Eugene Heltai. These stars in addition will appear together in "Lover Come Back to Me." Nelson Eddy will also be seen in "Balalaika" with Ilona Massey.

"Park Avenue Model," to be produced from an original by John Larkin and Jerry Horwin, has been added to Joan Crawford's starring schedule, which already includes "House of Glass," "A Lady Comes to Town" and in addition "The Women."

"American Newlyweds" will introduce a new family series, dealing with a young married American couple.

Robert Montgomery will go to England to star in two: "Earl of Chicago," an original by Brock Williams, and "Busman's Holiday," from a novel by Dorothy Sayres. These will be produced at the Denham Studios.

Busby Berkeley and Norman McLeod have been signed to direct.

Greer Garson will be starred in "Susan and God," the play by Rachel Crothers. Donat will have the lead in "Ruined City," based on the novel "Kindling," by Nevil Shute. Spencer Tracy will be starred in "Witch in the Wilderness," to be directed by King Vidor from the novel by Desmond Holdridge.

Other Films Started

Other new season productions already under way are the Selznick-International "Gone With the Wind," "On Borrowed Time," and "The Wizard of Oz."

"Northwest Passage," starring Spencer Tracy and Robert Taylor, will resume production on location shortly, with King Vidor the director.

Other new season productions from which MGM's 1939-40 releases will be drawn are: "It Can't Happen Here," "Ziegfeld Follies," "Madame Curie," "Ninotschka," "Thunder Afloat," "Guns and Fiddles," "A Day at the

(*Continued on page 48, column 3*)

THE HOLLYWOOD SCENE

Exports and Imports

Despite jittery Europe's war talk, Hollywood nonetheless is continuing about the business of exporting and importing picture making talent.

Paramount's Ray Milland and Ellen Drew are already en route to England to make "French Without Tears." Over here, British artists William Fyffe and Margaret Lockwood are working in Frank Lloyd's "Ruler of the Seas." Mr. Lloyd, Scotch himself, had endeavored to impress upon Mr. Fyffe that he would have to talk with less "brr" in his accent, is now rolling his "R's" worse than Mr. Fyffe. Paramount may also have Elizabeth Bergner over here for a picture in the summer months.

Robert Montgomery wasn't back from Washington long before he got orders from MGM to proceed to England to make two pictures, "Busman's Holiday" and "The Earl of Chicago." In return for Mr. Montgomery, there is a distinct possibility that Robert Donat will come to Hollywood, and Miss Greer Garson, who appears with Donat in "Goodbye, Mr. Chips," is a candidate for a trip to Hollywood.

Annabella will be sent overseas by Twentieth Century-Fox, whereas RKO Radio is preparing to welcome Anna Neagle, star, and Herbert Wilcox, producer, who will combine their talents in "The Life of Edith Cavell."

David O. Selznick, who imported Vivien Leigh for "Gone with the Wind," also has imported Alfred Hitchcock to direct "Rebecca."

Ring in the New

As April passes from the calendar, one-fourth of the twelve newly started productions are pictures announced for 1939-40 schedules. The remainder of the new work as well as all that has been completed are for making good 1938-39 announcements, particularly so far as total number of deliveries is concerned.

One of the three productions started by MGM is decidedly unusual. Based on a successful New York stage play, "The Women" will present an all-woman cast. Norma Shearer, Joan Crawford and Rosalind Russell are the headliners who will have as support Joan Fontaine, Phyllis Povar, Muriel Hutchinson, Ruth Hussey, Virginia Grey, Ann Morris, Virginia Weidler and Mary Nash. The second picture, "Lady of the Tropics," will star Robert Taylor and Hedy Lamarr, with newcomer Gloria Franklin, a recruit from metropolitan stages, and Ernest Cossart heading the support cast which is yet to be completed. The stars of the third picture, "Stronger Than Desire," are Walter Pidgeon and Virginia Bruce.

Twentieth Century-Fox started only one picture but that, too, is unusual. With Elsa Maxwell, noted eastern social arbiter, featured, "Hotel for Women" also will present Linda Darnell, James Ellison, Lynn Bari, Alan Dinehart, Chic Chandler, Joyce Compton, Gregory Gaye, Ann Sothern and many of the studio's stock company of youthful feminine players.

Two pictures were started at Universal. "In Old California," first of a series in which Richard Arlen will be featured, will be seen Andy Devine, Constance Moore, Noah Beery, Thurston Hall and Paul Fix. June Lang, Dick Foran and Harry Carey are the principals in "Inside Information."

RESCUING THE SETS AFTER SNOWSTORM

MGM's "Northwest Passage", production of which was called off last fall when everything up in the McCall, Idaho, location became buried under too many feet of snow, will reenter production about June 1st.

King Vidor, director, and Jay Marchant, production manager, are leaving for the location site within the next few days to find out just what is left of the exterior sets that were constructed last Indian summer. Immediately upon their return and report a construction crew will be sent north to put the sets together again. Meanwhile, King Vidor and Laurence Stallings are polishing the final script.

Paramount Starts Two

Paramount put two productions into work. "Our Leading Citizen" will present Bob Burns and Susan Hayward, with Joseph Allen, Elizabeth Patterson and Gene and Kathleen Lockhart. Charles Ruggles and Mary Boland will be teamed again for "Homework," the cast of which also will include Donald O'Connor, Billy Lee and Joyce Matthews.

Samuel Goldwyn started active production work on "The Real Glory," starring Gary Cooper and featuring Andrea Leads, David Niven, Reginald Owen and Broderick Crawford. Other players are Maurice Moscovitch, Thurston Hall, Walter Brennan and Henry Kolker.

"The Girl from Nowhere" was started at Monogram. It will present Warren Hull and Anne Nagel, with Mayo Methot, Lester Matthews and Aileen Pringle.

For RKO-Radio distribution, Sol Lesser started "Way Down South." Bobby Breen is the star. Charles Middleton, Lillian Yarbo, Robert Greig and Allan Mowbray are members of the support. Many more names are to be added.

Although no feminine lead has as yet been selected, Columbia started "Coast Guard." Randolph Scott, Ralph Bellamy and Walter Connolly will be featured.

New Version of Classic

Outstanding in the list of seven completed pictures is "The Man in the Iron Mask," Edward Small production for United Artists. It will feature Louis Hayward, Joan Bennett, Warren William, Joseph Schildkraut, Alan Hale and Miles Mander, with Bert Roach, Marian Martin, William Royle, Doris Kenyon, Albert Decker, Montagu Love, scores of character players and hundred of extras.

Two pictures were finished at Universal. "Old Grad" will present Charles Grapewin, Anita Louise, Dick Foran, Frances Robinson, Richard Lane, Berton Churchill, Samuel S. Hinds, David Holt, Jerry Marlowe, Eddie Acuff and Cully Richards. The second film to be finished, "Tidal Wave," will present Fred Stone, Ralph Byrd, Marc Lawrence, Frank Jenks and Dorothy Lee.

RKO Radio also moved two pictures from the active shooting list. In "The Dove" will be seen Leo Carrillo, Steffi Duna, Tim Holt, Donald McBride, Chris Pin-Martin, Edward Raquello, Paul Fix, Julian Rivero, Frank Puglia, Esther Muir, Paul Sutton and Charles Stevens. Chester Morris, Wendy Barrie, Lucille Ball, Kent Taylor and Elisabeth Risdon are the principals in "Five Came Back." C. Aubrey Smith, Joseph Calleia, Patric Knowles, Allen Jenkins, Casey Johnson, and Dick Hogan represent added name values.

At 20th Century-Fox "East Side, West Side" was finished. The cast lists Kane Richmond, Amanda Duff, Henry Armetta, June Gale, Leona Roberts, Frank Reicher, Edward Norris and Scotty Beckett.

Monogram finished "Across the Plains," in which Jack Randall, Joyce Bryant, Frank Yaconelli and Glenn Strange will be seen.

"Million Dollar Legs," second collegiate production which William C. Thomas has made recently for Paramount, was completed on schedule. For names it will offer Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Crabbe, Peter Hayes, Dorothea Kent, Richard Denning, Matty Kemp, Thurston Hall, Edward Arnold, Jr., Philip Warren and Roy Gordon.

New Young Faces

In Walter Wanger's "Winter Carnival," a story of Darmouth College Days and nights during the annual snowbound period, with Ann Sheridan and Richard Carlson starred, will have only one player more than 28 years old and only three over 25 years of age.

Consequently several young players who seem to have more than usual screen talent and personality will be given real opportunities to achieve screen greatness. From Stanford's campus has come athletic young James Corner for the role of the college ski champion. The lad had film experience in "What a Life."

Alan Baldwin, a Samuel Goldwyn discovery, has been borrowed for the role of the young editor of the campus daily who wants to revolutionize collegiate journalism. Among others who will support the stars are 15-year-old Joan Brodel and Virginia Gilmore, who plays a chaperon although she is only 18. Helen Parrish, 17, most recently in "Three Smart Girls Grow Up," will be seen as Miss Sheridan's younger sister. Jimmy Butler, only 19, has an important part.

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Herbert Rawlinson and Jack Mulhall, actors, have been signed as scouts for the second Jesse L. Lasky "Gateway to Hollywood" talent search. Mr. Rawlinson will cover the east and Mr. Mulhall the midwest.

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Charles Richards, for three years casting director for Selznick International, has resigned. Fred Schuessler, formerly with Paramount, succeeds him.

The National Conference on Visual Education will be held June 19-23 at the Francis Parker school in Chicago, according to Berman A. DeVry, sponsor

MONOGRAM RAISES PROGRAM TO 46; BUDGET AND SALES QUOTA INCREASE

New Season Will Have Thirty Features, Sixteen New Westerns and Eight Reissues, Also Eight John Wayne Reissues

With the announcement that Monogram Pictures' 1939-40 program will be "box-office-insured" by a substantially increased production budget and an expanded roster of star and production talent, W. Ray Johnston, president, disclosed this week the identities of the stories and talent of 30 features and 16 westerns for 1939-40. In addition, he announced that eight reissues starring John Wayne are to be made available.

The 1940 program represents an increase of four features over this year, and maintains the same number of westerns. The company handles no shorts or serials.

$8,850,000 Sales Quota

The 1939-40 sales quota has been set at $8,850,000, an increase of $2,505,000 over 1938-39, Mr. Johnston told the 150 home office, studio and field and franchise delegates to the company's seventh annual convention, in session at the Drake Hotel in Chicago, from Thursday through the weekend.

There will be a 50 per cent increase in budgets for 18 features in the top brackets and a 25 per cent rise in budgets for the remaining 12 of the 30, this in line with the general trend of virtually all of the 11 large companies to raise filming investments for the new season.

Monogram will join Twentieth Century-Fox, Paramount, Republic and other distributors in directing stronger efforts at the Latin-American markets, the convention heard.

Three Groups of Features

The 30 features are divided into three groups. The first of six has been named "W. Ray Johnston Anniversary Specials," commemorating the company executive's 25th year in the industry. Two remaining groups of 12 each are listed as "Box-Office Attractions" and "Showman's Success Series."

Among the more important productions listed, all in top brackets, are: "Rip Van Winkle," based on the Washington Irving story; "Queen of the Yukon," by Jack London; "Son of the Navy," by Grover Jones and True Boardman; "His Father's Son," by Matt Taylor; "Oliver Twist," a screen version of the Charles Dickens book; and "Under Northern Lights," from the music and lyrics of Charles Wakefield Cadman.

"Freckles Comes Home" will continue the adventures of Freckles in a story by Jeannette Stratton-Porter, to be made on a large budget.

Boris Karloff is to be seen in four features on the doings of Mr. Wong, detective character created by Hugh Wiley in Collier's. The titles are: "Mr. Wong Vanishes," "Mr. Wong in Havana," "Mr. Wong's Chinatown Squad" and "Mr. Wong in New York."

Four John Trent Features

John Trent, who created the role of Tailspin Tommy, continues in that part in four features based on the syndicated cartoon strip by Hal Forrest. The four are: "Aces of the Air," "Transcontinental Plane," "Danger Flight," and "Sky Patrol."

Marcia Mae Jones, Jackie Moran, Frankie Darro and others are on the program. Marcia Mae Jones and Jackie Moran are to appear in four films entitled: "Tomboy," "Hoosier Schooldays," "Haunted House," and "Kid Reporters." Frankie Darro is to be seen in four features. They are "Arm of the Law," "East Side Kid," "That Gang of Mine" and "Boys of the City."

JOHNSTON VIEWS TELEVISION

Ten years hence motion pictures may flicker across television screens in the living rooms of American homes with "fans" selecting the quality of their film programs by the number of coins they drop into a meter, according to W. Ray Johnston, president of Monogram.

"Television," he declared, "offers no threat to the motion picture industry in its present stage of development, and it can't become a threat for five, 10, maybe 15 years." Hollywood, however, is seriously thinking about television, he said. "We will probably work out some arrangement with the telephone companies whereby people will be able to drop 25 cents in a meter and see a 'B' picture or 40 cents and see an 'A.' But before television reaches the home, we will have it in the theatres.

"Television will not displace the movies. It will be just another step in the advancement of the film industry.

Tex Ritter will play in eight westerns, as will Jack Randall. Two of the action dramas in which Randall will appear are based on the tales of James Fenimore Cooper, "The Prairie" and "The Pioneers."

The complete player roster includes:

John Carroll
Martin Spellman
Frankie Darro
Jackie Moran
Milburn Stone
Jack Randall
Marjorie Reynolds
Movita
Marcia Mae Jones
Boris Karloff
Jean Parker
Grant Withers
Tex Ritter
John Trent

The list of producers and production supervisors numbers eight:

William T. Lackey
Edward F. Finney
Paul Malvern
E. B. Derr
Robert Tansey
Lindsley Parsons

Directors for the new season are as follows:

William Nigh
Howard Bretherton
Al Herman
George Waggner
Lambert Hillyer
Allen James

Major Edward J. Kelly was invited to make the opening address, as well as Jack Hirsch, president of Allied of Illinois, and Morris Leonard, head of the Illinois Exhibitors Association.

After the reading of the roll call by John S. Harrington, of the home office, the convention host, Henri Elman, Monogram Chicago franchise holder, made an address of welcome.

George W. Weeks, vice-president for distribution, reveiwed the sales record for 1938-39.

Production plans for the new year were discussed by Scott R. Dunlap, vice-president for production, after which Mr. Weeks again took the floor to point out the highlights of the new pictures program.

Louis S. Lifton, director of advertising and publicity, discussed methods planned for advertising and publicizing the new product; Lloyd Lind pointed out the benefits of cooperation with the contract department.

Edward Silverman and Sidney Spiegel, of dresses of welcome. Edward Kuykendall, MPTOA president, also was present.

William Jaffee, of Rosenblatt and Jaffee, legal counsel for the company, spoke on business-building achievements.

Martin Spellman, juvenile star, of "Boys Town" and "Streets of New York," was presented.

Eye on Latin-America

That Monogram is planning a series of productions with a definite appeal to the Latin-American market, was pointed out by Norton V. Ritchey, manager of Monogram's export department.

"We found that 'Rose of the Rio Grande' was a success below the Rio Grande and yet it lost none of its appeal for the Northern American market merely because a little Spanish dialogue and two Mexican songs were injected into it," said Mr. Ritchey. "Movita, the Mexican star, who was seen with John Carroll in the production, enjoys popularity in all of South and Central America and is equally well-known in the United States.

"Movita will be starred in a similar type of offering to be known as the 'Girl from Rio,' which should have appeal in the southern republics. Likewise one of the Boris Karloff pictures for the coming season, based on the Hugh Wiley stories in Colliers' Magazine, will be called 'Mr. Wong in Havana' and every effort is being made to give this story the correct Cuban background. 'Wings Over the Andes' will be the title of one of the 'Tailspin Tommy' productions based on the syndicated comic strip, popular in Latin America.

"As central European countries are being closed to American product," continued Mr. Ritchey, "we realize that the Latin-American market is assuming greater importance than ever before. We are concentrating on securing better story material and players with the idea of making a large portion of our productions particularly suitable to the Latin-American market. One Spanish production, 'Castillos En El Aire' was released last year and other Spanish pictures are being contemplated for the new program."

John W. Mangham, John Franconi and William Hurlbut are to be heard before Edward A. Golden, vice-president for distribution, closes Friday's session.

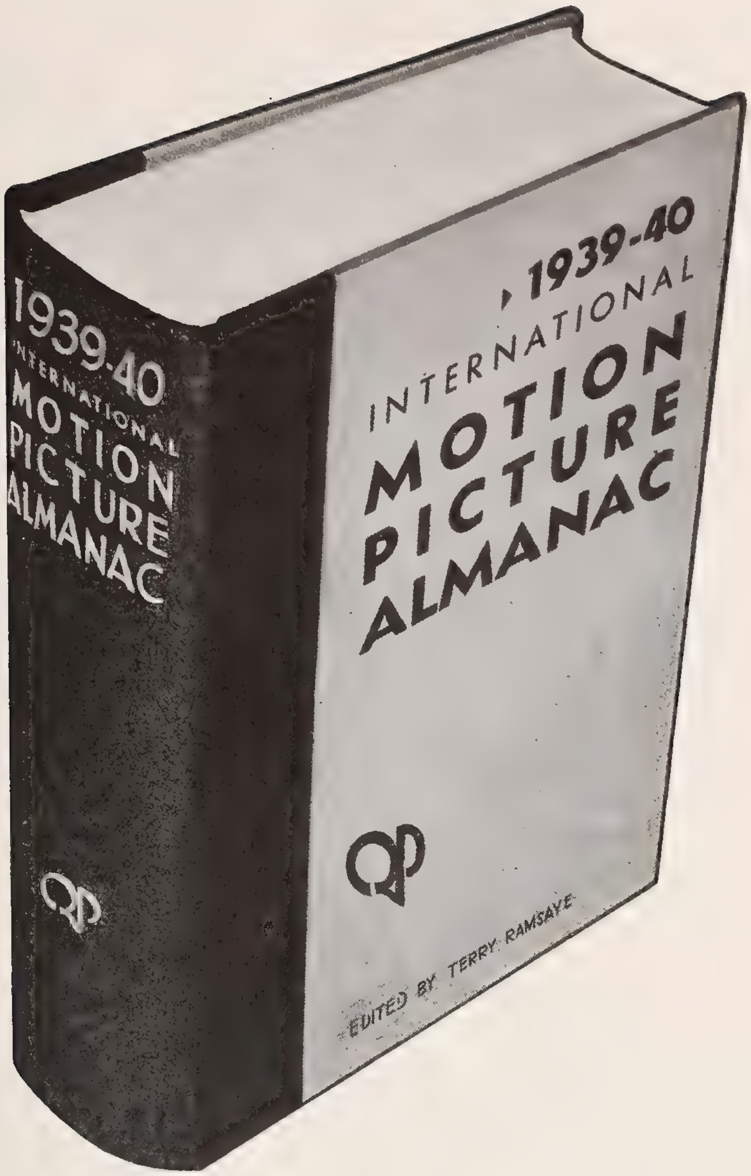
John Balaban a Speaker

The agenda for Saturday lists John Balaban, president of Balaban and Katz, as the opening speaker, presenting the "exhibitor's reaction."

Norman Bede Rydge, chairman of the board of directors of British Empire Films, Ltd., distributor of Monogram films in Australia, New Zealand and Tasmania, will discuss the "'Down-under' Angle." The balance of Saturday morning's session will be devoted to talks by Charles W. Trampe, Sam Rosen, Reginald Wilson, eastern division manager; Mel Hulling, western division manager; Joe Felder, Steve Broidy and John Trent, Monogram star.

In the afternoon. Leon Fromkess, treasurer, will be the first speaker. Howard Stubbins follows with a report on west coast activities. Manny Reiner, pressbook editor, will discuss exploitation in the field, after which Joseph A. Kehoe, manager of the non-theatrical depart-

(Continued on page 48, column 1)



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MOTION PICTURE ALMANAC

ROCKEFELLER CENTER, NEW YORK

MONOGRAM EYES LATIN-AMERICA

(*Continued from page 46*)

ment, will comment on his department. Mr. Scott R. Dunlap, production chief, will introduce Frankie Darro, Monogram star, and Mr. Weeks and Mr. Golden will again speak.

Conferences with Weeks

Saturday evening the company will hold its seventh annual banquet as part of the "Johnston Silver Jubilee." Before departure Sunday, meetings of franchise owners and managers with Mr. Weeks are scheduled.

In addition to executive contingents from the studio and home office, approximately 100 franchise holders, managers and salesmen are attending the convention.

The New York exchange sent: Joseph J. Felder, William Moses, Charles Penser, Ben Schwartz, Irving Landis and Sol Kravitz. Boston's representatives are Steve Broidy, Ben Welansky, Leo F. Britton, Nat Furst, Eugene J. Gross and Ben Stein. From Philadelphia: Sam Rosen, Charles C. Hite, Samuel Palan, W. Z. Porter and Moe Sherman. Washington: Harry Bachman, Ben Oletsky, Harry Crull and F. E. Taylor.

Others are E. E. Lowe, Albany; John Mangham, Fred Mathis, M. E. Wiman, Randall Bryan and P. H. Savin, Atlanta; Harry Berkson, Nathan R. Sodikman, Mitchell Pantzer, Buffalo; M. L. Stevens, W. E. Osborne, J. E. McElroy, Seymour Borde, Chicago; William Onie, Milton Gurian, Robert Drew, W. J. Burns, Cincinnati; Nate Schultz, Lee W. Chapman, Sam Schultz, Jack Finberg, Cleveland; Ed Blumenthal, John Franconi, Connie Dreher, Jack Gruben, W. J. Cammer, Dallas; Lon T. Fidler, Denver; Forrest E. Judd, Walter Lohman, Des Moines; William Hurlbut, Jack Saxe, M. Harlan Starr, Lou Greenley, George Custer, Detroit; Carl Harthill, Barney Woolner, Indianapolis; Lester Durland, Ralph Schertzer, M. G. Shackelford, Kansas City; Howard Stubbins, Ray Olmstead, M. J. McCarthy, Los Angeles; W. G. Carmichael, Joe W. Jones, Memphis; Charles Trampe, Edward C. Krofta, H. Edward Lurie, William Kent, Milwaukee; Ben Nathanson, Charles Weiner, Morris W. Steinman, Minneapolis; Philip Sherman, New Haven; Harry Spann, W. C. Aiken, New Orleans; Carr Scott, Claude A. York, E. J. Clark, G. E. Benjamin, Oklahoma City; S. J. Francis, Elmer Huhnke, Omaha; Mark Goldman, Jack Cohen, William Liebler, Saul Perilman, Pittsburgh; Cecil Farnes, Portland; Robert Taylor, Lester Levy, Bert Day, St. Louis; W. W. McKendrick, A. K. Shepherd, Salt Lake City; F. H. Butler, G. P. Allen, San Francisco; A. M. Goldstein, D. D. Matin, Seattle.

Loew's State, Cleveland, will return to stage shows the week of May 12th when Eleanor Powell will appear with her "Own Big Show." Whether this combination policy will be continued or not, is still uncertain, according to Harry E. Long, Loew's division manager.

Helen Ferguson, former screen star, who has been operating a publicity office in Hollywood for the past six years, has moved her office from 15 to 8619 Sunset Boulevard.

The Arena, New Haven, is trying one-day vaudeville, having used Glen Gray and his Casa Loma orchestra, and the Paul Whiteman and Paul Tremaine bands.

Frontier Films as moved from 723 Seventh avenue to 250 West 57th street, New York City.

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462 PLAYERS ON STUDIO CONTRACTS

Hollywood's 10 principal "lots" have 462 contract players and 128 directors, according to home office compilation. Their distribution is as follows:

Paramount, 85 players, 16 directors; MGM, 76 players, 26 directors; United Artists, 56 players, seven directors; Warner, 55 players, 12 directors; Columbia, 42 players, 10 directors; Universal, 40 players, 15 directors; RKO, 38 players, 13 directors; Twentieth Century-Fox, 36 players, 16 directors; Republic, 20 players, seven directors; Monogram, 14 players, six directors.

Hearing June 5 on RKO Plan Appeal

Argument of the three appeals from the decision of William Bondy, federal judge, confirming the plan of reorganization of RKO, has been set for June 5th by the United States circuit court of appeals.

The court fixed that date while denying an application of Hamilton C. Rickaby, attorney for the Atlas Corporation, proponent of the plan, to dismiss the appeals of Copeia Realty Corporation, and Ernest W. Stirn, because of failure to file records on appeal. The court ordered Copeia and Mr. Stirn to file their records no later than May 22d.

Atlas Corporation lost an application for an order directing the three appealing parties to file a consolidated record. The circuit court ruled that each record be filed separately. H. Cassel and Company won permission to file a 70 page brief, the rules ordinarily limiting briefs to 50 pages.

Says Quality Clause Hits Small Producer

The quality clause of the British Quota Act has operated to force the small producer out of business with the result that 65 per cent of England's studios are empty, E. T. Carr, United Artists' joint managing director for Great Britain, said this week on his arrival in New York from England.

Despite this result, Mr. Carr said, there is little likelihood of any change in the quota provisions in the immediate future. He said its disadvantages will be greatly outweighed eventually, in that the quality producer in England will be placed in a better position in the world markets in relation to the Hollywood producer.

On Tuesday Mr. Carr, Murray Silverstone and Mr. Farnol left New York for the company's coast convention.

Six Regionals For Loew Staff

(*Continued from page 44*)

Circus," "Return of the Thin Man," "Babes in Arms," "May Flavin," "The Yearling," "Wings Over the Desert," "Sea of Grass," "Kim," "Soldiers Three," "Quo Vadis," "The Great Canadian," "Beau Brummel," "I Had a Comrade," "I Love You Again," "Hands Across the Border," "These Glamour Girls"; also, further "Hardy Family" and "Dr. Kildare" productions, and "Shop Around the Corner," "Go West," "A Yank at Eton," "War Eagles," "Life Story of Thomas Edison," "20,000 Leagues Under the Sea," "Wings on His Back," "Nickel Show," "Journey's End," "The Rosary," "Great Laughter" and "Ziegfeld Girl."

Loew's Exchangemen Holding Conventions

The first of Loew's six regional conferences for office managers, bookers and checking supervisors was held Saturday and Sunday at the Shoreham Hotel in Washington, and the second was held Wednesday and Thursday at the Roosevelt Hotel in New Orleans. The others will be held as follows: Saturday and Sunday at the Muehlebach Hotel, Kansas City; May 14 and 15, St. Francis, San Francisco; May 20 and 21, Palmer House, Chicago, and May 24 and 25, Hotel Astor, New York.

Home office representatives attending all meetings include Alan F. Cummings, in charge of exchange operations; Charles K. Stern, Loew's assistant treasurer; Parke D. Agnew, traveling master booker, and William Brenner, checking department executive. Others from the home office at the Washington meeting were M. L. Simmons, editor of the *Distributor*; Irving Helfont, contract department; Charles F. Deesen and Isidor Hirsch, assistants to Tom Connors, division manager; Charles E. Quick, accounting department; Arthur Lacks, news bookings; Ira S. Martin, billing unit department; Rose Klein, statistical department; Banks Hudson, Jr., home office print department; Jay H. Zimmerman, traveling auditor, and John P. Hanna, traveling checking supervisor.

Warners Make Changes in Exploitation Department

Warner Brothers have revamped their field exploitation department. New arrangement is as follows:

Lee Blumberg, head of press book staff, is now also head of field exploitation staff.

Dick Hyland, formerly of the home office publicity department, replaces Allen Glenn as exploiteer in the Southern District, with base at Dallas.

Monroe Rubinger, formerly of the press book department, is in charge of exploitation for the newly formed Prairie District, with base at Kansas City.

IN THE CUTTING ROOM

They Asked for It

(Universal)

Comedy-Melodrama

While this will be a newspaper story of melodrama, romance and comedy, the subject matter will be approached from a fresh viewpoint.

The monotony of a small town is not productive of sensational stories, and so the young editor-publisher cooks one up. He makes extravagant capital of a seemingly ordinary death case by indicating it is a mysterious murder. The case eventually turns out to be a real murder.

For names the picture will provide William Lundigan, who was in "Dodge City," Joy Hodges, currently in "The Family Next Door," Michael Whalen, who was long with 20th Century-Fox; Lyle Talbot, Thomas Beck, Spencer Charters and Edward McWade.

John B. Lowell wrote the original story which Arthur T. Horman adapted. Direction is in the hands of Frank McDonald, who did several numbers in the Warner "Torchy Blane" series.

Release date: *May* 19, 1939.

Million Dollar Legs

(Paramount)

Collegiate Comedy

Annually for the last several years Paramount has delivered a college life picture. Such titles as "Collegiate," "College Humor," "College Holiday" and "College Rythm" are readily recalled. All have had to do with college antics and coed romances, with some spectacular athletic event providing the thrill action that supplements the love interest, comedy and music.

In the case of "Million Dollar Legs," which, despite its alien title, is nonetheless the studio's yearly college picture, the elements that have been used before will be employed again.

William C. Thomas and Nicke Grinde, the producer-director team that turned out the basketball film, "Campus Confessions," are in charge.

Personal name value will be represented by Betty Grable, John Hartley, Donald O'Connor, Jackie Coogan, Larry Crabbe, Peter Hayes, Dorothea Kent, Richard Denning, Matty Kemp, Thurston Hall, Eddie Arnold, Jr., Phillip Warren and Roy Gordon, a cast of youths sprinkled with a few more mature performers.

Release date: *Aug.* 18, 1939 (*tentative*).

Give Me a Child

(Warner Bros.)

Melodrama

About seven years ago Warner Brothers made a melodrama of life beginning and life ending, "Life Begins," which in many phases was similar to the theme of "Give Me a Child." The major locale is the maternity ward of a county hospital. There come many women ready to give birth to babies. Some want them, find great happiness; some don't want children, would give them away. The real story, however, concerns one woman, a convicted murderess. Throughout the many anti-climaxes and the tragic finale there is serious entertainment which provokes thought.

An unusual production but one which, "Life Begins" proved, has deep significance to women, this picture will feature Geraldine Fitzgerald, presently appearing in "Dark Victory" and "Wuthering Heights"; Jeffrey Lynn and Gale Page, who were seen in "Four Daughters"; Gladys George, Spring Byington, Johnnie Davis, Gloria Holden, Henry O'Neill, Eve Arden, Nanette Farabes.

Lloyd Bacon is directing from a screen play by Robert Rossen.

Release date: *Not to be determined.*

Andy Hardy Gets Spring Fever

(MGM)

Domestic Comedy

For "Andy Hardy Gets Spring Fever," the most notable additions to the regular "Hardy Family" cast will be Terry Kilburn, earlier in "Lord Jeff" and "A Christmas Carol"; Helen Gilbert, who will make her screen debut, and Sidney Miller. Instead of George Seitz, who has directed all previous pictures in the series, W. S. Van Dyke will be at the helm.

All the action takes place in the "Hardy" home town, Carvel, and the theme has to do with the crumbling of two air castles. With the coming of spring, the Judge visions legitimate wealth as high pressure promoters convince him some land he owns contains a valuable mineral deposit. Meanwhile, "Andy," jilted by his regular girl friend, has fallen in love with a new school teacher.

Release date: *To be determined.*

The Old Maid

(Warner Bros.)

A Woman's Picture

In her last several pictures, "Dark Victory" and "Juarez" notably, the roles assigned Betty Davis (winner of the last Best Actress Award of the Academy for her characterization in "Jezebel") has been called upon to interpret emotional roles. Always she has been the one who suffers greatly, provokes the tears. In "The Old Maid" she will play the part of a mother denied the love of her own child. Not even when the mother kisses her child goodby on her own wedding day does her offspring realize she is kissing her own mother.

The time is 1861-81 and the locale is Philadelphia. While all writing credits have not as yet been fully decided, "The Old Maid" is being directed by Edmund Goulding, who directed Miss Davis in "Dark Victory." As the man she loves, although he will not appear in the picture for very long, is George Brent, who played opposite her in "Dark Victory." Jane Bryan will be seen as her daughter (matured). The principal supporting characters are Miriam Hopkins, James Stephenson, Donald Crisp, Jerome Cowan, Louise Fazenda, William Lundigan and Cecilia Loftus.

Release date: *To be determined.*

Career

(RKO Radio)

Human Interest

It is hardly likely that many exhibitors will overlook the publicity value of two newcomers who will be featured in "Career." They are John Archer and Alice Eden, the winners of Jesse Lasky's first "Gateway to Hollywood" radio talent search. The story has nothing to do with the personal careers of either. It is a cross section of life in a midwestern town early in the depression and it is fiction.

The principal character is a tolerant but resolute country store keeper whose problems are to try to keep hidden the memory of his first love who married his rival, to endeavor to smooth out the romantic troubles in his own family and those of his acquaintances, and to be a real friend to his fellow townsmen. Prevention of a local financial panic is one of his accomplishments.

Edward Ellis, who scored impressively in "A Man to Remember," will be in the leading role. For straight screen name values the picture will make available those of Anne Shirley, now in "Sorority House"; Samuel S. Hinds, whose current film is "Calling Dr. Kildare"; Leon Errol, Raymond Hatton, Maurice Murphy, Janet Beecher and John Qualen.

The basis of the Robert Fisk production is a play by Phil Stong (author of "State Fair") and Chester Erskine. The screen play is credited to Dalton Trumbo and Bert Granet. Leigh Jason is directing.

Release date: *To be determined.*

The Battle of the City Hall

(Warner Bros.)

Melodrama

From the time of their screen debut in the Samuel Goldwyn picture, "The Dead End Kids" usually have been cast in roles wherein they have been quite a problem for the agencies of law and order. In "The Battle of City Hall," however, the situation will be reversed, and the youngsters, on their own, will demonstrate how they rid the community of criminal elements.

One of their allies, a boy who has a reform school record, has been framed into a criminal charge which menaces him with a penitentiary sentence. The youngsters set about to save their pal and discomfort their enemies. Their opportunity comes in a Boys' Week celebration when one of their number, named mayor for a week, appoints his fellows to other executive offices. Though they find it impossible legally to do the things they plan, they do, with the help of a friendly policeman, capture the two top adult criminals and by taunting, heckling and other juvenile means of torture force the liberation of their cohort and break up the gangster ring.

David Gorcey heads the "Dead End Kids" and Frankie Thomas is the friend they save. Other youngsters are Bernard Nedell and Bonita Granville. The grownup players will be Ann Sheridan, Ronald Reagan, Henry O'Neill, Eduardo Ciannelli and Marc Lawrence.

Release date: *To be determined.*

NEW TAXATION MOVES FACED IN FOUR STATES

Florida Chain Bill Would Harass Theatres; Other Bills in Wisconsin, New York and Missouri

New taxation confronts exhibitors in Florida, Wisconsin, New York and Missouri, as the result of actions this week in the state legislatures of each. Otherwise legislative moves affecting the industry were scarce this week, involving a few local "Blue Law" measures and two state bills in Illinois to ban double bills and to bar pictures in which appear players married more than twice.

Florida Chain Bill

Circuit theatres would be included in Florida's present chain store tax if a bill introduced in the Florida legislature becomes law. The bill places a tax on all theatres operated by chains in the state, the tax being based upon the number of theatres operated by a circuit throughout the country. The tax would be paid only for the theatres located in Florida, and the money used for the public school fund.

On each theatre in chains of not more than five, the tax would be $75; on each theatre in chains of five to 15, it would be $750, and then gradually increased until chains of 80 or more theatres would pay $3,500 on each theatre. The latter figure would affect the Sparks circuit, operating nearly 100 theatres in the state, and the Paramount circuit, which has a number of houses in the Miami district. Hernando County, the home of Representative Johnson, who sponsored the bill, has only one theatre in operation.

Double Tax in Wisconsin

A substitute measure which would double the original tax schedule on theatres is being planned in Wisconsin, despite exhibitor protests against the original measure, the Alfonsi-Grobschmidt circuit theatre tax bill, which provides for an occupational tax ranging from five to 100 dollars per theatre and a seat tax of from one to 15 cents per seat.

Appearing against the original bill, before the Assembly judiciary committee, were C. W. Trampe, exhibitor; E. J. Brown, representing the State Conference of Electrical Workers; Gilbert Vandercook, Fox Wisconsin; Charles F. Puls, Jr., Standard Theatres; Stephen Thomas, Association of Stage Employees and Projectionists, and Mark Morgan, Eskin Theatres. They warned that excessive taxes would put the theatres out of business.

Pending before the Wisconsin Assembly is the Rubin bill, designed to give equal rights regardless of race, creed, color or nationality, in public places including theatres. The Gawronski bill, relating to a board of examiners of persons engaged in the installation and maintenance of air-conditioning systems, has been introduced in the Senate.

New York Action

In New York, passage by the Republican majority in the Senate and Assembly of a budget which cut more than $30,000,000 from Governor Herbert Lehman's proposed budget of $415,000,000, eliminated the real estate tax of one dollar per $1,000, and the two-tenths of one per cent business turnover levy, both of which would affect the industry. Passage of the budget will be questioned in the courts, it has been announced by the Civil Service Association.

Appropriation bills calling for a cigaret tax, income and stock transfer taxes in addition to a motion picture film inspection levy, were to be approved during the week. The fight waged by the League of New York Theatres for enforcement of a code puttting a ceiling of 75 cents above the boxoffice price on brokers' prices has been reported to have a good chance of success, with possible passage of the bill limiting mark ups, which was proposed by Assemblyman MacNeil Mitchell and Senator Frederic Coudert.

Now awaiting Governor Lehman's signature for enaction are the Owens bill, which permits 20 per cent of the voters in certain villages to petition for a referendum on the subject of Sunday showings, and the Moffat-Coudert bill allowing radio stations to give a "fair and true report" on proceedings without being subject to libel judgments.

Extending Missouri Tax

The Missouri House has passed a second bill extending the two per cent sales tax for two years from December 31st, 1939, its expiration date. The Senate Ways and Means Committee already has approved the first sales tax extension bill passed by the House, but the new one makes some changes in collection. Both will now be considered by the Senate.

Sunday showings were also a subject of attention in four other localities. The East Pennsylvania Conference of the Evangelical Church, in conference this week at Harrisburg, Pennsylvania, endorsed measures identical to those now pending before both Houses of the Pennsylvania legislature, calling for repeal of the Act of 1935 which permits Sunday films under the local option plan.

In Buena Vista, Va., the legality of Sunday showings will be determined some time in July; and until then there can be none, according to a recent ruling by Judge Joseph Glascow. Jurists in Richmond and other Virginia cities have ruled Sunday shows legal.

Still a Crime

Despite the recent legalization of Sunday exhibition in Maine, it is still a crime to attend Sunday films there. The Legislature overlooked an old blue law providing that "any person present at any dance, show or public diversion or entertainment on the Sabbath shall be punished by a fine of not more than $10."

In Fall River, Mass., the City Council killed by a five to four vote a proposed ordinance which would have denied Sunday amusement licenses to any theatres located within 200 feet of a church.

A bill to prohibit double features in Illinois has been advanced by the House to its third reading; while a bill prohibiting actors or actresses who have been divorced more than twice from appearing on Illinois screens is scheduled for consideration this week.

The Ontario legislature has rejected the Toronto bylaw providing that theatre owners must have private automobile parking areas for patrons so that cars would not be left on the streets during performances. The city had asked for legislation to compel the provision of parking lots in proportion to the number of seats in a theatre.

Giegerich Handling "Ma-maroh"

Charles J. Giegerich, former representative of Walt Disney and sales manager of Celebrity Productions, has taken over the exploitation and sales of "Ma-maroh" (Devil Feasts), a four-reel subject filmed in the island of Celebes, in the Netherlands East Indies, by Dr. and Mrs. J. H. Bekker of Batavia, Java.

PLAYING BROADWAY SHORT PRODUCT

Week of April 29

CAPITOL

Screen Snapshots, No. 9	Columbia
Community Sing, No. 8	Columbia
The House That Jack Built	Columbia
Feature: Man of Conquest	Republic

CRITERION

Mexico	Paramount
Money to Loan	MGM
Feature: Blondie Meets The Boss	Columbia

MUSIC HALL

Donald's Lucky Day	RKO Radio
Feature: Dark Victory	First National

PARAMOUNT

Good Skates	Paramount
Leave Well Enough Alone	Paramount
Feature: Lady's From Kentucky	Paramount

RIALTO

Good Scouts	RKO Radio
Feature: Escape From Devil's Island	Columbia

RIVOLI

Smooth Approach	RKO Radio
Donald's Lucky Day	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

The Chump Takes a Bump	Columbia
Barnyard Egg-citement	20th Cent.-Fox
Muscle Maulers	20th Cent.-Fox
Feature: Return of the Cisco Kid	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 4	Vitaphone
Bars and Stripes Forever	Vitaphone
Seeing Sports	Vitaphone
Feature: Confessions of a Nazi Spy	First National

National Decency Legion Classifies 22 Pictures

Of 22 pictures reviewed and classified by the National Legion of Decency in its listing for the last two weeks 12 were approved for general patronage, nine were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Chasing Danger," "Confessions of a Nazi Spy." "Feud of the Plains," "Frontier Pony Express," "Heritage of the Desert," "Juarez," "The Kid from Texas," "Return of the Cisco Kid," "The Rookie Cop," "Smokey Trails," "Union Pacific," "Zenobia." Class A-2, Unobjectionable for Adults: "Big Town Czar," "Calling Dr. Kildare," "First Offenders," "For Love or Money," "Hotel Imperial," "Inspector Hornleigh," "The Lady's from Kentucky," "Man of Conquest," "Sweepstake Winner." Class B, Objectionable in Part: "Lucky Night."

Boris Morros Productions, Inc., organized by the former Paramount music department head, has filed incorporation in Sacramento, California. It intends to produce eight "re-makes" of French pictures in the English language. Mr. Morros is listed as president; Samuel Rheiner as vice-president and treasurer; Herbert Silverstone as secretary.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Good Girls Go to Paris"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Walter Connolly, Joan Perry, Alan Curtis, Helen Jerome Eddy, Isabel Jeans.	Shooting
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"Parents on Trial"	Director: John Schwartz.	Jean Parker, Johnny Downs, Noah Beery, Jr.	Shooting
"Coast Guard"	Director: Edward Ludwig.	Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.	Shooting
METRO-GOLDWYN-MAYER			
"Andy Hardy Gets Spring Fever"	Director: W. S. Van Dyke.	Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Sarah Haden.	Editing
"Stronger Than Desire"	Director: Leslie Fenton.	Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman.	Shooting
"Lady of the Tropics"	Director: Jack Conway.	Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin.	Shooting
MONOGRAM			
"The Girl from Nowhere"	Director: Lambert Hillyer.	Warren Hull, Anne Nagel, Lester Mathews, Mayo Methot.	Shooting
PARAMOUNT			
"Heaven on a Shoestring"	Director: Lewis Milestone.	Pat O'Brien, Olympe Bradna, Roland Young, George Stone, Russ Powell, Doodles Weaver, Frank Sully.	Shooting
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe.	Shooting
"Disputed Passage"	Director: Frank Borzage.	Dorothy Lamour, Akim Tamiroff, John Howard.	Shooting
"Homework"	Director: George Archainbaud.	Charlie Ruggles, Mary Boland, Donald O'Connor, Joyce Matthews, Billy Lee.	Shooting
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson.	Shooting
REPUBLIC			
"Mountain Rhythm"	Director: B. Reeves Eason.	Gene Autry, Smiley Burnette, June Storey, Maude Eburne, Ferris Taylor, Jack Pennick.	Shooting
RKO RADIO			
"Memory of Love"	From the novel by Bessie Breuer. Screen play, Dudley Nichols, Hagar Wilde. Director: John Cromwell.	Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale, Nella Walker.	Shooting
"Way Down South" (Principal)	Original and screen play, Clarence Muse and Langston Hughes. Director: Bernard Vorhaus.	Bobby Breen, Alan Mowbray, Clarence Muse, Ralph Morgan, Sally Blane, Charles Middleton, Edwin Maxwell, Stymie Beard.	Shooting
SELZNICK INTERNAT'L			
"Gone With the Wind"	From the novel by Margaret Mitchell. Screen play, Sidney Howard, Oliver H. P. Garrett. Director: Victor Fleming.	Vivien Lehigh, Clarke Gable, Leslie Howard, Olivia de Havilland, Ona Munson, Thomas Mitchell, Barbara O'Neill, Ann Rutherford, Evelyn Keyes, Laura Hope Crews, Fred Crane, George Bessolo, Rand Brooks, Harry Davenport, Virginia Howell, Jane Darwell, Marcella Martin, Mary Young, Georgianna Young, Ben Carter, Hattie McDanils, Oscar Polk, Butterfly McQueen.	Shooting
TWENTIETH CENT.-FOX			
"Second Fiddle"	Director: Sidney Lanfield.	Sonja Henie, Tyrone Power, Rudy Vallee and His Connecticut Yankees, Lyle Talbot.	Shooting
"Charlie Chan at Treasure Island"	Director: Norman Foster.	Sidney Toler, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fowley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.	Shooting
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"The Jones Family at the Grand Canyon"	Director: Malcom St. Clair.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson.	Shooting
"Elsa Maxwell's Hotel for Women"	Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.	Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Katharine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye.	Shooting
UNITED ARTISTS			
"Angels Make Music" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.	Shooting
"Wnter Carnival" (Walter Wanger)	Original story, Budd Schulberg. Screen play, Budd Schulberg, Maurice Rapf, Lester Cole. Director: Charles Riesner.	Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Martin Loury, Robert Allen.	Shooting
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
UNIVERSAL			
"The Sun Never Sets"	Original story, Jerry Horwin, Arthur Fitz-Richards. Screen play, W. P. Lipscomb. Director: Rowland V. Lee.	Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Barbara O'Neill.	Shooting
"Inside Information"	Director: Charles Lamont.	June Laug, Dick Foran, Harry Carey, Mary Carlisle.	Shooting
"In Old California"	Director: Christy Cabanne.	Richard Arlen, Andy Devine, Constance Moore, Noah Beery.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dust Be My Destiny"	Original story from a novel by Jerome Odlum. Director: Lewis Seiler.	John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.	Shooting
"The Hobby Family"	Director: William McGann.	Henry O'Neill, Irene Rich, Jackie Moran, Jean Sharon.	Shooting
"Not Wanted"	Original, Edna Ferber. Director: William Clemens.	Fred Stone, Gloria Dickson, Dennis Morgan, Greta Meyer, Bernice Pilot.	Shooting

OBITUARIES

Frank Woods Dies; Griffith Associate

Frank E. Woods, 79, producer, director and one of the founders of the film industry, died May 1st at his home in Hollywood after an illness of two months.

In 1911 Mr. Woods became associated with David Wark Griffith in the Biograph company as a scenario writer. He was born in Linesville, Pa., and worked in Erie, Pa., and New York as a newspaper writer. He helped organize many of the early-day film companies, being associated with Thomas H. Ince, Mack Sennett and the Famous Players-Lasky Company, later Paramount.

Mr. Woods entered the motion picture field more by chance than design. In 1907 he was an advertising solicitor for the old New York *Dramatic Mirror*. At that time a feud between Minnie Maddern Fiske, who owned an interest in the publication, and the producing firm of Klaw & Erlanger had resulted in the latter organization withdrawing all of its advertising from the *Mirror*, and Mr. Woods was ordered, in desperation, to seek advertising from the new and theatrically despised motion picture companies, which up till then had not been regarded as worthy of a solicitor's consideration.

To encourage these prospective advertisers, Mr. Woods was allotted a certain amount of space in the publication in which to write about motion pictures, and thus was instituted what was probably the first film column in this country.

Through this contact with the industry, however, Mr. Woods met Lee Dougherty of the old Biograph studios, and to him he began to sell "suggestions" for film stories. Shortly he was devoting his entire time to this work, which was the earliest form of scenario writing.

Mr. Woods is also credited with having written the first film continuity—an adaptation of "Enoch Arden," which was filmed by Mr. Griffith as "After Many Years." He likewise brought to Mr. Griffith's attention a stage play taken from Thomas Dixon's novel "The Clansman," and it was on the basis of this play that Mr. Griffith made "The Birth of a Nation."

Mr. Woods served several of the old studios as scenario editor and later became production manager for Famous Players-Lasky in Hollywood.

John Dittman Dies

John F. Dittman, 60, owner of the Strand theatre in Freeport, Ill., died April 28th from a heart attack. Mr. Dittman was well known throughout the middle west.

Harry Southard

Harry D. Southard, 58, stage and radio actor, died April 27th in New York after a long illness.

Albert Davis

Albert Gould Davis, 67, patent attorney and for 14 years vice-president of General Electric Company in charge of patents, died April 25th in New York following a short illness.

Nelson Keys

Nelson Keys, 52, British screen and stage actor, died April 26th in London of a heart attack. He began his motion picture career in 1927 and played in "Madame Pompadour," "The Triumph of the Scarlet Pimpernel" and many other British films.

IN NEWSREELS

MOVIETONE NEWS—No. 66, Vol. 21.—Cordell Hull talks on foreign policy....Chamberlain announces conscription plan....Japanese capture Nanchang....Freighters icebound off Buffalo....Eve of New York Fair opening....High school students instructed in aviation...."Flying" Hutchinsons on good-will tour....Franco addreses Spanish youths....Ex-King Alfonso at Rome religious ceremony....Fashions....Lew Lehr.

MOVIETONE NEWS—No. 67, Vol. 21.—President Roosevelt opens New York World's Fair....Soviet airmen crash on Miscou Island....Italian king and queen become monarchs of Albania....Five killed in freight train crash....Crown Prince Olav and Princess Martha of Norway arrive in New York....Ambassador Kennedy visits Scotland....Racing....Lew Lehr.

NEWS OF THE DAY—No. 264, Vol. 10.—New York World's Fair....Japanese storm Nanchang....Britain spurs army drive....Cordell Hull in peace plea....Bishop Spellman of Boston named New York Archbishop....Publishers party held in New York....Catholic boys get novel boxing lesson....Table tennis by experts.

NEWS OF THE DAY—No. 265, Vol. 10.—President Roosevelt opens New York World's Fair as symbol of peace....Atlantic squadron in New York....Kennedy sees peace hopes overseas....Soviet airmen hailed....Penn Relay carnival sets new records....Derby preview.

PARAMOUNT NEWS—No. 77.—West commemorates railroad link with east in Omaha....New Washington art gallery takes shape....English royalty may take liner instead of cruiser to Canada....Football on bicycles....Rea elected Curb Exchange president....Cuba speeds up new youth movement....U. S. seeks taxes from "Death Valley" Scotty....New York World's Fair.

PARAMOUNT NEWS—No. 78.—New York World's Fair edition....All roads lead to the Fair....Royal visitors....U. S. Fleet arrives....The Fair is opened....Official dedication....The Washington statue....Night demonstration at the Fair.

RKO PATHE NEWS—No. 81, Vol. 10.—General Drum reviews West Point parade...."Facsimile" newspaper broadcasting in St. Louis....Social planning among cane sugar workers in Hawaii....Cordell Hull denounces armed conquest....Fashion preview at New York World's Fair....Girl diving stars train for 1940.

RKO PATHE NEWS—No. 82, Vol. 10.—New York World's Fair opened....Soviet flight ends in Canada crash....New York fetes Norwegian royalty....Italian king given Albanian crown....Pittsburgh track men sweep Penn Relays.

UNIVERSAL NEWSREEL—No. 766, Vol. 11.—Britain starts conscription....West Point cadets hold first review....New Canadian bomber tested....Ice-making chemical tested....Huge cheese shown in Washington....New giant clipper christened....New York World's Fair....Max Baer trains with World's Fair Amazons....College divers display skill....Hollywood stunt men hold show.

UNIVERSAL NEWSREEL—No. 767, Vol. 11.—President Roosevelt opens New York World's Fair....Atlantic squadron in New York....Russian fliers receive welcome in New York....Norwegian royal couple welcomed in New York....Mrs. Lindbergh returns to America....Penn Relays....Racing.

Discontinue Song Suit

The suit for $1,000,000 damages, injunction and accounting against Twentieth Century-Fox Film Corporation, Movietone News Corporation, Sam Fox Publishing Company, Sam and Harry Fox, Con Conrad, Herb Magidson and Nino Martini, brought by the Foreign and Domestic Music Corporation, Societe Anonyme Musicale Bixio and Cesare Andrea Bixio, has been discontinued, according to stipulations filed in the United States district court in New York. The plaintiffs had charged plagiarism of their song, "Passa L'Amore" by "Midnight in Paris," sung in the film "Here's to Romance."

Disney Wins Ruling

An injunction permanently restraining L. F. Collin Pty., Ltd., from selling a songbook with a "Snow White" cover has been issued to Walt Disney by the Sydney, Australia, supreme court. The music was originated by the music publishers but is not connected with the Walt Disney film of the same name.

Warners Lease Two Houses

Warner Brothers Theatres have leased the Steuben and Strand theatres in Hornell, N. Y., and are now operating the houses.

IN COURTS

Goldwyn Files New Complaint

Samuel Goldwyn on Tuesday filed a new complaint, third in the series to date, in federal court in Wilmington, Del., in his action to establish whether his contract with United Artists has been breached. The complaint supersedes the earlier ones and asks for absolute cancellation of his contract with United Artists.

United Artists last Friday filed a motion to dismiss the action on the grounds that it did not set forth a valid grievance and did not ask for any relief which it was proper for a court to grant. Earlier Goldwyn actions asked the court merely to give an opinion as to whether or not his contract had been broken by the company.

This point, apparently, is remedied in the new complaint. Mr. Goldwyn asserts that he asked the company to cancel his contract and that this was refused. He asks the court to declare the contract breached and to terminate it.

United Artists has 20 days in which to answer the new complaint.

Condor Reorganization Is Approved by Court

George Cosgrave, federal judge in Los Angeles, has approved the reorganization plan for Condor Pictures, under which a new company, Condor Corporation, would liquidate the assets of the former company, consisting mainly of 30 pictures in the process of distribution by Grand National and RKO and eventually engage in production.

The plan calls for issuance of $100,000 in Class "A" shares of new company stock to creditors with unsecured claims, $40,000 in Class "B" stock to stockholders having damage claims by reason of the Securities and Exchange Commission stopping old Condor stock sales, and new common stock share-for-share to all other stockholders. The first move of the new company will be to attempt to repay $140,000 indebtedness and then enter production.

File Motion

Application was filed last Friday in federal court in New York by American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., for an order striking out paragraphs of the complaint in the suit of Frank Jablow and Sam Acker, stockholders against Paramount, AT&T, Western Electric and ERPI. The motion will be heard this Friday.

Managers Fined

Of four theatre operators haled into Montreal court on charges of admitting children under 16 years of age, two pleaded guilty and were fined $50 and costs, while the other two pleaded not guilty and were remanded for trial May 3rd. The two fined were Robert Olsen, manager of the Perron, and Lawrence Ward, manager of the Verdun Palace; those to be tried are A. Capandistis of the Cameo and Morley Anderson of the Fifth Avenue.

Claims Ruling

William Bondy, federal judge in New York, has fixed claims against French Motion Picture Corporation at $14,500. The company filed a petition for a reorganization last year.

ROWSON, TECHNICIANS AND KRS JOIN IN QUOTA ATTACK FROM TWO SIDES

Differ on Higher Quotas but Agree on Proposal to Establish Films Bank or Finance Corporation

In immediate postscript to Oliver Stanley's warning that any increase in British quota schedules would not be forthcoming for some time at least, forceful criticism of the Act's first year has come from three divergent quarters.

Triple Criticism

Technicians, currently suffering more than acutely from the slump, have, through their association and its president, Anthony Asquith, joint director of "Pygmalion," attacked the Act, demanded abolition of the triple quota principle, and called for an increase in the quota schedules.

The Kinematograph Renters Society, representative of American producers here, opposing higher quotas, foresees American interests being saddled under the Act with responsibility for establishing a British production industry.

An affinity between the two schools of thought lies in the criticism from both camps that the Act does nothing to stimulate voluntary production, and in the technicians' tolerant view of an idea known to be favored by the KRS, the setting up of a films bank or finance corporation.

Ammunition

A third contributor to the current controversy is Simon Rowson, film trade statistician, who has offered through the *Economist* a statistical analysis of the first year's working of the Act which, though neither discursive nor controversial, has been accepted as a magazine of ammunition for critics of Mr. Stanley's measure. Mr. Rowson's analysis reveals the significant fact that the value of production during the last year shows a decline of more than 20 per cent. Mr. Rowson, however, takes the view that despite the decline in quantity and total cost, the year has brought forth "an unmistakable improvement in quality." The average cost of film production has risen from £25,000 ($125,000) to more than £50,000 ($250,000), although the number of films registered in the last year is less than half that of any one of the three previous years under the earlier Act.

"Little Originality"

Said the KRS report:

"Except for stopping the loopholes of the former Act of 1927, which made cheap quota films possible and now causing renters representing American interests to spend more money per film produced in England, not much else was achieved. Certainly little originality or daring was displayed by those in charge of the measure for dealing with the main problem of how to encourage and establish a film producing industry in Great Britain."

The view is taken "that the course seems set for a film production industry being established here by and through American interests unless British producers and financiers are prepared to and can produce films so characteristically British and at such a cost as will insure, so far as it can be insured, a profitable return from this country without reckoning any possible return from the U. S. A."

This view is not fundamentally different from that of the president of the Association of Cine Technicians, whose terse comment is "Merely to force foreign companies to make or acquire films in this country is no way to build up a true British industry. The only man who has any right to protection is the British producer." In more acid vein Mr. Asquith went on: "By all means let us tax the importer in terms of production . . ., but do not give him the opportunity of using this pseudo-British production, this 'Cuckoo' film, to oust the British film from its rightful nest."

RECORD INCREASE IN BRITISH RECEIVERS

There were, up to the end of March of this year, 379,825 more owners of radio receiving sets in Great Britain than at the same date a year ago, an official report said this week.

Total registration is 8,869,600 radio licenses.

High or Low

Whereas, however, the KRS see no solution in agitation for higher quotas and insist that finance will only again be attracted to the task of building a native film industry when it sees a sound prospect of a reasonable return on the amount of money advanced, technicians' spokesman believes that quota rates are too low, a belief supported at this year's technical conference in the form of a resolution demanding an increase of exhibitors and renters quota all around.

The suggestion that American producer-renters here, who have, of course, fulfilled their quota commitments to the letter, contend that the need of Britain's production industry is a stimulus to voluntary production and the mobilization of film finance, find complete accord within the labor ranks.

Said Mr. Asquith: "Quota rates are too low and the whole function of the Act is merely to insure that foreign renting interests make or acquire a certain number of films in this country. It does nothing whatsoever to stimulate voluntary production.

Demands Safeguards

"So, too, does studio labor look tolerantly upon the film bank or finance corporation idea, although it insists upon full safeguards not only as to the control of the money spent but to the personnel to whom it is entrusted.

"We know," Mr. Asquith said, "the melancholy effects on the film industry when finance was last easily available. We do not want those who wasted money on that occasion to return to the industry and waste still more."

According to Mr. Stanley, approximately £4,500,000 was spent on British films the last year, an average cost of £3. 5. 0 a foot. It is patent, of course, that the vast part of this was sponsored by American interests. Comparison, then, with the previous year's £5,700,000 is suggestive.

Only 103 British films were registered in 1938-39, as compared with 228 in the previous year. It is not surprising that among technicians an average of eight and a half weeks' employment per member existed in the 39 weeks of the year, or 11 weeks for the whole period. From the association's point of view of employment, the year has been the worst on record.

"More than half the studio space in the country has been idle during the last 12 months," said Mr. Rowson—a generous estimate, since, as the association records, currently only 11 of the country's 74 stages are in use.

The increase in quality production for which the American renters have been mainly responsible—*vide* "A Yank at Oxford," "Sixty Glorious Years," "The Lady Vanishes"—is, however, no solace to British labor, which refuses to see in the big expensive film productions an adequate basis for a British film industry. "Furthermore, the prediction that the making of these films with the exclusion of the films designed merely for the home market might mean that technicians would be engaged on a picture to picture basis with long periods of unemployment, has been amply justified." Hence, their demand for the abolition of the treble quota.

From all these camps there is no criticism, oblique or otherwise, of the way the American companies have met their responsibility. There would seem to be agreement that the essential need is for a stimulus to voluntary production, but there is little agreement on how to achieve it.

Film Loan Action Starts

Trial of the suit brought by Westminster Bank against 15 insurance companies involving losses on more than $5,000,000 of insured film loans started Monday. Stafford Cripps, counsel for the plaintiffs, charged that the $5,000,000 loss was sustained in transactions involving $7,500,000 in loans.

Total of 28 separate loans were made on 22 films, it was alleged, but only 14 were completed and some never started.

* * *

A committee, sponsored by the Archbishops of Canterbury and York, to review films for churches and schools, has been set up by the Church of England. It will consist of Anglican clergy and laymen under the chairmanship of Canon G. D. Barker.

* * *

Statements issued by the Cinematograph Exhibitors' Association and Western Electric confirm the service charge concessions, ranging from two shillings to five shillings weekly, to be included in new leases.

The CEA has withdrawn its recommendation for a boycott of Western Electric and suggests that members renew their contracts.

* * *

A separate company to handle export business has been formed by London Films. It is London Films Export, Ltd., registered as a private company with a capital of $25,000. Directors are Steven Pallos and Tristram F. Owen.

Mason Says New South Wales Cancellation Is 27 Per Cent

Cecil Mason, Columbia manager in Australia, pointed out this week in New York that the top cancellation right for New South Wales theatres is 27 per cent, and not 42½ per cent, of American product, as previously reported.

The percentage is figured on the basis of the 25 per cent cancellation, plus two and a half per cent to allow for the playing of Australian films.

Morris Joseph Celebration

Morris Joseph, branch manager for Universal in New Haven, Conn., on May 23rd will play host to exhibitors in the New Haven territory at a cocktail party in celebration of his 25 years of continuous service with Universal.

New Recording System Shown by Bell at Fair

by AARON NADELL

American Telephone sound recording and sound reproducing developments, which have played a large part in sound motion pictures, are highlighted, along with telephone developments, by the Bell System in its large exhibit at New York World's Fair, which was dedicated on the eve of the Fair's opening in the presence of some 300 representatives of the motion picture, scientific, magazine and news press, after a luncheon at the Hotel New Yorker.

Gifford Is Host

With Walter S. Gifford, president of A. T. and T. as host, the press members toured the Bell building, along with virtually every important executive of the various Telephone affiliates: T. K. Stevenson, president of Electrical Research Products; J. C. Kilpatrick, president of New York Telephone; P. L. Thompson, director of public relations for Western Electric, and others.

A new and reputedly different method of recording sound, using neither film nor disc, was disclosed to be used for the "amateur show" in which visitors to the Fair act first as performers and then as their own audience. This is made possible by the fact that the new record needs no processing, as in the case of film, but leaves the recorder ready for instant playback. It is not subject to mechanical wear, as are discs, and has neither needle scratch nor film grain noise.

In the amateur show a group of visitors is seated on a stage fitted up as a garden terrace, while an M.C. keeps the conversation going and tries to keep it funny. After a few minutes the guests are led to other seats from which they can watch the stage, while quick scene-shifting substitutes male and female dummies on the terrace benches. Looking up at those dummies, which represent themselves, the guests hear their own remarks and wise-cracks.

Sectionally Magnetized

The record material is a steel tape. It is run through a highly concentrated magnetic field produced by voice currents, and thus sectionally magnetized. The length of the several sections of magnetization depends upon the frequencies recorded, and the intensity of magnetization upon the current strength. In playback the moving tape generates, in a coil of wire, currents that fluctuate according to the successive sections of magnetization which the tape carries. By passing the tape through a much stronger magnetic field the record can be "washed out" and the metal again is ready.

In the "voice mirror," another exhibit at the Bell System's show, a visitor picks up an ordinary telephone, dials one number and speaks until a flashing lamp tells him to stop. After a moment, he hears his own voice.

Theatre men who judge sound quality by ear can have their ears tested at the Fair. Receivers in lines of telephone booths emit musical tones or short combinations of figures. The sounds grow fainter and fainter. The visitor writes down the figures he hears as long as he can hear them. In the case of musical tones (representing the frequencies 440, 880, 1760, 3520 and 7040) he writes down how often he hears each tone repeated. By inspecting their score sheets, visitors can tell whether their hearing is better at low, medium or high frequency. More prominently placed than any of these features of the Telephone show is the voder. Unlike all other mechanical sources of sound the voder does not recreate sounds that were originally produced by a human voice and picked up by a microphone. It manufactures intelligible speech synthetically, using electrical frequencies created by oscillators as the raw material, and combining them into recognizable words. The combinations are set up at will by operation of a keyboard.

Bell Telephone Laboratories developed the exhibits according to plans of John Mills, the Laboratories' director of publications. Their dramatization was elaborated by Henry Dreyfuss. Voorhees, Walker, Foley and Smith were the architects of the functionally designed building for which Erpi provided acoustic treatment.

Hoyts and Greater Union Now Control 13 Per Cent of All Australian Houses

Most of the first-run theatres in Australasia—Australia, New South Wales, Victoria, New Zealand and Queensland—and 13 per cent of all of the country's 1,371 theatres, now are controlled by Hoyts Associated Theatres and Greater Union, the two largest circuits, with Hoyts running 144 theatres and Greater Union, 29, in the nine large cities and environs.

Information reaching New York this week shows that Hoyts operates the greatest number of first runs, 25 of them; Greater Union has 18. Hoyts added seven theatres in the past year, Greater Union, three. Details follow:

Location	*No. 1st Run Theatres*	*No. 2nd Run Theatres*	*No. Alternative 1st and 2nd Run Theatres*	*No. Suburban Theatres*	*No. Country Theatres*	*Total*
Hoyts and Associated Theatres						
Sydney	7	2	.	27	11	47
Newcastle	4	..	..	9	6	19
Melbourne	4	..	1	52	6	63
Hobart	1	..	..	..	..	1
Launceston	1	..	..	..	..	1
Brisbane	2	1	..	3	..	6
Adelaide	3	..	..	..	..	3
Perth	2	1	..	..	..	3
Fremantle	1	..	..	..	..	1
TOTALS	25	4	1	91	23	144
Greater Union Theatres						
Sydney	4	1	..	1	..	6
Newcastle	3	..	..	..	6	9
Melbourne	3	..	..	..	..	3
Hobart	3	..	..	..	..	3
Launceston	1	..	..	..	..	1
Brisbane	1	2	..	..	..	3
Adelaide	3	..	1	..	..	4
Perth	..	..	..	..	..	..
Fremantle	..	..	..	..	..	..
TOTALS	18	3	1	1	6	29*

Note: Total of 29 for Greater Union includes one projected theatre and two in course of construction.

THEATRE CHANGES SINCE DECEMBER, 1937

HOYTS

Gains:

Sydney: Century—New Theatre

Melbourne: Athenaeum—By association with British Dominions Films

Sydney: Mayfair—Snider-Dean, Buy through Hoyts; Civic—Snider-Dean, Buy through Hoyts

Newcastle: Victoria—Snider-Dean, Buy through Hoyts

Melbourne: Lyceum—Snider-Dean, Buy through Hoyts

Brisbane: St. James—Snider-Dean, Buy through Hoyts

Snider & Dean buy independently for the following theatres which they own, but which are also associated with Hoyts:—

Sydney Suburbs	5 theatres
Bathurst	2 theatres
Dubbo	2 theatres
Orange	3 theatres
Parkes	1 theatre
Forbes	1 theatre
Broken Hill	1 theatre
Newcastle Suburbs	9 theatres

Losses:

Perth: Regent—Leased to Metro Goldwyn Mayer Theatres Pty. Ltd.

GREATER UNION

Sydney: Victory—Empress reconstructed as long run first release house

Melbourne: Theatre in course of construction

Adelaide: Theatre in course of construction

WHAT THE PICTURE DID FOR ME

Columbia

"BLONDIE": Penny Singleton, Arthur Lake, Larry Simms—Before showing this picture we sponsored an art contest offering prizes for the best drawing of "Blondie." The kids went for it and the box office paid nice dividends. Anyone who would like samples of our stunt, drop us a line. Pearce Parkhurst, you forgot to enclose your stunt to us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

"BLONDIE": Arthur Lake, Penny Singleton, Larry Simms—About 85 per cent enjoyed this. The others thought it silly. It may improve, however. Played March 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—It's good from every angle. The antics of the pup alone are worth the price of admission. Think I have never heard more laughter than when he dives into the cupboard and closes the door. Played April 7.—Sam Kimball, Cornish Theatre, Maine. Small town and rural patronage.

FLIGHT TO FAME: Charles Farrell, Jacqueline Wells—Okay. Farrell good. Played February 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I AM THE LAW: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, John Beal—Our first with Columbia in years and it is a swell picture but business was away below normal. Can't understand it. Of course it was old but the reviews were so good that we went back and picked it up. Robinson does not seem to have much draw. Running time, 83 minutes. Played April 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROMANCE OF THE REDWOODS: Jean Parker, Charles Bickford—A fair action picture. The only criticism is that the forest fire shots were too long. Plenty of action for the fans and not bad but still somewhat disappointing. Running time, 67 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE OF THE REDWOODS: Charles Bickford, Jean Parker—When I run a show without at least a few starting out before the end, I mark it A-1. Even the smokers couldn't take the time off for their usual drag. The Hollywood sawmill brought a few comments from our sawmill boys. Played April 21-22.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

STRANGER FROM ARIZONA: Buck Jones—There are still a lot of socalled top rating stars, as Garbo. Boyer, Dietrich, Crawford, who can't compare with Buck Jones as a money maker in our town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—A very satisfactory Western which with an hour of shorts sent them home satisfied. Running time, 60 minutes.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

First National

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—If it's a Warner Bros. picture, it is almost sure to be a good show.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins, Ronald Reagan, Walter Catlett—A clever little comedy that had the crowds in stitches. Plenty of laughs. This picture is good in a top spot for a short run. Anita Louise had no place in the show as she was terribly miscast. Balance of the cast is excellent. A good light comedy. Running time, 83 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—Quite good program fare. Small draw. Played February 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—This handed me a surprise. Did 50 per cent more than average. It's a good little picture well done. Nothing risque as many expected. Some women did not like it but they expected too much after N. Y. banned it.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BLOCKHEADS: Laurel and Hardy, Patricia Ellis, Billy Gilbert—This is okay fun. Pleased generally. Sorry to see them split up. Played February 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Ian Hunter, Frank Morgan—About 40 per cent the draw of "Sweethearts." A big production in every way but of the cut and dried formula that the people know about what to expect. They want a change in their entertainment. Perhaps, with Nelson Eddy, this would have been a better draw but all who saw it pronounced it a wonderful picture.—B. C. Brown, Vernon and Temple Theatres, Viroqua, Wis. General patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly, Reginald Gardiner—Why all the panning of this picture? Our audiences went for it in a big way. Something different and pleasing. It will not do for extended runs but it will please. Miss Gaal has made a bigger hit than any foreign star we have had in years, and without fuss or fanfare. She has a future. Running time, 77 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIRL DOWNSTAIRS, THE: Franchot Tone, Franciska Gaal, Walter Connolly, Reginald Gardiner—Good program picture that drew an average house. Played March 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—These series get better and better. The crowds get bigger and wiser. Here is the entertainment they want. Doesn't cost a million to produce and worth all it costs. Down to earth and how they do enjoy it.—B. C. Brown, Vernon and Temple Theatre, Viroqua, Wis. General patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Joseph Schildkraut, Burgess Meredith, Charles Coburn—Well, I'm glad it was somebody's delight for it did not delight any of my patrons. The first reel is very good but after that it drags along to the dreary end with very little real entertainment. As anti-war propaganda it is great, but as entertainment it is a zero, and as I have said frequently, entertainment is what they pay their money for. Clark Gable is very good; Norma Shearer does some superb acting, but it is so different from the usual role she plays so charmingly that people were disappointed. This is no doubt all right for cities but not for the wide open spaces. Running time, 109 minutes. Played April 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LISTEN DARLING: Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon—A very fine program picture that was double billed with a Buck Jones western. Business satisfactory. Judy should get bigger billings.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Very good on all points. Played February 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—This is really a big picture at the box office but it is not as good as the other pictures that Eddy and MacDonald have made. The color in this is beautiful, the best I have ever seen. Running time, 114 minutes. Played April 13-14.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—Very beautiful production and how Jeanette does photograph in color! Also, Florence Rice (it seemed a shame to see her in such a minor role) is beautiful in color. The music was grand too. But we hit a blizzard with 10 inches of snow in 24 hours and the roads were blocked so business was terrible. Running time, 114 minutes. Played April 16-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOO HOT TO HANDLE: Clark Gable, Myrna Loy, Leo Carrillo, Walter Pidgeon, Walter Connolly—Leo the Lion roars again and "Too Hot to Handle" is something to roar about. Plenty of thrills, clever dialogue, good situations and excellent treatment. Pleased our patrons more than any picture in last two months. Business up over average during run. Played April 12-14.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly, John King, Lynne Carver, Rita Johnson—Thoroughly enjoyable and absorbing. Fine plot and well cast with some of MGM's most promising "comers." Excellent portrayals in this picture should lead to better roles for Ruth Hussey and Rita Johnson. Business up over average during run. Played April 12-14.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Monogram

MYSTERY OF MR. WONG, THE: Boris Karloff, Dorothy Tree—Just an average picture. Business up due to double-bill with "St. Louis Blues." Played April 1-4.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Paramount

CAFE SOCIETY: Madeleine Carroll, Fred MacMurray, Shirley Ross—Another Paramount which they are selling for extended runs but the extended run should be in the ash can. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—Like most Paramounts this year, this is a weak sister. Just a lot of rag chewing, no action and no business. MacMurray not suited to this type picture. He didn't seem to be interested in his part.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

KING OF CHINATOWN: Akim Tamiroff, Anna May Wong—Played with "Inside Story." Just a double bill. Nothing else. No class in either one.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LITTLE ORPHAN ANNIE: Ann Gillis, Robert Kent, June Travis—An outstanding low bracket picture. Well liked by the customers. Fair business. Running time, 60 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—An excellent picture that did only fairly. Color good. Played February 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—A mighty poor picture, was everybody's comment on what Paramount insists is an extended run picture. And don't be fooled, believe me. It is a poor picture. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town Maine. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche,

(*Continued on following page*)

(Continued from preceding page)

Francis Lederer, John Barrymore, Mary Astor—Very amusing farce comedy which pleased average business. Played April 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RENEGADE TRAIL: William Boyd, George Hayes, Russell Hayden—This was the weakest Hopalong Cassidy we have played so far. It seems as if Paramount made this in a hurry. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAY IT IN FRENCH: Ray Milland, Olympe Bradna—A good farce. Poor draw, however. Played March 1-2.—L. A. Irwin, Palace Theatre, Tilbury, Ontario, Canada. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—Played with "Nancy Drew, Reporter." Passable double bill. Neither picture was very hot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—A swell picture that has been doing a great business throughout this entire territory. Perfectly suited to title. Musical score excellent. Deserves a top flight rating for entertainment. Business exceptionally good for Holy Week. Played April 1-4. —W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

Republic

COME ON RANGERS, THE: Roy Rogers, Mary Hart—Very good western with nice singing and music which pleased average business. Played April 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak, Alan Baxter—A good action drama and I mean it sure has plenty of action with a capital A. Running time, 64 minutes. Played April 19.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

GOLD MINE IN THE SKY: Gene Autry, Smiley Burnette, Carol Hughes—Better than average Western and Burnette is at least half the show. Played April 15-16.—Sam Kimball, Cornish Theatre, Cornish, Maine. Small town and rural patronage.

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OUTSIDE OF PARADISE: Phil Regan, Penny Singleton—This class of feature of no value to a small town exhibitor as same are too short for a program, if you do not run double bill. Too short also for good story. Running time, six reels. Played April 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

STORM OVER BENGAL: Richard Cromwell, Rochelle Hudson, Patrick Knowles—A good action show that held them to the end. This and a western gave me my second best business since last October. Played April 15-16.—Sam Kimball, Cornish Theatre, Cornish Maine. Small town and rural patronage.

RKO Radio

ARIZONA LEGION: George O'Brien, Laraine Johnson—A good western with lots of action. Was well received. Running time, 58 minutes. Played April 15. —J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—Just a passable programmer. Nothing much. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KING KONG (reissue): Fay Wray, Bruce Cabot, Robert Armstrong—Very good. If you haven't played this, be sure and book it as it will make you some money. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MR. DOODLE KICKS OFF: Joe Penner, June Travis, Richard Lane—Our Saturday crowd enjoyed this very much. About the best Penner has made. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PECK'S BAD BOY AT THE CIRCUS: Tommy Kelly, Ann Gillis, Spanky MacFarland, Edgar Kennedy—Just fair. No draw. Played February 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—My favorite, Jane, is growing up but she gives her usual excellent and hilarious performance, plus a very good dance number in grownup costume. Good story and good cast pleased the midweek patrons. Running time, 69 minutes. Played April 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Worst Friday-Saturday business since 1933 and the weather was excellent, too. But they'll have to build Toler, who is very good in the part, and in the meantime we exhibitors continue to pay old Chas. Chan rentals. Running time, 68 minutes. Played April 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barrie, Nigel Bruce—This picture pleased average business. It is a Sherlock Holmes detective story with an English background and most of the actors talk with an English whang. It is slow in getting started but the action in the latter part is good. Played April 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Green, Basil Rathbone, Wendy Barrie, Nigel Bruce—Not in the least disappointing. Absorbing plot along the "chiller-diller" lines. Rathbone excellent. Audience reaction great. Business good. Running time, 83 minutes. Played April 15-18.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Played with "King of Chinatown." Just a double bill. Nothing else. No class in either one.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Swell picture that pleased all and did extra business, in fact, almost exceptional business. Nancy Kelly is a coming gal. And both Power and Fonda were excellent. Running time, 105 minutes. Played April 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JESSE JAMES: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott—Broke all house records for 15 years. Did week's business in two days. I made a mistake in not booking it four days. Then couldn't hold it over. Am going to bring it back later. Pulled business for 20 miles and it's extra good. The only real money-maker from Fox this year and, of course, we paid real money for it. However, it was worth the price. Wish we could get more like it.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

JUST AROUND THE CORNER: Shirley Temple, Charles Farrell, Joan Davis, Amanda Duff, Bert Lahr, Bill Robinson, Claude Gillingwater, Sr.—I consider this much the best of Shirley's recent pictures. Good story and excellent cast, including Charles Farrell, Joan Davis, Bill Robinson and Claude Gillingwater, Sr. The final sequence is a benefit performance that is a wow. did not break any house records with this one but it pleased. Running time, 71 minutes. Played April 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—We had a tieup with our local Ford dealer on this one and never did we enjoy such good business for many a day. Did nearly as good as Will Rogers' picture "In Old Kentucky." Perfect for everyone. Thank you, Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Beautiful color picture. Well done. Business not up to expectations. Running time, 96 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Very good. Color tops. Everyone enjoyed it. Wholesome. Played March 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Slow moving. Miscast Miss Faye does not belong in this type picture. Just average program at top allocation. Too many air pictures; people are fed up on them. Good musicals and outdoor pictures with action is what we need. Business below average.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

THANKS FOR EVERYTHING: Jack Haley, Jack Oakie, Adolphe Menjou, Arleen Whelan, Tony Martin. Pretty good. Fair draw. Played February 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—Very good. Producer has combined the adventure of a century ago with the horse-play of today. Ritz Bros. up to par and Ameche looks a little forlorn without strong support. Comment lacking but no kicks. Business disappointing over Easter. Played April 8-11.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WIFE, HUSBAND AND FRIEND: Loretta Young, Warner Baxter, Binnie Barnes, Cesar Romero—Pretty good farce comedy which pleased average business. Played April 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Thomas Mitchell, Walter Brennan—A good show. Well done. Fair business. Running time, 90 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

COWBOY AND THE LADY, THE:. Gary Cooper, Merle Oberon, Patsy Kelly; David Niven, Thomas Mitchell, Walter Brennan—Very good picture that did quite well at the box office. Running time, 92 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Joan Fontaine, Richard Carlson—The usual West Point picture that did just an average midweek business. Played April 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—The picture is OK but didn't do any business. Played April 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Universal

FRESHMAN YEAR: Dixie Dunbar, Ernest Truex, William Lundigan, Constance Moore—Quite good program fare. Small draw. Played February 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE TOUGH GUYS IN SOCIETY: "Little Tough Guys," Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish—Pretty good program picture that only drew fair at the box office. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RISKY BUSINESS: George Murphy, Dorothea Kent —Pretty weak. Absolutely no comment from audience on this film. Business weak over Easter in spite of double bill with "The Three Musketeers." Played April 8-11.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

ROAD TO RENO: Hope Hampton, Randolph Scott, Helen Broderick, Glenda Farrell, Alan Marshal—Only a fair program picture. The title hurt the drawing power. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SON OF FRANKENSTEIN, THE: Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson—This picture is not worth running. I did not hear one good word for it. Many walked out. People don't want such pictures and I for one don't blame them. No excuse whatever for such stuff. Why can't the producers learn that the common people want real entertainment. Didn't even gross film rental and I was glad as I hated to take their money.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

STORM, THE: Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey—A good action. Swell cast. Played March 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Wonderful, and that's a very poor description for this. Play this on your best date and then some, but play it. Also try to act modest when your regular patrons and strangers stop to heap a few praises on you for showing such a grand feature. We get the best feature it's possible to get for Easter and this couldn't be surpassed. Miss Durbin shows 100 per cent improvement over her last picture and that's something. Miss Grey and Miss Parrish are very good. Mr. Cummings is great and Charles Winninger couldn't be beat. The cold weather may have made me a trifle bit crazy but I sincerely believe this will more than please everyone who sees it. It has good music, fine humor, clever directing and swell acting. Last but not least, Universal has a novel way of bringing in story and screen credit that would be well for a few of your majors to copy. This report can be read by you exhibitors without that proverbial grain of salt, as business was good but not good enough for this. Running time, 87 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—This is a good picture of its kind, but we have had too many of these. In fact, about the same as first "Dawn Patrol." People just don't like to pay good money to see remakes. Business fair.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Good action picture suitable for week-end or family nites. Did more than average business.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

DEVIL'S ISLAND: Boris Karloff, Nedda Harrigan—Good picture. A little gruesome in spots. A picture for men. The ladies did not care for same. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—I saw this picture screened and it is certainly one swell show in color. I think it is as good as "Jesse James" and should do equally as well at the box office. Has an abundance of action, which is what Warner Bros. promised us this year.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Good action comedy that pleased the customers. Business not quite up to average. Running time, 80 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel—Played with "Silver on the Sage." Passable double bill. Neither picture was very hot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Short Features

Columbia

KING VULTURE: Special Sport Thrills—A gripping short that had the audiences gripping the seats. Very good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NIGHT AT THE TROC: Music Hall Vanities—The second Fanchon Marco revue and did not think it as good as the first nor does it compare with other producers' musicals. Just as fair. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 4—Okay. Football in Hollywood.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKI RHYTHM: Special Sport Thrills—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

NOT SO DUMB: Treasure Chest—Poor subject and very poor print about a bear fishing, mostly. Not so hot. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. General patronage.

SLACKS APPEAL: Two-Reel Comedies—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SMART WAY, THE: Two-Reel Comedies—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWEETIES: Two-Reel Comedies—Average comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ALADDIN'S LANTERN: Our Gang—Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—Another excellent Parade about the discovery of vaccination and curing smallpox.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Another dandy colored travel. Every theatre should play these.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TINY TROUBLES: Our Gang—A fair Gang comedy but not so good as some we have run. Alfalfa did not sing and that is too bad. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WRONG WAY OUT, THE: Crime Doesn't Pay Series—As usual, this series is tops of any program and this one is no exception. Very good. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

MUTINY AIN'T NICE: Popeye the Sailor—So-So.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT NEWS: Very good.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. General patronage.

PARAMOUNT PICTORIAL: No. 8—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PLAYFUL POLAR BEARS: Color Classics—A dandy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPORTING IRISH, THE: Grantland Rice Sportlight—Entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BOAT BUILDERS: Walt Disney Cartoons.—Perfect entertainment. This man Disney is a wonder.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, NO. 2: British Dilemma, U.S. Fire Fighters—Should be shown in every theatre. Very good subject.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. General patronage.

SOCIETY DOG SHOW: Walt Disney Cartoons—Not so good as most Disneys.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

BARNYARD EGG-CITEMENT: Terry-Toons—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WINTER STYLES: Fashion Forecast, No. 2.—Where did Fox get all those beautiful girls? They were marvellous. Our farm boys are still unhappy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

GOING PLACES: No. 59—Just two subjects, the Indians at Tonawanda, N. Y., and the rebuilding of a mosque in Egypt, made this an outstanding short. Very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RHYTHM CAFE: Mentone Musical Comedies—Very satisfactory. L. A. Irwin, Penacook, N. H. General patronage.

Vitaphone

ARNOLD JOHNSON AND HIS ORCHESTRA: Melody Masters—Very good. Don't be afraid of it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOG GONE MODERN: Merrie Melodies—Very good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JERRY LIVINGSTON AND HIS ORCHESTRA: Melody Masters—Fair. I have seen a lot better and have also seen a lot worse. Has several swing tunes. Running time, 10 minutes.—J. F. Heard, Jr., Strand Theatre, Washington, Ga. General patronage.

KNIGHT IS YOUNG, THE: Hal LeRoy—Very good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ZERO GIRL: Broadway Brevities—A dandy two-reel skating reel that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serial

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kermit Maynard—I'm not so sure it does any too much extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TELEGRAMS
are feature length stories in short subject form

WESTERN UNION

OF COURSE YOU WANT TO REMEMBER HER ON MAY 14. THAT'S MOTHER'S DAY. SHE WILL APPRECIATE A WESTERN UNION MOTHER'S DAY TELEGRAM MOST OF ALL. ONLY 20¢ LOCALLY AND 25¢ AND 35¢ TO ANY WESTERN UNION POINT IN THE UNITED STATES.

WESTERN UNION
Everywhere

Ladeez and Gemp'men

—today we offer you an entirely new show—

BUT every attraction you put on your screen is a new show for you.

- **YOU'VE GOT TO GO AFTER THE CUSTOMER AND BRING HIM IN WITH SMART SHOW-SELLING . . . AT THAT TIME WHEN HE'S RIPE FOR SELLING.**

The surest and most effective way to do this is with visual advertising at the point of sale . . . while he's in your place of business.

That brings us right up to the National Screen Trailer—

- **THE ONLY KNOWN METHOD OF SHOW ADVERTISING WHICH GETS ALL THE CUSTOMERS EVERY TIME.**
- **THE ONLY KNOWN METHOD THAT MAKES THEM HEAR AS WELL AS SEE WHAT YOU'RE TRYING TO SELL.**
- **THE ONLY KNOWN METHOD THAT SELLS BY SAMPLES.**

And the cost is figured in fractions of a cent per person reached, making the National Screen Trailer the cheapest seat-selling means at your command.

NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

CO-OPS MUST "CO-OP"

The communication is from the pen of a new member in a small down-east town. Limited by his advertising budget, the Round Tabler must depend a lot upon promotions shared by others. What he has to say about it would be considered high treason in the not too dim past. It can be accepted as a commentary on the sounder relations between theatre and merchant today. He writes:

"We have built up the goodwill of the community to the point where we find nearly everyone ready to cooperate in anything we attempt. However, we do not take advantage of this by overdoing stunts that cost someone else money while we make the profit. We believe that such a policy would be very detrimental to our boxoffice as well as to our goodwill reputation. In a small community such as this, I believe goodwill to be the best form of advertising available. Everybody knows everybody else and all their faults are big or little. Therefore, the business house with the fewest faults is the house that the public respects and wants to do business with."

* * * *

Those who were near enough to watch it work will tell you that the so-called costless promotion encouraged in certain quarters a decade ago proved to be the clincher that almost ruined for keeps the tiein between theatre and merchant. In those same certain quarters, managers were rated by their skill in the gentle art of "chisel-ry". It was open season the year 'round on credulous merchants, and the theatreman who kicked in with as much as a thin dime from the petty cash did so at the immediate risk of his job.

Happily, this "free lunch" exploitation has largely disappeared. The smart lad today realizes that cooperative campaigns must "co-op" for the other fellow as well as the theatre, that anything less endangers the permanent well-being of the boxoffice.

▽ ▽ ▽

BODIFORD HAS THE IDEA

The subsequent-run manager who hones to show his stuff has as much opportunity to do so as his first-run downtown brother. Of course, we've said that before and will again just as long as campaigns filled with boxoffice meat continue to arrive from the third and fourth-run boys who exploit their dates in the manner of world premieres.

For instance, Lowell T. Bodiford, manager of the suburban Parkway in Fort Worth, Texas, on behalf of the fourth-run of "Jesse James". On another page are listed in detail the twenty-three different exploitations executed by Bodiford to tell the town about it. He reports "tremendous business".

Out in Kansas City Lon Cox, district manager for Fox Midwest, is holding a series of personnel meetings to acquaint the circuit's managers of the future with the fundamentals of management, operation and exploitation. As has to do with suburban houses, the subsequent-runs, Mr. Cox emphasizes these situations as individual operations in sizeable communities and not as mere units of a circuit.

Mr. Cox has the permission of this department to use the Bodiford campaign as a concrete illustration of what he has in mind.

▽ ▽ ▽

IMPORTANT TO THEATREMEN

The happiest news your Chairman can continue to relay has to do with promotions of Round Tablers to bigger jobs. Thus, we are pleased to note the announcement from Charles Einfeld that Lee Blumberg goes from Warners' pressbook staff to head the company's field exploitation men, under Mort Blumenstock's supervision. The promotion climaxes 15 years of work largely spent in the field as theatre publicity director and manager.

Obviously, the advancement is in keeping with the Warner policy of seeking out executive calibre on the home grounds. But more important to theatremen playing Warner product is that this vital post is occupied by one who knows the boxoffice answers and speaks the manager's tongue.

▽ ▽ ▽

The international job of showmanship done by the Grover Whalen forces in advance of the New York World's Fair is to be presented as the strongest object lesson in favor of more exploitation at the boxoffice for bigger grosses.

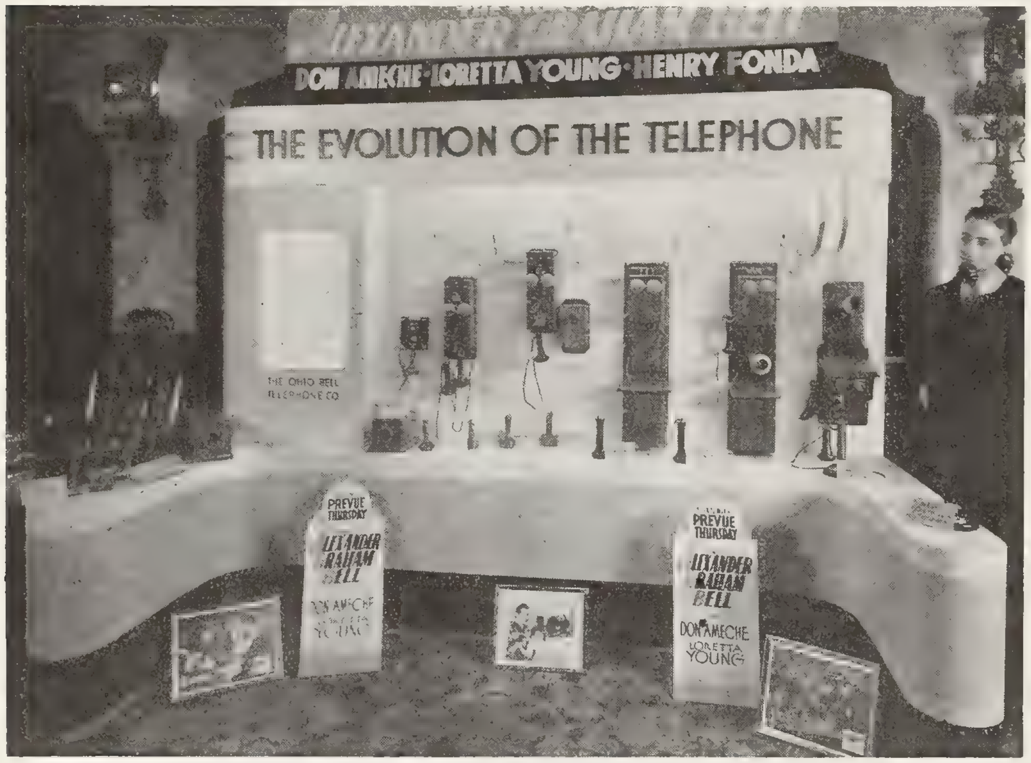
A-Mike Vogel

Round Table In Pictures

For the benefit of onlookers two local boys were dressed to resemble W. C. Fields and Edgar Bergen and planted by Sid Holland, Elco, Elkhart, Ind., in furniture store window to exploit "You Can't Cheat an Honest Man". Mike was hooked up so that onlookers could hear the heated and hilarious argument in which the lads engaged, with Charlie McCarthy aiding and abetting.

RUNNING TO SE
LOMBARD
STEWART
MADE FOR
EACH OTHER
STATE ORPHEUM
RUNNING TO SE
LOMBARD
STEWART
MADE FOR
EACH OTHER
STATE ORPHEUM

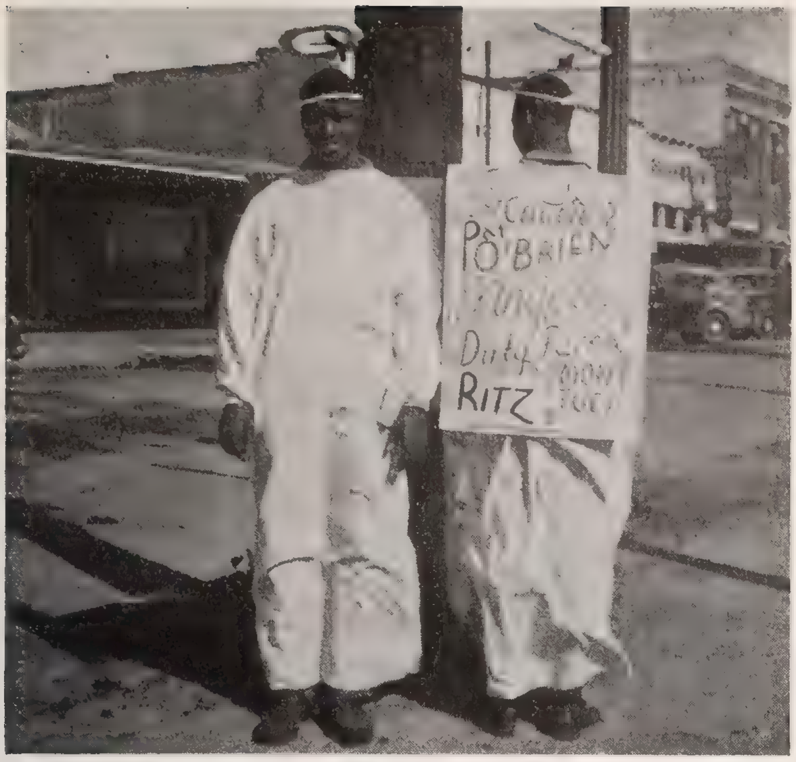
Since Patriot's Day in Boston marks the annual running of the 26-mile marathon race with the country's leading runners participating, tiein was effected by Lou Brown, publicity director for Loew's New England division. Loew's State and Orpheum crashed the event by putting in two runners with "Made for Each Other" back banners.


DON AMECHE · LORETTA YOUNG · HENRY FONDA
THE EVOLUTION OF THE TELEPHONE
THE OHIO BELL TELEPHONE CO.
PREVUE THURSDAY
ALEXANDER GRAHAM BELL
DON AMECHE LORETTA YOUNG
PREVUE THURSDAY
ALEXANDER GRAHAM BELL
DON AMECHE LORETTA YOUNG

Shipped from and through the cooperation of the Cleveland office of the Ohio Bell Telephone Company was display illustrated at left and arranged by Manager R. W. Russell of the Palace in Canton for "Alexander Graham Bell". Depicting the evolution of the telephone, explanatory cards accompanied each instrument. Russell, who may be seen in the photo, reports he scooped the entire state with this display, being the first theatre to make use of the tiein.

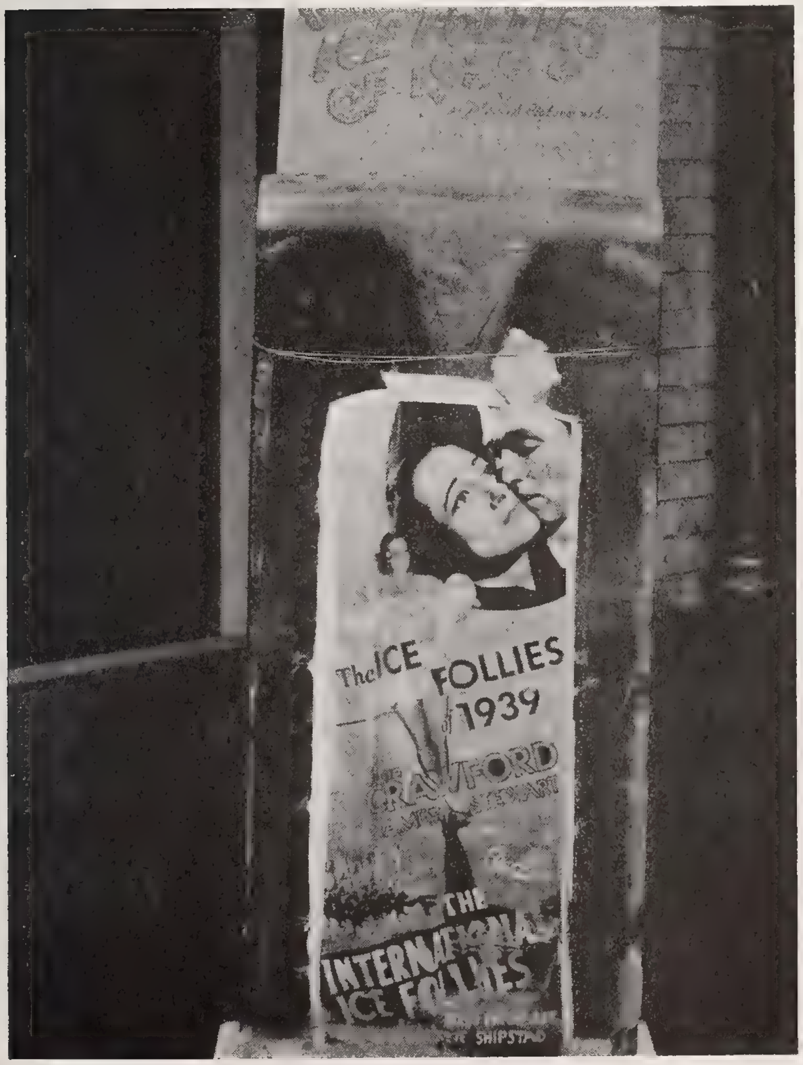
You Are Listening to
SELECTIONS FROM
GILBERT and SULLIVAN'S
The MIKADO
COMING TO
THIS THEATRE
MARCH 16
DOYLY CARTE OPERA CO
KENNY BAKER
LONDON SYMPHONY ORCHESTRA

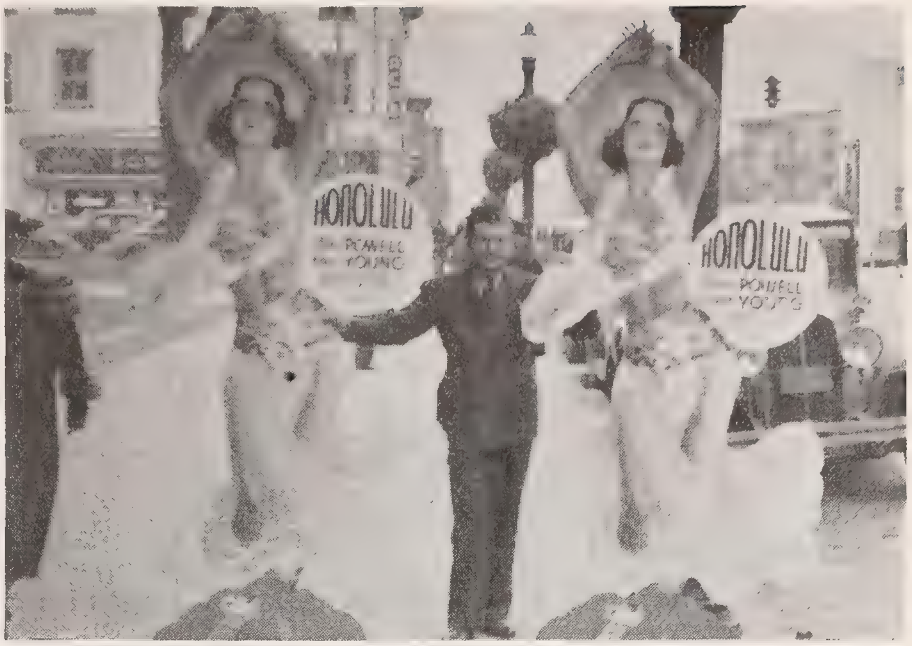
Through tieup effected with local radio shop, Hal Bishop, Capitol Theatre in Winnipeg, promoted use of recording machine for lobby, playing hit tunes from "The Mikado" during entire run. Attractive girl in native costume was stationed at display.


O'BRIEN
Dirty Faces
RITZ

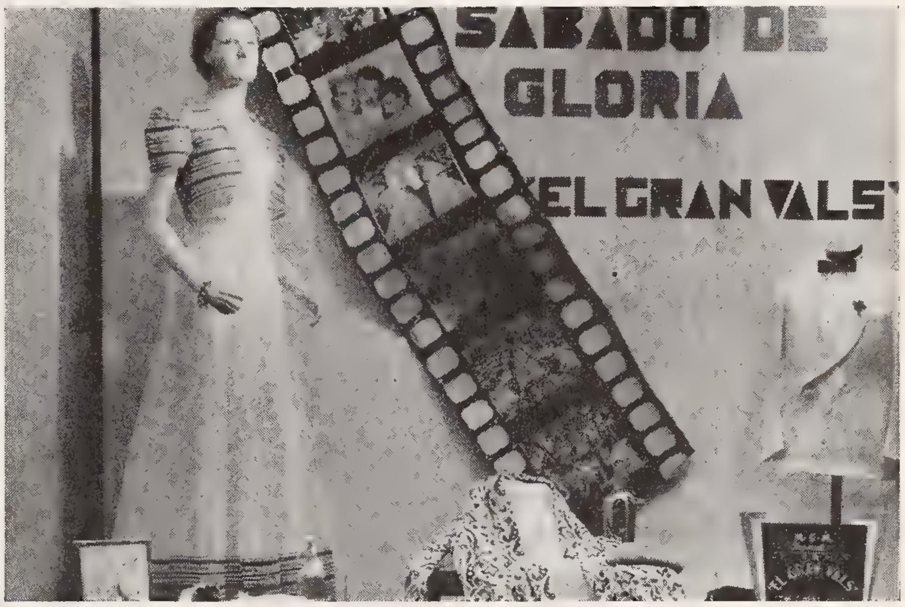
Two colored lads with papier mache halos suspended from their heads and wings from their backs paraded the streets of DeFuniak Springs, Fla., recently, as part of Joe Parrott's campaign on "Angels with Dirty Faces". Copy on sandwich sign supplied title, cast and playdates.

Full size cake of ice with two 14 x 36 inserts back to back frozen in the center attracted plenty of attention for Wally Caldwell's "Ice Follies" date at Loew's Valentine in Toledo. Contest angle brought tickets to those guessing time required for ice to melt.

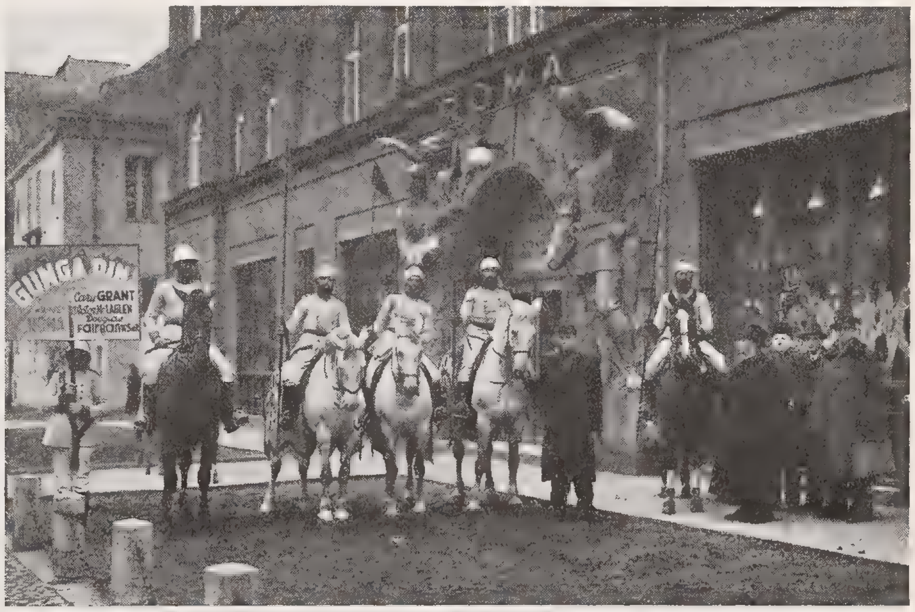

The ICE FOLLIES of 1939
CRAWFORD
THE INTERNATIONAL ICE FOLLIES
SHIPSTAD


HONOLULU
POWELL YOUNG
HONOLULU
POWELL YOUNG

Two large cutouts of Eleanor Powell made from 24-sheets were mounted and used on the marquee of the Colonial in Allentown Pa., in advance of "Honolulu" by Manager Charlie Bierbauer and Publicist Nick Todorov. That's Nick standing with the "gals".


SABADO DE GLORIA
EL GRAN VALS

Reported as a first time for one of the leading department stores in San Juan to permit a window display for a picture was stunt arranged by Hal Winston, Metro Theatre, for "Great Waltz" in the Puerto Rican city. Gown worn in the picture was featured.


ROMA
GUNGA DIN
Cary GRANT
Fairbanks

Arranged by M. Czabin of the RKO publicity department in Warsaw, Poland, was the street bally for "Gunga Din", showing at the Roma Theatre. Horsemen dressed as sikhs rode about town carrying signs tied in with the date.

FIRST PERIOD OF SECOND QUARTER SHOWS INCREASING WINNERS LIST

Number of "Fortnighters" Voted for Preliminary Appointments Again Extended to Provide for Record Total of Competitors

As HAS been true of the results in every preliminary thus far, the number of theatremen listed for Fortnight Appointment in the initial period of the Second Quarter tops all previous listings in the 1939 Quigley Awards. Entrants to the total of 37 share the 35 Appointments voted, as noted in the table set down on this page. As usual, highlights of the individual ideas executed by these showmen to win their honors are here detailed. Those not reported in this issue will be run next week.

The entry of Sid Holland, city manager, Elco, Elkhart, Ind., will be found in this Round Table photo section. Those of Joe Samartano, Everett Steinbuch, Jack Lykes and L. E. Jorgensen were carried last week and that of Tom Soriero in the issue before.

Members are again requested to forward entries in as many fortnight periods as possible during the Second Quarter. In voting the Quarterly Quarter-Master Plaques, Medals and Citations, the judges will again give the utmost consideration to entrants who have received more than one Fortnight Appointment during the Quarter.

Winners of the Last Fortnighter

RAY BELL
Publicist, Loew's
Washington, D.C.

PAUL BINSTOCK
Manager, Lyric
Hartford, Conn.

HAL BISHOP
Manager, Capitol
Winnipeg, Canada

JOHN BURHORN
Manager, Gayety
Chicago, Ill.

GUS CARLSON
Manager, Palace
Superior, Wis.

LOUIE CHARNINSKY
Manager, Capitol
Dallas, Texas

E. V. DINERMAN
RKO Theatres
Cincinnati, Ohio

GLENN FANNIN
Publicity, Cactus
Lubbock, Texas

ED GIDLEY
Publicist, Loew's
Washington, D.C.

MILT HARRIS
Publicist, Loew's
Cleveland, Ohio

BILL HARWELL
Manager, Ohio
Canton, Ohio

SID HOLLAND
City Manager, Elco
Elkhart, Ind.

JOHN HOWE
Manager, Olympia
Portsmouth, N. H.

BILL JOHNSON
Manager, Opera House
Millinocket, Maine

L. E. JORGENSEN
Manager, Regale
Salem, S. D.

HARVEY KNY
Manager, Rialto
Racine, Wis.

ED LAMOUREUX
Manager, Empire
Windsor, Ontario

GUS LAMPE
HARRY UNTERFORT
Keith's Theatre
Syracuse, N. Y.

JACK LYKES
Manager, Stillman
Cleveland, Ohio

GUY MARTIN
Manager, Colfax
South Bend, Ind.

ED MILLER
MANNY PEARLSTEIN
Warner's Hippodrome
Cleveland, Ohio

SEYMOUR MORRIS
City Manager, State
Cortland, N. Y.

GLENN NELSON
Manager, Harris
Findlay, Ohio

JIM O'DONNELL
Manager, Haines
Waterville, Maine

JACK PURVES
Manager, Village
Toronto, Ontario

JIMMY REDMOND
Manager, Bonham
Fairbury, Neb.

JOE SAMARTANO
Manager, Palace
Meriden, Conn.

JOHN SANDERS
Manager, Chief
Gallup, New Mexico

FRANK SHAFFER
Manager, Dixie
Staunton, Va.

TOM SORIERO
Manager, United Artists
Los Angeles, Cal.

C. T. SPENCER
Manager, Capitol
Hamilton, Ontario

EV STEINBUCH
Manager, State
Cleveland, Ohio

ART WARTHA
Manager, Roxy
La Porte, Ind.

NATHAN WISE
Publicist, RKO
Dayton, Ohio

ERLE WRIGHT
Manager, Paramount
Syracuse, N. Y.

Cleveland Independent Theatres Plug Judy Garland "Personal" at Loew's State

Among the various items reported by Milt Harris in the last *Fortnight* at the different theatres in the Cleveland Loew sector, he favors the outstanding promotion tied to a recent personal appearance of Judy Garland at the State. Selling some 29 independents in the local area on the value of plugging the engagement as a buildup for their dates on the star's coming pictures, Harris made available colored marquee banners with copy welcoming Judy to town and listing the date at the theatre. Tiein line was: "This theatre shows Judy Garland Metro-Goldwyn-Mayer pictures."

Purves' "Pygmalion" Puzzle Idea Sells Third-Run Date for Picture

For his subsequent-run at the Village, Toronto, on "Pygmalion," Jack Purves featured his advance campaign with a puzzle idea distributed as a card, with guest tickets offered to those who could form the letters of the title through definite designs of the puzzle. Title was not mentioned in the copy. Contestants were asked to mail their answers to the theatre and out of 3,000 cards given out, Purves reports over 900 returned. All were acknowledged and among those whose entries arrived after deadline, Jack offered consolation prizes of tickets to his coming date on "The Mikado."

Second outstander in Jack's campaign was a series of small colored cards carrying cartoon drawing of George Bernard Shaw followed by some of the author's famed epigrams and his advice to see the picture. These cards were placed in outgoing packages from some 30 of the more popular neighborhood stores.

Ingenious Newspaper Ad Secured On "Dodge" by Miller-Pearlstein

Unique half page from one of Cleveland's leading department stores was secured by Manager Ed Miller and publicist Manny Pearlstein for the opening of "Dodge City" at Warners' Hippodrome. Featured were photos of the picture's stars shown in what the well-dressed Dodge City buckaroo wore in 1872, run alongside latest men's styles, in comparison, and found available at the store. Ad ran three days ahead of opening, with picture and date featured prominently.

As a runner-up stunt used by the Miller-Pearlstein duo, tieup was effected with local baker on "Love Affair," where a search for the city's longest married couples was instituted over the merchant's radio program on Station WGAR. Theatre agreed to act as hosts to the 25 couples filling the bill. Daily air plugs were secured five days ahead and two days after opening. Theatreman reports that the big response to this promotion indicated the vast listening audience the program commanded.

Four-Page Newspaper Section Promoted for Theatre Opening

To usher in the opening of the new Cactus Theatre, in Lubbock, Texas, Publicity Director Glenn Fannin obtained from the local daily a complete four-page section devoted to the occasion. Page was topped by a four-column cut of the theatre, entire first page given over to stories on the modern equipment used in construction and special story by the local fire chief lauding the fireproof equipment.

Balance of section was devoted to congratulatory ads from leading merchants, theatre policy, plug for coming attractions and greeting from the management.

Binstock Cracks Roto Section With Model Airplane Contest

In connection with the serial "Flying-G-Men," Manager Paul Binstock, now at Warners' Lyric, in Hartford, Conn., staged a monster model airplane contest for which he succeeded in landing Deputy Aeronautical Commissioner George Kane as a judge in addition to presenting the winners with prizes promoted by the theatreman.

Abundant newspaper publicity was secured on the stunt which also broke in the Sunday roto section of the Hartford *Courant,* showing the commissioner with Paul, presenting prizes to the winners.

NUMEROUS CONTESTS ARRANGED

Most Popular Cop Search Instituted In Racine for "Sergeant Madden"

A popularity contest to seek Racine's finest was launched by Harvey Kny, at the Rialto, in that Wisconsin city on behalf of "Sergeant Madden." Contest started day before opening and broke with a double truck which was sold to leading department store. Winning office was given a gratis all-expense trip to the World's Fair, plus $50 in cash, which event was generously publicized in the newspapers as was the picture.

Also through the theatreman's efforts, Wallace Beery was made Honorable Sergeant of the Racine Police Department through the cooperation of the Mayor and Chief of Police, each of whom wrote the star a letter asking him to accept the appointment. Police badge and hat medallion accompanied the letters with card of identification signed by the commissioners. Front-page story broke in local paper announcing Beery's acceptance. Also requested by Kny from the MGM Studios were letters of appreciation from the star to the Mayor and Chief. On receipt of these accompanied by star's autographed photo, additional publicity was landed.

O'Donnell Arranges Month's Tieup With Paper and American Legion

What he choose to call an "I Remember Him" contest which ran daily for a full month was the stunt arranged by Manager Jim O'Donnell of the Haines Theatre, in Waterville, Maine, with the cooperation of the morning paper and local American Legion Post. Each day a picture of some war veteran was run, and readers requested to save the month's set at which time contestants were instructed to identify each picture run and write a 50-word essay on "Why I Think the United States Should Have a Strong National Defense."

In addition to nine promoted grand prizes awarded winners and guest tickets to runners-up, each day a photo of some movie star was run and to the first five persons mailing the correct name of the star to the contest editor, tickets to the current show were awarded.

Redmond Ties Leading Department Store to Shirley Temple Popularity Contest

Discovering that a local store which handles Shirley Temple models sponsored an active Temple club of over 1,000 members, Jimmie Redmond, ad head, Bonham, Fairbury, Neb., sold the merchants on a children's popularity voting contest, put on two weeks ahead. Tiein was launched with the line "Shirley Temple Wants to Know Who Is Fairbury's Most Popular Girl Between the Ages of 5 and 12?" Winner was decided by voting, coupons given by the store for every purchase of one dollar. Prize was a complete outfit of Temple styles and winner was announced at the theatre during a special kid showing of "Little Princess."

Store paid all expenses including postcards to the club members, newspaper ads, special heralds, all of which plugged the special matinee, where all attending received star photos, candy and toys. Merchant also advertised the event throughout the store, in windows, etc. Over 200 entries were received with the matinee playing to capacity and the sponsor highly satisfied with the extra business done as a result. Total expense for the theatre was three dollars.

Full Page Art Spread on Castles Arranged and Planted by Dinerman

Despite the fact that it took plenty of time to make up the art, copy, engraving, etc., Dinny Dinerman, Cincinnati RKO Theatres ad head, reports the full-page spread promoted in the *Post* for "The Castles" date at the Shubert was well worth the effort. Layout showed the original Castles executing some of their famous dances, together with the steps done by Rogers and Astaire as they appear in the film. Tiein copy compared the earlier dances with those in vogue today.

Also used to advantage by Dinerman are his classified ads run weekly in the *Times-Star,* whereby readers are requested to scan the papers in search of their names which are scattered throughout the ads. Guest tickets go to those properly identifying themselves, with paper running tiein ads.

Successful Model Airplane Contest Held Over Second Week by Howe

Due to the unexpected interest evinced by his patrons in a lobby contest of model airplanes, John W. Howe of the Olympia Theatre, in Portsmouth, N. H., who had put on the contest in advance of "The Flying Irishman" and "The Eagle and the Hawk," found himself compelled to hold over the display for a second week to satisfy the demands of his customers. Local daily covered the display with writeups in which the pictures were prominently mentioned.

To launch the contest, Howe contacted the principal of the Junior High School and secured permission to borrow models of planes made by the students in the school's Aircraft Club. Children themselves chose the models which should be used and they together with teachers personally supervised the arrangements of the display.

Local Winter Carnival Queen Tied to "Ice Antics" by Morris

With the Cortland, New York Normal School holding its first winter carnival week ahead of the short "Ice Antics," City Manager Seymour Morris, of Schine's State Theatre, arranged for the girl, selected as Queen by the school, to be formally coronated on the theatre stage. Girl was presented with special MGM trophy with ceremonies covered in local dailies by stories.

Announcements were made in the school about the special attraction booked for the occasion, trophy was placed in leading store window with card calling attention to the presentation and during the ice carnival, theatre posters were planted at the skiing course also stressing the stunt.

Local Baker Sponsors Series Of Quiz Contests for Wartha

Modeling his program after several now popular on the air, Art Wartha at the Roxy, in La Porte, Ind., secured the cooperation of a local baker to sponsor a series of weekly quiz contests from the theatre stage. Five contestants are used, five rounds of questions asked and a fog horn sounds when a contestant fails to answer correctly. The sponsor gives $15 weekly as prizes in addition to plenty of free newspaper advertising and 300 sample loaves of bread each week.

Everyone sending in a question that is used on the program receives a pair of tickets, as does each contestant appearing on the stage, irrespective of whether or not he is a cash prize winner. The audience also has an opportunity to join in the fun, a special group of questions being used solely for the audience reaction. Merchant is placed under an eight-week contract.

EXHIBITORS!!!

Cash In With This Money-Making Popcorn Machine

Make 70c Clear On Every Dollar !

Here is a real money-maker for you—a popcorn machine that really gets the business. And pays handsome profits! Yes, 70c clear on every dollar! The money comes in fast, too, because of the trade it draws.

Unlike Any Other Machine

Not the old-style hand-operated, street corner style. But a beautiful modernized all-electric model that operates anywhere—and instantly draws a big trade. It has light, color and motion—and it really gets the business.

Has a large popping capacity, with a full size attractive cabinet. Electricity costs as little as 1c for every dollar's worth of popcorn.

LOW DOWN PAYMENT—EASY TERMS

Learn How Easily You Can Own and Operate This Sensational Money-Maker. Get the Facts—And See for Yourself That You, Too, Can Cash In!

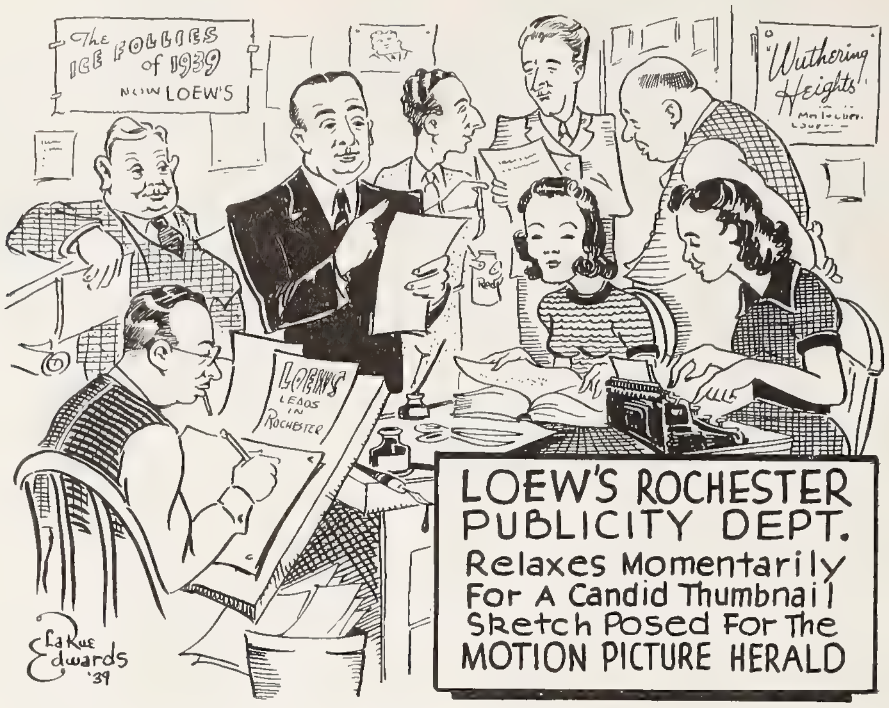
WRITE FOR FREE CATALOG TODAY!

Other efficient improved Popcorn Machines for every location. Get Our Catalog.

ADVANCE MFG. CO.
6332 St. Louis Ave., ST. LOUIS, MO.

SHOWMEN'S LOBBY LAFFS

This cartoon from the brush of La Rue Edwards of Loew's Theatre, Rochester, N. Y.


The ICE FOLLIES of 1939
NOW LOEW'S
"Wuthering Heights"
LOEW'S LEADS IN ROCHESTER
LOEW'S ROCHESTER PUBLICITY DEPT.
Relaxes Momentarily For A Candid Thumbnail Sketch Posed For The MOTION PICTURE HERALD
La Rue Edwards '39

(If this is a close-up of the staff at ease, imagine a drawing of the Pollock crew in action—Ed.)

Chemistry Class Builds "Frankenstein" Displays

Seeking the aid of the Professor of Chemistry in local high school, John Howe, at the Olympia, Portsmouth, N. H., prevailed upon the instructor to help him exploit the opening of "Son of Frankenstein." What the theatreman wanted was a lobby display of assorted chemistry jugs, jars, etc., with some form of animation that would permit use of the line, "These created a monster." Problem was turned over to an advanced class in chemistry with the result that Howe reports receiving some of the liveliest and most interesting displays ever used in the theatre. Needless to say, much goodwill and word-of-mouth comment was secured, since the students and their friends were all interested in the experiment.

Also reported as proving lucrative for the theatreman is his use of fashion stills and mats received monthly from the studios. These are split up, hat photos to the milliners, gown photos to dress shops, etc. With the merchants frequently using the mats in their newspaper advertising and the stills to tiein for window displays. Howe personally delivers these to cooperating merchants each month, making suggestions for their use.

Howell and Kreag Win M-G-M "Shorts" Contest

In the recent contest conducted by MGM on the basis of the best execution of one single exploitation idea on a short, Tommy Howell, Bison Theatre, Dallas, Texas, and Ward B. Kreag, Community Theatre, in Catskill, N. Y., were named winners. Howell won his laurels on a diaper contest staged for men in connection with Robert Benchley's "How to Raise a Baby," and Kreag took down his prize for a peace contest on "The Story of Alfred Nobel" with guest tickets going to those submitting the most original idea on how to insure peace.

Dance Contest Exploits "Honolulu" for Holland

A La Conga tap dance contest conducted at local night club in advance of opening of "Honolulu" helped publicize the date for City Manager Sid Holland for the date at the Elco, in Elkhart, Ind. Stunt was held in the grand ballroom of leading hotel, duly plugged by them, with prizes going to winners so judged by a committee.

Entire house staff wore leis as advance teasers, lobby setpiece of cutout Eleanor Powell was used and Holland also dressed one of his girl ushers in Hawaiian costume and stationed her in the lobby. Music store devoted entire window to Hawaiian troupe strumming hit tunes from the picture which were transmitted outdoors from loud speaker and amplifier.

"LET'S HEAR FROM YOU"

Footprints Plug Picture

Distributed by H. A. Rodick, at the Tower Theatre, Kansas City, Mo., for "The Hound of the Baskervilles" were 5,000 imprinted five-inch square "footprints," copy reading, "Beware, lock your windows, bolt your doors." On opposite side was the name of the picture, cast, theatre, etc. For street bally, man led a huge great dane dog with banner plugging the attraction.

"LET'S HEAR FROM YOU"

McManus' Ingenious Display

Picked up from another type of business and applied successfully for theatre use are the brightly colored crimped celluloid strips about two inches wide employed bv Johnny McManus at Loew's Midland, Kansas City, Mo. Inserted in slits cut in display boards along the outline of picture title words, sign is given a distinctly neonized appearance, especially at night. The side-lights reflect off the celluloid to create the effect. McManus reports much favorable comment on the displays.

'Derby' Broadcast Starts Campaign On 'Rose' Advance

The exclusive broadcast of the Kentucky Derby by 20th Century-Fox on behalf of "Rose of Washington Square" featured the national campaign on the picture, with four spot announcements heard by an estimated audience of over 40 million. Al Jolson, who stars in the picture with Alice Faye and Tyrone Power, was present at the track and interviewed after the race during which he plugged the feature. Arrangements for the broadcast were made by Charles McCarthy, director of advertising and publicity, the stunt reported as the first time a film company had ever sponsored such an event.

Also featured in the national exploitation is distribution of heralds by *Liberty* magazine boys throughout the country. Tieup is available to all exhibitors, who are instructed to contact their *Liberty* magazine district representatives in their territory. 20th Century-Fox estimates some two million heralds to be distributed in this fashion.

Another tiein sponsored by the company at the Derby was giveaway of roses to guests at leading hotels on day of the big race. Similar tieups with Florists Trade Delivery Service and local florists along the same line are suggested for individual dates.

"LET'S HEAR FROM YOU"

Controversial Contest Used for "Jesse James"

In order to fan the glowing embers of controversy into a publicity flame for "Jesse James," Bill Johnson, Opera House, Millinocket, Maine, who heard rumors to the effect that some of his patrons thought it wasn't right to glorify a criminal, issued special mimeographed sheets and distributed them broadcast.

Headed "Should Jesse James be featured in a movie," copy pro and con followed. Contest angle was injected when Johnson offered cash prize to winner submitting best letter on what in his opinion is most important in determining the type of pictures that should be made and shown at the Opera House.

"LET'S HEAR FROM YOU"

Merchants Aid Barrett On Cooking School Tieup

Generous newspaper publicity was accorded the recent cooking school classes held on the stage of the Strand in Woburn, Mass., and arranged by Manager Russell Barrett. Promoting Lever Brothers of Cambridge, Mass., theatreman secured a demonstrator gratis to cook and bake on stage using Spry in preparation of the foods.

Also promoted were 45 large baskets of groceries from local merchants, 15 to be given away at each of the three classes. Other gifts were promoted for giveaways including a grand prize of new model range which was displayed in window of large grocer. Women patrons paid regular matinee admission prices and were entitled to stay and see the double feature program following the classes.

'April Fool,' Says Jimmie Redmond to Record Grosses

The boys down south are not the only ones to profit greatly by the April Fool's Midnight Prevue, as is evinced by Jimmy Redmond from the Bonham Theatre, in Fairbury, Neb., who sets down some of the same in reporting this to be one of the biggest nights in the history of the theatre. Outstanding screwball gags welcomed eagerly by the customers are set down for members who want to adapt the stunt for current use or to hold in their files.

Admission was handled by advertising that the theatre would pay 50 people from one to 30 cents to attend, 50 would get in free, the rest paying from one to 30 cents. Average admission was 24 cents. As it worked out, the theatre paid out for the one to five cent admissions, with patrons paying the house mostly in 25 and 30 cent admissions. Redmond says on this basis, an average of about one person out of 10 either got in free or were paid by theatre.

Staff Goes "Screwball"

Two hundred small imprinted envelopes containing nails for coat hangers and matches for cigarettes lighters were distributed to men and women. Before the picture started and during the shorts, the doorman, ushers and assistant manager ran up and down aisles selling popcorn, candy, peanuts and crackerjack, and ushers used mine lamps to direct patrons to their seats. Cartoon was run upside down along with the newsreel.

For street bally, man dressed with all his clothes on backwards distributed peanuts and advertising on the show. A week in advance, entire staff wore dunce caps made of light weight cardboard in all colors, tops of which had fool's bell. Small sign in front of cap advertised the special show. These caps were also placed on all posts and platforms in the theatre advertising the picture. Special trailer was used one week in advance and entire staff cooperated by selling the show personally to at least a dozen people each day.

"LET'S HEAR FROM YOU"

Kriegsman Inaugurates Photo-Flash Contest

What he chooses to call a photo-flash contest is stunt put on weekly by Harry Kriegsman, Claridge Theatre, Brooklyn, N. Y., who has his operator, Jimmy Demetrius, take a flashlight photograph of his kid matinee audience. Later an eight by ten of the youngsters is placed on display in the lobby. A slide is also made from the photo and then projected on the screen the following week. The three children each week whose faces are encircled from the group photo and who immediately identify themselves, are invited up to stage and presented with gifts promoted from local merchants.

Kriegsman reports the contest as becoming increasingly popular with the kids, entire cost being price of slide and photo.

Exploitation Briefs Here & There

Since the local women's clubs of Lancaster, Pa., had banded together to give the children of the town "better entertainment," Fred E. Forry, manager of the Colonial Theatre, approached them with the idea of sponsoring a special kiddie show with "Huckleberry Finn" as the feature. Aggregation plugged the show at their various meetings, arranged for poster displays on the bulletin boards in all grade schools of the city and county and then acted as chaperones for the special matinee.

▽

As suggested in the pressbook, cash prizes and guest tickets were awarded to winners of Frank Murphy's "Uncle Samogram" run in cooperating paper for a week ahead of opening of "Let Freedom Ring." Entrants were requested in addition to submit a brief essay on what freedom meant to them. Winners' names and stories were later published in the paper, thus bringing further publicity to the date.

▽

Capitalizing on the title of the picture, "You Can't Take It With You," Wilbert Brizendine, of the Rialto Theatre, in Baltimore, distributed four-page colored heralds, back cover of which carried merchants' ads. Under the banner "You can't take it with you, but you can spend it wisely," each store's ad tied in with the picture. Entire cost of printing and distribution was met by the paid ads.

▽

To herald the opening of the Illinois Theatre, in Jacksonville, Ill., Ralph Q. Bartlett, resident manager in charge of the Illinois and Majestic Theatres, arranged for a special newspaper edition of the Jacksonville *Courier*. Section was devoted to stories on the equipment, design of the theatre together with art work. Merchants congratulatory ads were carried together with messages from Elmer C. Rhoden, division manager of Fox Midwest, Bartlett and other company executives. Also gotten out for the occasion was a souvenir program in two color job; this, too, included merchants' ads and art work on special theatre construction features.

▽

Displayed in the lobby of the Rialto Theatre, in Allentown, Pa., was wire-hair fox pup promoted by Manager Leo Trainor in connection with his showing of "Blondie Meets the Boss." Pup was awarded to the person giving him the most suitable name, so decided by a committee of judges. Through tieup with Station WSAN a "world's most famous blondes" contest was put over, this included sidewalk interviews, etc. Opening day, a local bus filled with attractive blondes toured the streets with banners and noise makers, girls distributed visiting cards with title, playdates and copy. Also planted in paper was a "sour-puss" contest, photos taken before and after witnessing the picture, were run.

Bodiford Executes 23 Exploitations For 4th-Run Date

For the fourth-run of "Jesse James" at the suburban Parkway in Fort Worth, Texas, Manager Lowell T. Bodiford reports tremendous business with a campaign composed of 23 different exploitations which are listed as follows:

Prominent old gun collection was displayed in "hard-to-get" bank window for two weeks ahead. 1898 model car was parked downtown on most conspicuous corner week before opening bannered with theatre copy. Another old model car was parked in front of the theatre for two weeks bannered in the same manner. A "Jesse James" trio, of girls in old-fashioned costumes, appeared at the theatre at the local Kiwanis Club and on the Interstate Theatres Circuit radio program. Girls sang the Jesse James song with additional words which gave the cast, date, etc.

Local Merchants Cooperate

Tieup was effected with local merchants to put out 1,000 large broadsides, stores also distributed Tyrone Power fan photos. Theatre staff was dressed in full costume. Heralds were also made available at schools. Bodiford discovered a localite named "Jesse James" and arranged to have a photo taken of the man holding up the box-office. Newspapers ran the photo as a gag, in addition to stories. Theatreman also secured a chair found locally in which James was supposed to have been seated when shot. Chair planted in bank window ahead and in theatre lobby during run, brought feature column story in the Fort Worth *Press*.

Giant banner with figure of Power in "James" character was displayed in outer lobby, in addition to 33-foot sign over marquee in advance. The Ripley trailer was used three weeks ahead, 1,000 technivues with frame of the picture attached were distributed as were coloring contest heralds to schools, with colored autographed photos to winners. Also aimed for kid patronage was a soap modeling contest with guns to winners.

Local armored motor service was promoted to banner their trucks, sidewalks stencilled and folks invited to write revues on the Street and Smith "James" books for which prizes were awarded. Special badges were made up and distributed to employees of various business firms, same to be their admission to the show and usher in bandit costume with back copy was entered in local roller skating derby.

"LET'S HEAR FROM YOU"

Butler Issues Newspaper

Recently published by Warren Butler, Princess Theatre, Sioux City, Ia. is a four page newspaper entire cost of which is met by merchants' ads scattered throughout. 12,000 of these are distributed weekly house-to-house, paper carried a movie chatter column, serializations of current pictures, plugs for forthcoming attractions in addition to star biographies.

• personalities

W. G. McKINNEY
manager of the Dickinson, at Lawrence, Kan., is now supervisor for both the Dickinson and Variety there. IRWIN TUCKER, formerly with Griffith Amusement, now is managing the Dickinson, at Fayette, Mo., replacing KEN BAIRD, who goes to the Dickinson, at Herington, Kan. RAY HELSON, Herington manager, has resigned. CHARLES HOGE, who was in the circuit office, is managing the Dickinson, in Olathe, Kan., replacing BOB PARKER, who is being transferred.

▽

ELWOOD JONES
has been promoted from assistant manager to manager of the RKO Shubert, in Cincinnati, succeeding CLIFF BOYD, who resigned recently to book talent independently. HOWARD GREEN, chief of service, moves into Jones' former post.

▽

PHILIP WALLS
is the new manager of the Rex, in Bakersfield, Cal.

▽

MARTIN SEED
has been named manager of the new State Theatre, in Erie, Penna.

▽

DEAN McCLOSKEY
is now managing the new Castle, in Pittsburgh, Pa.

▽

PAUL TIGHE
has been transferred from the Roman, Pittstown, Pa., to the Penn, in Wilkes Barre. Other Comerford changes include MARK LEVAN from Parsons to the Roman; TOM CAREY to the Orpheum; FRED LEE to Kingston; GEORGE HORLACHER from Kingston to the Parsons; JOE KEARNS to the Crawford; JOE COMERFORD from Mauch Chunk to the Feeley in Hazleton.

▽

MOE SHERMAN
formerly with Grand National, is now managing the Capitol, Reading, Pa.

▽

FRANK NEWMAN
has been appointed manager of the Saint Francis Theatre, in San Francisco, replacing J. ERICKSON, who succeeds SAMUEL PECHNER at the Warfield.

▽

FRANK P. AHYSEN
former manager of the Majestic in Port Arthur, Tex., died in Baltimore after brief illness.

▽

FRANK SLAVIK
is managing the Alpine Theatre in Hundred, West Va., and not the Granada at New Prague, Minn. Al Slavik is at the latter house.

On Sunday, March 26th, Ethel Muller to J. L. Kannon. Groom is the manager of the Crest Theatre in The Bronx, N. Y.

▽

ELMER HOGE
formerly at Warner-Saxe Granada in Milwaukee, has been named manager of the Lake.

▽

ERNIE KOENIGUER
has taken over the Broadway, at Centerville, S. D.

▽

Birthday Greetings

James E. Ayers
Albert F. Badeau
Ray Baker
Carl Baumgartner
P. O. Boone
Ray W. Bowman
Duncan Campbell
Joseph J. Caras
Keith Chambers
L. V. Collins
Edwin P. Dalton
Archie O. Dainwood
Clifford T. Deane
F. Elliott
H. W. Evans
Frank C. Foresman
Fred E. Forry
J. E. Gladfelter
Dan Glover
David Goerlitz
Clarence E. Golder
Leonard Grossman
Carroll L. Hannah
Homer H. Harman
Merton Harrington
Jack D. Harris
Edgar Hart
Rupert C. Hendry
Gilbert L. Higgins
Herrwood E. Hobbs
Charlie Holtz
Paul M. Hooven
Carl Hughes
A. B. Jeffris
Clayton E. Jones
Marshall Jones
Leroy Kenneth
Raymond Klein
Edward W. Krapf
Natalie T. Kunze
Gilbert G. Lamkin
Millard Lee
J. R. McEachron
George H. Mackenna
Mort Margolius
Ray B. Martin
Ray H. Meyer
Curt Mille
Truman Moulder
Arthur S. Murch
Jack Murray
Gerald J. Novak
E. Bill Nye
Ernest G. Paschoal
Charles E. Payne
Russell "Bill" Payne
John F. Power
Al Reh
Doris L. Rex
David S. Rubin
Theodore E. Ruth
John W. Shively
Henry Silverman
Alfred A. Simon
Fred C. Souttar
Fred H. Sourbeck
Noyes C. Starr
Charles Steinman
Harry M. Sugarman
Harry Sweet
Kenneth O. Sweet
Cliff H. Syick
Jesse V. Tamblingson
Henry R. Tobin
Carter S. Troyer
Michael Weshner
William H. Whyte
James T. Willis
Charles Winchell
John H. Wisdom
Harry N. Witty

GERALD TROUT
assistant manager of the Colonial in Norfolk, Va., has resigned to become advertising manager of the local Sears-Roebuck store.

▽

CULLEN ESBY
Fox West Coast district manager in Los Angeles, has been elected president of the Fox Westcoasters Club.

▽

ANDY ANDERSON
has been appointed manager of Earl Strebe's Ritz Theatre in Balboa Beach, Cal.

▽

DON MARTIN
formerly manager of the Park, Boston, is now resident head of the Beacon Theatre there.

▽

J. CLYDE STROCK
former manager of the Scollay Square Theatre in Boston, passed away suddenly in the South.

▽

CLYDE WESTBROOK
mayor of Cleveland, Miss., has taken over the Regent Theatre there.

▽

JULIAN MITCHELL
formerly with the Crescent film exchange in Oklahoma City, has left to manage a house to be opened in Dallas shortly.

▽

H. A. BROWNLEE
manager of the Ritz in Russellville, Ark., is also managing the New Theatre there.

▽

IRWIN WAITE
recently employed by the Jefferson Amusement Co., has been transferred to the Paramount in Marshall, Texas.

▽

EARL SETTLE
manager at Okmulgee, Okla., for the Griffith Amusement Company, has been transferred to Frederick, Okla., in charge of the Ramona, Ritz and Grand theatres. Other changes include KENNETH BLACKLEDGE, Frederick manager, has been transferred to El Reno, Okla., where he has taken charge of the Criterion, Royal and Empress theatres, acquired by the Griffith circuit recently from Orville Enloe and Ed Loomis. BOYD SCOTT, assistant manager of Griffith-Pickens theatres in New Braunfels, Tex., has been promoted to manager of the Strand and Ritz in Uxalde, Texas theatres in the Pickens circuit.

▽

BEN NEWMAN
has been transferred from Loew's Rio, New York City, to the Elsmere in the Bronx.

▽

JIM ESHELMAN
manager of the Huron Theatre, in Huron, S. D., dropped into Round Table headquarters to pay us that long anticipated visit.

▽

BILL HUFFMAN
of the Oxford in Philadelphia has been shifted to the West Chester, in West Chester, Pa.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures in Sahara, Mel.................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923
Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com............RKO
After Schooldays, Mus...................Univ.
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel............WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel.......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel....................Foreign
Arkansas Traveler, 3806, Com............Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West....................Col
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel....................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com...............Foreign

B

Back Door to Heaven, Mel..............Para
Ballerina, Mel.......................Foreign
Battle of City Hall, Mel..................WB
Beachcomber, The, 3863, Mel...........Para
Beau Geste, Mel.........................Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, Mel.....................Univ
Bizarre Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West................Univ
Blackwell's Island, 361, Mel............FN
Blind Alley, Mel..........................Col
"Blondie," Com..........................Col
Blondie Meets the Boss, Com.............Col
Blue Montana Skies, 844, West.........Rep.
Booloo, Mel..............................Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel...........Mono
Boy Slaves, 911, Mel...................RKO
Boy Trouble, 3824, Mel................Para
Boys Town, 902, Mel....................MGM
Bridal Suite, 937, Com.-Mel...........MGM
Broadway Musketeers, 368, Mel............FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel...........................Foreign
Cafe Society, 3826, Mel..................Para
California Frontiers, West................Col
Calling Dr. Kildare, 932, Mel...........MGM
Campus Confessions, 3802, Com...........Para
Captain Fury, Mel.........................UA
Captain Scorpiob, Com..................Foreign
Carefree, 837, Mus-Com..................RKO
Career, Mel. ....RKO
Cat and the Canary, The, Mel..........Para
Charlie Chan at Treasure Island, Mel.
20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel..........................FN
Champ, The, Mel.........................MGM
Champs Elysees, Com-Mel.............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel..........................GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel...................MGM
Climbing High, 8072, Com................GB
Coast Guard, Mel. ....Col
Code of the Cactus, West.............St. Rts.
Code of the Fearless, West...........St. Rts.
Code of the Secret Service, Mel...........FN
Code of the Streets, 3019, Mel...........Univ
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel...............Mono
Convicts at Large, Mel................St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com................UA
Crashing Through, 327, West.............GN
Crime Over London, Mel..................GB
Crime Ring, Mel.........................RKO
Crime Takes a Holiday, Mel..............Col
Crossroads, Mel.......................Foreign
Curtain Rises, The, Mel..............Foreign

D

Dangerous Cargo, Mel...............20th-Fox
Dangerous, Fingers, Mel...............Mono
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dack Victory, 354, Mel....................FN
Dawn Patrol, 303, Mel....................WB
Delinquest Parents, Mel..............St. Rts.
Devil on Wheels, The, Mel...............WB
Devil's Island, 313, Mel..................WB
Disbarred, 3818, Mel....................Para
Disputed Passage, Mel...................Para
Divorce of Lady X, Com. (C).............UA
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)...............WB
Double Crime in the Maginot Line, Mel.
Foreign
Dove, The, Mel..........................RKO
Down in "Arkansaw," 805, Mus...........Rep
Down on the Farm, 920, Com.........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel...............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C)..........................UA
Duke of West Point, Mel..................UA
Duke Steps Out, Mel..................St. Rts.
Dust Be My Destiny, Mel..................WB
Dybbuk, The, Mel.....................Foreign

E

Each Dawn I Die, Mel.....................FN
East Side of Heaven, Mus-Com..........Univ
East Side, West Side, Mel..........20th-Fox
Edge of the World, Mel...............Foreign
Elsa Maxwells Hotel For Women, Mel.20th-Fox
Empire of the West, West.................GN
Empty World, Mel..........................GB
Everybody's Baby, 931, Com..........20th-Fox
Exile Express, 301, Mel...................GN
Exposed, 3032, Mel......................Univ

F

Family Next Door, 3020, Com..........Univ
Family Affair, A, Mel.....................WB
Fast and Loose, 924, Mel................MGM
Federal Man Hunt, 820, Mel..............Rep
Federal Offense, Mel.....................Para
Feud of the Range, West..............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel......................Col
Fisherman's Wharf, 844, Mus.............RKO
Five Came Back, Mel.....................RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan 922.........................RKO
Flight at Midnight, Mel...................Rep
Flight to Fame, Mel.......................Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel...............RKO
Foggy Quay, Mel......................Foreign
Forged Passport, 823, Mel...............Rep
For Love or Money, Mel.................Univ
40 Little Mothers, Mel...............Foreign
Four Daughters, 352, Mel.................FN
Four Feathers, Mel........................UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com................WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel............................GB
Frontier Pony Express, West............Rep
Frontier Scout, 325, West.................GN
Frontiersman, 3856, West................Para
Frontiers of '49, West....................Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel.......................St. Rts.
Gang Bullets, 3818, Mel................Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Gantry the Great, Mel.....................WB
Garden of the Moon, 358, Mus-Com........FN
Geronimo, Mel...........................Para.
Ghost Town Riders, 3054, West..........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Brooklyn, The, 951, Mel...20th-Fox
Girl from Mexico, Com-Mel..............RKO
Girl from Nowhere, Mel.................Mono
Girl Must Live, Com.......................GB
Girl Refuge, The, Mel................Foreign
Girls on Probation, 369, Mel..............FN
Glory of the Faith, Mel..............Foreign
Going Places, 359, Com-Mel...............FN
Golden Boy, Mel. ....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel...........MGM
Good Girls Go to Paris, Com-Mel..........Col
Gorilla, The, 944, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
Great Waltz, The, 908, Mus.............MGM
Guilty Trails, 3052, West................Univ
Gunga Din, 912, Mel.....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com-Mel...............WB
Hardys Ride High, 934, Com-Mel.........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Hawaiian Holiday, Coml.-Mel..........Univ
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel...................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel......................St. Rts.
Hell's Kitchen, Mel.......................WB
Herbst Manover, Com.................Foreign
Heritage of the Desert, Mel..............Para
Heroes of the Desert, 7118, West..........Rep
Heroes of the Marne, Mel............Foreign
His Exciting Night, 3036, Com..........Univ
Hobby Family, The, Com.................WB
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West...........Rep
Homework, Com. ....Para
Homicide Bureau, Mel.....................Col
Honolulu, 922, Mus-Com.................MGM
Honor of the West, 3055, West...........Univ
Hostages, The, Mel...................Foreign
Hotel Imperial, Mel......................Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel.................Univ
Human Beast, The, Mel..............Foreign

I

I Am a Criminal, 3812, Mel..............Mono
I Am the Law, Mel........................Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel...............St. Rts.
Idiot's Delight, 920, Com-Mel...........MGM
If I Were King, 3810, Mel...............Para
Illegal Traffic, 3809, Mel................Para
I'm From Missouri, 3830, Com.........Para
In Early Arizona, West...................Col
In Old California, West. ....Univ.
In Old Mexico, 3855, West..............Para
In Old Montana, West................St. Rts.
Inside Information, Mel.................Univ
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel..................GN
Invitation to Happiness, Com-Mel.........Para
Island of Lost Men, Mel.................Para
I Stand Accused, 806, Mel...............Rep
I Stole a Million, Mel...................Univ
I Take This Woman, Com-Mel...........MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel......MGM
Itto, Mel. ....Foreign
I've Got a Horse, Mel................Foreign
I Was Made a Convict, 824, Mel..........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family at Grand Canyon, Com.
20th-Fox
Jones Family in Hollywood, 946, Com..20th-Fox
Juarez, Mel. ....WB
Juarez and Maximilian, Mel.........St. Rts.
Just Around the Corner, 915, Mus-Com.
20th-Fox

K

Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, Mel..............WB
Kid from Texas, Mel.....................MGM
King of Chinatown, 3827, Mel..........Para
King of Alcatraz, 3804, Mel..............Para
King of the Turf, Mel......................UA
King of he Underworld, 317, Mel.........WB
Knight and the Lady, Mel.................WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Mob, The, Com.............Col
Lady of the Tropics, Mel...............MGM
Lady's from Kentucky, The..............Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel.................GB
Lambeth Walk, The, Mus.-Com.......Foreign
Last Express, 3028, Mel.................Univ
Last Warning, The, 3027, West..........Univ
La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West...........Col
Lawful Outlaws, West. ....Para
Lawless Valley, 981, West...............RKO
Law of the Texan, West...................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus.............MGM
Let Us Live, Mel..........................Col
Liebe Im ¾ Takt, Com................Foreign
Lighthorse Harry, Com....................WB
Lightning Carson Rides Again, West...Victory
Listen Darling, 904, Mel................MGM
Little Adventuress, The, Mel.............Col
Little Flower of Jesus, Mel.......... Foreign
Little Miss Broadway, Mus..........20th-Fox
Little Mother, Mel.......................RKO

(Continued on following page)

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(Continued from preceding page)

Little Princess, The, 932, Mel. (C)...20th-Fox
Little Orphan Annie, 3814, Mel..........Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West................Col
Lone Wolf Spy Hunt, Mel................Col
Long Shot, The, 313, Mel................GN
Lost Patrol, 991, Mel...................RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com...........RKO
Magnificent Fraud, The.................Para
Maisie Was a Lady, Com.-Mel.........MGM
Mamele, Com.......................Foreign
Man About Town, Com..................Para
Man and His Wife, A, Mel.........Foreign
Man from Sundown, The, West..........Col
Man in the Iron Mask, Mel..............UA
Man's Country, 3742, West.............Mono
Man of Conquest, 801, Mel.............Rep
Man to Remember, 905, Mel.............RKO
Man Who Dared, Mel....................WB
Man with 100 Faces, 8008, Mel..........GB
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel.....................Foreign
Marusia, Mus........................Foreign
Meet the Girls, 910, Mel...........20th-Fox
Meet the Mayor, Com................St. Rts.
Memory of Love, Mel.................RKO
Men With Wings, 3808, Mel. (C)........Para
Mexicali Kid, 3741, West...............Mono
Mexicali Rose, 843, West................Rep
Midnight, 3828, Mel....................Para
Million Dollar Legs, Mel..............Para
Mind of Mr. Reeder, The, Mel......Foreign
Mis Dos Amores, Mus..................Para
Missing Daughters, Mel.................Col.
Mr. and Mrs. Bulldog Drummond, Mel...Para
Mr. Doodle Kicks Off, 904, Com.........RKO
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Chance, 952, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Modern Cinderella, Com.-Mel...........Univ
Mothers of Today, Mel.................Apex
Mountain Rhythm, West.................Rep
Murder in Soho, Mel................Foreign
Music School, Mel......................UA
Mutiny on the Bounty, 536, Mel........MGM
My Lucky Star, 905, Mus.-Com.....20th-Fox
My Song of Love, Mel................Foreign
My Son Is a Criminal, Mel.............Col
Mysterious Miss X, 809, Mel.............Rep
Mysterious Mr. Moto, 912, Mel......20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel......Rep

N

Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel.........FN
Nancy Drew, Trouble Shooter, Mel.......WB
Naughty But Nice, Com.-Mel............WB
Navy Secrets, 3805, Mel.................Mono
Never Say Die, 3832, Com..............Para
Newsboys' Home, 3015, Mel.............Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel...................Rep
Night in Ghost Town, A, West..........RKO
Night on the Danube, Com.-Mel.......Foreign
90 Degrees South, Mel...............Foreign
North of Shanghai, Mel..................Col
North of the Yukon, Mel.................Col
Not Wanted, Mel........................WB

O

Off the Record, 314, Com.-Mel...........WB
Oklahoma Kid, 308, Mel.................WB
Old Bones of the River, Com.........Foreign
Old Grad, Mel.........................Univ
Old Maid, The, Mel.....................WB
On Borrowed Time, Com.-Mel...........MGM
One Third of a Nation, 3825, Mel......Para
One Wild Night, Mel...............20th-Fox
Only Angels Have Wings, Mel...........Col
On Trial, 323, Mel......................WB
Orage, Mel..........................Foreign
Orphans of the Street, 819, Mel..........Rep
Our Leading Citizen, Com..............Para
Outside These Walls, Mel................Col
Outlaw's Paradise, West.............St. Rts.
Outsider, The, Mel..................Foreign
Out West with the Hardys, 913, Com-Mel MGM
Overland Express, 862, West............Col
Overland Stage Raiders, West............Rep
Overland with Kit Carson, West..........Col
Over the Moon, Mel. (C).................UA

P

Pacifio Liner, 914, Mel.................RKO
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel.................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Parents on Trial, Mel...................Col
Paris Honeymoon, 3821, Mus.-Com.......Para
Paroled from the Big House, Mel....St. Rts.
Peck's Bad Boy at the Circus, 908, Com..RKO
Personal Secretary, 3034, Mel...........Univ
Persons In Hiding, 3823, Mel...........Para
Phantom Stage, 3056, West..............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel...................St. Rts.
Power to Kill, Mel......................Col
Prairie Justice, 3053, West..............Univ
Prairie Moon, 7107, West................Rep
Prairie Nights, West.....................Col
Pride of The Navy, 822, Mel.............Rep
Prison Nurse, Mel.......................Rep
Prison Train, Mel...................St. Rts.
Prison Without Bars, Mel................UA
Pygmalion, 980, Com.-Mel..............MGM

Q

Q Planes, Mel...........................Col

R

Racket Busters, Mel.....................WB
Racketeers on the Range, 984, West......RKO
Radio Troubadour, Mus.................Para
Raiders of the Wasteland, West.........Rep
Rains Came, The, Mel..............20th-Fox
Real Glory, The, Mel....................UA
Red River Range, 864, West.............Rep
Religious Racketeer, Mel............St. Rts.
Renegade Ranger, The, 884, West.......RKO
Renegade Trail, West...................Para
Renfrew of the Royal Mounted Saves a Lady, 328, West..........................GN
Return of the Cisco Kid, Mel........20th-Fox
Return of the Frog, Mel..............Foreign
Rrythm of the Saddle, 7108, West........Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West..........GN
Riders of the Rio Grande, 3855, West....Mono
Rio Grande, West.......................Col
Risky Business, 3029, Mel...............Univ
Road Demon, 918, Mel...............20th-Fox
Road to Eldorado, West.................Rep
Road to Reno, 3017, Com................Univ
Roaring Nineties, The, Mel...............WB
Rolling Westward, 3863, West..........Mono
Roll, Wagon, Roll, West...............Mono
Romance of the Redwoods, Mel............Col
Rookie Cop, Mel........................RKO
Room Service, 901, Com.................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Royal Divorce, Mel.....................Para
Rulers of the Seas, Mel................Para

S

Sacrifice d'Honneur, Mel..............Foreign
Safety in Numbers, 906, Com.........20th-Fox
Saint Strikes Back, 918, Mel............RKO
Sandy, Com. ....Univ
St. Louis Blues, 3822, Mel..............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It in French, 3813, Com............Para
School for Husbands, Com.-Mel......Foreign
Second Fiddle 949, Com.-Mel.........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel.........Univ
Secrets of an Actress, 365, Mel............FN
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com.............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel............20th-Fox
Shine On Harvest Moon, 852, West......Rep
Shining Hour, The, 912, Mel...........MGM
Silver on the Sage, 3858, Mel..........Para
Sing, You, Sinners, 3801, Mus.........Para
Singing Blacksmith, Com.-Mel.......Foreign
Singing Cowgirl, The, WI-3, West.......GN
Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel..................WB
Six-Gun Rhythm, WI-19, West...........GN
Six-Gun Trail, West.................St. Rts.
Six Shootin' Sheriff, West................GN
Sixty Glorious Years, Mel (C)..........RKO
Slalom, Mel.........................Foreign
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com............20th-Fox
Society Lawyer, 930, Mel...............MGM
Sooiety Smugglers 3024, Mel.............Univ
Some Like It Hot, Mus..................Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sons of the Legion, 3803, Mel..........Para
Sorority House, 924, Mel...............RKO
So This Is London, Com..............Foreign
South Riding, Mel.......................UA
Southward Ho!, West....................Rep
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel.......................Col
Stablemates, 906, Com.-Mel............MGM
Stagecoach, Mel.........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, Mus..................Para
Star of Midnight, 990, Mel.............RKO
Starlight Over Texas, 3859, West........Mono
Star Reporter, 3821, Mel...............Mono
Stolen Life, Mel........................Para
Storm, The, 3016, Mel..................Univ
Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The, 938, Mel.........................20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel.........Col
Strange Faces, 3035, Com.-Mel..........Univ
Street of Missing Men, 811, Mel........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel........Mono
Stronger Than Desire, Mel............MGM
Student Nurse, Mel.....................WB
Stunt Pilot, Mel.......................Mono
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel.........Para
Suez, 913, Mel.....................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel...................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel., 20th-Fox
Sweepstake Winner, Com. ....FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.........Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel...........................MGM
Tell No Tales, 935, Mel................MGM
Terror of Tiny Town, Mel.................Col
Texas Stampede, West....................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com..............UA
There's That Woman Again, Com........Col
They Asked for It, Mel..................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
39 Steps, 8009, Mel......................GB
Three Loves Has Nancy, 901, Com.-Mel..MGM
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, West.................Rep
Thundering West, The, West.............Col
Tidal Wave, Mel........................Rep
Time Out for Murder, 908, Mel......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel......................St. Rts.
Topper Takes a Trip, Com................UA
Torchy Blane in Chinatown, 371, Mel.....WB
Torchy Gets Her Man, 318, Mel..........WB
Torchy Runs for Mayor, 322, Mel.........WB
Touchdown Army, 3805, Com.............Para
Tough Kid, 3819, Mel..................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel..................Col
Trigger Pals, WI-13, West................GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

V

Vacation from Love, 905, Com...........MGM
Valley of the Giants, 305. Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel......................Foreign
Waterfront, Mel.........................WB
Water Rustlers, WI-1, West.............GN
Way Down South, Mus.................RKO
We Are Not Alone, Mel..................WB
Wedad, Mel..........................Foreign
Western Jamboree, 841, West.............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West..............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel...............MGM
Wizard of Oz, Mus. (C)...............MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel.................Rep
Women, The, Com.-Mel.................MGM
Women in the Wind, 316, Mel..........WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Doughter, 357, Com......FN
You Can't Cheat an Honest Man, 3005, Com. ....Univ
You Can't Get Away with Murder, 364, Mel. ....FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel...............UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel........................Para
Zenobia, Com............................UA
Zero Hour, The, Mel.....................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blondie (G)	Penny Singleton -Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
	Bellamy-Noah Beery, Jr.	Sept. 30,'38	73	Sept. 24,'38
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†		
Parents on Trial	J. Parker-J. Downs-N. Berry, Jr.	June 22,'39†		
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†		
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 8,'39†		
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	*70	Apr. 29,'39
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 30,'39†		
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Only Angels Have Wings	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Power to Kill, The	Jack Holt-Gertrude Michael			
Q Planes (G)	Laurence Olivier-Valerie Hobson	June 15,'39†	82	Mar. 11,'39
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Thirty-Nine Steps, The (reissue) (G) 8009	Robt. Donat-Madeleine Carroll	Sept. 15,'38†	81	July 6,'35

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Lockwood			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20.'39†		
Exile Express 301	Anna Sten-Alan Marshal	Jan. 20,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empire of the West	George Houston			
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters		*70	Feb. 25,'39
Singing Cowgirl, The WI-3	Dorothy Page			
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay		*55	Feb. 18,'39

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Boys Town G) 902	S. Tracy-M. Rooney-H. Hull	Sept. 9,'38†	93	Sept. 10,'38
(Exploitation: Oct. 1,'38, pp. 55, 56; Oct. 22,'38, p. 64; Nov. 5,'38, p. 53; Nov. 12,'38, p. 68; Nov. 19,'38, pp. 92, 93; Dec. 3,'38, p. 50; Dec. 17,'38, pp. 74, 76; Dec. 24,'38, p. 57.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†	*86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar: 11,'39, p. 54; Apr. 22,'39, p. 61.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 906	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Out West with the Hardys (G) 918	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64.)				
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12, '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 909	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Three Loves Has Nancy (A) 901	Janet Gaynor-R. Montgomery - Franchot Tone	Sept. 2,'38†	69	Sept. 3,'38
(Exploitation: Oct. 1,'38, p. 53.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Vacation from Love (G) 905	Dennis O'Keefe-Florence Rice	Sept. 30,'38†	65	Oct. 8,'38
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rurtheford			
Bridal Suite 937	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich		86	Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
It's a Wonderful World 936	James Stewart-Claudette Colbert	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Lady of the Tropics*	Robert Taylor-Hedy Lamarr			
Maisie Was a Lady	R. Young-A. Sothern-R. Hussey	June 23,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time	Lionel Barymore-Sir C. Hardwicke-B. Watson-U. Merkel-B. Bondi			
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Tell No Tales 935	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "One Hundred to One Shot," "In the Cutting Room," Mar. 25,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The*	Norma Shearer-Joan Crawford-Rosalind Russell			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory 3828	Frankie Darro-Grant Withers	May 1,'39†	61	
(See "In the Cutting Room," Apr. 8,'39.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	68	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	58	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	58	Sept. 24,'38
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	58	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains 3855	Jack Randall-Joyce Bryant	June 1,'39†		
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39		
Girl from Nowhere*	Anne Nagel-Warren Hull	June 10,'39†		
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Roll, Wagon, Roll* 3865	Tex Ritter	June 29,'39†		
Stunt Pilot*		June 29,'39†		
Wolf Call 3827	Movita-John Carroll	May 18,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G)	Patricia Ellis-Wallace Ford	Apr. 21,'39†	*85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G)	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	*75	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Union Pacific (G)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William..Kent Taylor-Ellen Drew	June 2,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework*	Charles Ruggles-Mary Boland-Donald O'Connor			
Hotel Imperial	Isa Miranda-Ray Milland	May 12,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
Invitation to Happiness	Irene Dunne-Fred MacMurray	June 16,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lawful Outlaws*	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel	July 28,'39†		
Our Leading Citizen*	Bob Burns-Susan Hayward			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Star Maker, The	B. Crosby - L. Campbell - A. Sparks			
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26,'39†	92	Feb. 18,'39
Undercover Doctor	L. Nolan-J. C. Naish-H.Angel	June 9,'39†		
(See "Federal Offense," "In the Cutting Room," Feb. 4,'39.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Blue Montana Skies 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Three Texas Steers	Three Mesquiteers-Carole Landis	May 5,'39†		
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxen-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mountain Rhythm	G. Autry-S. Burnette-J. Storey			
Raiders of the Wasteland	Three Mesquiteers			
Road to Eldorado	Roy Rogers-Mary Hart- Geo. Hayes			
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 25,'39†	65	Apr. 29,'39
Southward Ho!	Roy Rogers-Mary Hart			
Tidal Wave	Ralph Byrd-Kay Sutton			
Zero Hour, The	Frieda Inescort-Otto Kruger			
(See "In the Cutting Room," Apr. 22,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77.)				
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,38
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Rookie Cop 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	
(See "G-Dog," "In the Cutting Room," Apr. 8,'39.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	*64	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L.Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Career	Anne Shirley-Edward Ellis			
Dove, The	S. Duna-L. Carrillo-T. Holt	May 26,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Five Came Back	C. Morris-W. Barrie-L. Ball	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
(See "In the Cutting Room," Apr. 15,'39.)				
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love	C. Lombard-C. Grant-K. Francis			
Panama Lady 925	Lucille Ball-Allan Lane	May 12,'39†		
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 19,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Way Down South*	B. Breen-S. Blane-A. Mowbray			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Simm	Apr. 21,'39†	81	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	*70	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 5,'39†		
(See "In the Cutting Room," Mar. 25,'39; exploitation: Apr. 22,'39, p. 62.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60.)				
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy Friend 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 12,'39†	60	Jan. 14,'39
East Side, West Side	Armanda Duff-Kane Richmond			
(See "In the Cutting Room," Apr. 22,'39.)				
Elsa Maxwell's Hotel for Women*	Linda Darnell - Jas. Ellison - Ann Sothern-Elsa Maxwell-Lynn Bari			
Girl from Brooklyn, The 951	A. Faye-W. Baxter-C. Winninger	June 23,'39		
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
Jones Family at the Grand Canyon*	Jed Prouty-Spring Byington			
Jones Family "In Hollywood" 946	Jed Prouty-Spring Byington	June 2,'39†		
(See "In the Cutting Room," Apr. 22,'39)				
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	July 28,'39†		
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
Prison Without Bars (A)	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sethern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†		
(See "In the Cutting Room," Mar. 4,'39.)				
Four Feathers	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson			
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz-Andrea Leeds-Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G)	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
(See "In the Cutting Room," Mar. 25,'39.)				
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	87	Apr. 8,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	58	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys' Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy" - Frank Jenks	Feb. 17.'39†	79	Feb. 18, '39
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays*	Deanna Durbin	Aug. 18,'39†		
Ex Champ	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	June 16,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
For Love or Money	June Lang-Robert Kent	Apr. 28,'39†	67	
(See "In the Cutting Room," Apr. 15,'39.)				
Hawaiian Holiday*		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan			
(See "In the Cutting Room," Apr. 15,'39.)				
In Old California*	R. Arlen-A. Devine-C. Moore			
I Stole a Million*	George Raft	July 14,'39†		
Inside Information*	J. Lang-D.Foran-H. Carey	June 2,'39†		
Modern Cinderella*	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Old Grad	C. Grapewin - G. Louise - D. Foran			
Sandy*	Baby Sandy-Mischa Auer	July 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Asked for It	Michael Whalen - Joy Hodges - William Lundigan	May 19,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer-Lya Lys	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	78	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
Sweepstakes Winner	M. Wilson-J. Davis-A. Jenkins	Apr. 29,'39†		
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Code of the Secret Service	R. Reagan-R. Towne-J. Litel			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Margot Stevenson			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gale Page-Gladys George			
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The*	Henry O'Neill-Irene Rich			
Juarez (G)	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	130	Apr. 29,'39
Kid from Kokomo, The	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson			
Knight and the Lady, The	Bette Davis-Errol Flynn			
Lighthorse Harry	B. Wheeler-M. Wilson-G. Dickson			
Man Who Dared (G)	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Trouble Shooter	B. Granville-F. Thomas-J. Litel			
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted*	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
Torchy Runs or Mayor (G) 322	Glenda Farrell-Barton MacLane		60	Apr. 1,'39
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian* (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	90	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpion	Esunomow	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		90	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginit Line (A)	Victor Francen	Tower		86	Apr. 22,'39
40 Little Mothers (A)	Lucien Bareux	National	Dec. 29,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The* (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk The* (G)	Lupino Lane	(MGM)		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots (4-22-39) 9508	Mar. 31,'39†	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9353	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History
(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.

SPECIAL
SPORT THRILLS

Title	Rel. Date	Min.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615 Stanley Ridges	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	1 rl.
Rural Hungary T-860	Apr. 29,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728 John Burton	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Angel of Mercy Sara Haden		1 rl.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	1 rl.
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	May 12,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Pudgy the Watchman (G) (8-20-38) T8-1	Aug. 12,'38†	1 rl.
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
All's Fair at the Fair (9-3-38) C8-1	Aug. 26,'38	7
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry C8-4	Apr. 21,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Titel	Rel. Date	Min.
COLOR CRUISES		
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Gautemala (8-27-38) K8-1	Aug. 12,'38†	10
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3	Oct. 7,'38†	10
Henry Busse and Orch.		
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2	Sept. 2,'38†	10
Clyde Lucas and Orch.		
Moments of Charm (8-13-38) A8-1	Aug. 5,'38†	10
P. Spitalny & Girl Orch.		
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael	May 5,'39†	1 rl.
Song Is Born, A (12-24-38) A8-6	Jan. 6,'39†	10
Larry Clinton and Orch.		
Tempo of Tomorrow	June 2,'39†	1 rl.
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfiinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans	May 19,'39†	1 rl.
Tannhauser (6-4-38) V8-1	Aug. 12,'38†	16
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT SPECIAL		
(New Series)		
No. 1—(8-20-38) P8-1	Aug. 5,'38†	10
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1	Apr. 7,'39†	22
(special)		
Bulldozing the Bull (8-28-38) E8-1	Aug. 19,'38†	7
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare T8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
(New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates R8-10	Apr. 14,'39†	1 rl.
UNUSUAL OCCUPATIONS		
(In Color)		
(New Series)		
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—L8-5	Apr. 14,'39†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities 93,705	May 5,'39†	17
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,39†	17
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME		
1938-39		
No. 1—Prelude to Conquest—Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
NU-ATLAS PRODUCTIONS		
Arcade Varieties 94,210	May 12,'39†	11
Lillian Roth		
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209	Apr. 14,'59†	11
George Jessel		
Readin', Ritin' and Rhythm 94,207	Feb. 17,'39†	10
Lucky Millinder and Orch.		
Samovar Serenade 94,208	Mar. 17,'34†	1 rl.
Luba Malina		
Styles and Smiles (10-15-38) 94,202	Sept. 30,'38†	11
Virginia Verrill		
Talent Auction 94,203	Oct. 28,'38†	10
Irene Beasley		
Tropical Topics 94,206	Jan. 20,'39†	10
Rosita Ortega		
Under a Gypsy Moon (9-3-38) 94,201	Sept. 2,'38†	10
J. Harold Murray		
Venetian Moonlight 94,204	Nov. 25,'38	1 rl.
Mario Cozzi		
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,38†	18
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Big Leaguers 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Smooth Approach 94,310	May 19,'39†	9½
Snow Falls (3-18139) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic 94,114	June 9,'39†	8
Donald's Cousin Gus 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104	Nov. 25,'38†	8
(Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59, 60.)		
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer 94,118	Sept. 1,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Cddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Sand Hogs 9205	May 16,'39†	1 rl.
FASHIONS (In Color)		
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
LEW LEHR		
Muscle Maulers 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES		
(Lowell Thomas)		
Good Neighbors 9106	May 12,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam 9105	Mar. 17,'39†	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Barnyard Egg-citement 9528	May 5,'39†	1 rl.
(color)		
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524	Dec. 16,'38†	1 rl.
(color)		
Glass Slipper, The (10-22-38) 9522	Oct. 7,'38†	7
(color)		
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523	Nov. 18,'38†	6½
(color)		
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nick's Coffee Pot 9513	May 19,'39†	1 rl.
Nutty Network, The 9527	Mar. 24,'39†	1 rl.
(color)		
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525	Jan. 13,'39†	1 rl.
(color)		
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526	Feb. 10,'39†	1 rl.
(color)		
Village Blacksmith 9506	Dec. 2,'38†	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGENSEN (Sports)		
Hunting Dogs 9303	Mar. 3,'39†	1 rl.
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(3-11-39 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
No. 63—3361	May 15,'39†	1 rl.
No. 64—3362	June 10,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cuckoo 3254	Apr. 24,'39†	1 rl.
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (31-11-39) 3239	Feb. 13,'39†	7½
Nellie of the Circus 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	10
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons 3232	July 12,'39†	2 rls.
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics 3230	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanitarium 3241	June 14,'39†	2 rls.
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes 3234	Aug. 9,'39†	2 rls.

OSWALD CARTOONS

Title	Rel. Date	Min.
Ghost Town Frolics 2294	Sept. 5,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty 3373	May 1,'39†	9
No. 63—Novelty 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Up in Lights 3018 Pat Rooney	Aug. 13,'38	2 rls.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 5,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11

COLORTOUR ADVENTURE
(In Color)

Title	Rel. Date	Min.
Hermit Kingdom 3513	Aug. 27,'38	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Trapped Underground 3318	Aug. 20,'38	1 rl.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 56—Porky and Daffy (7-30-38) 3615	Aug. 6,'38	7
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Whacky-land 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-34-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Tea-biscuit 4811	Apr. 1,'39†	7

MELODY MASTERS

Title	Rel. Date	Min.
Clyde McCoy and Orch. 3718	Aug. 20,'38	1 rl.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39)	Apr. 29,'39†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 62—The Major Lied 'Til Dawn 3418	Aug. 13,'38	1 rl.
No. 63—A-Lad-in Bagdag 3419		1 rl.
No. 64—Cracked Ice 3420		1 rl.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

BRITISH NATIONAL

Title	Rel. Date	Min.
Warning, The (4-1-39)		35

DEVLIN

Title	Rel. Date	Min.
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

REALIST

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9

SANDERS FILM

Title	Rel. Date	Min.
Midsummer In Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston- Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st.episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley	July 4,'39†	
Phantom Creeps, The Bela Lugosi-Dorothy Arnold		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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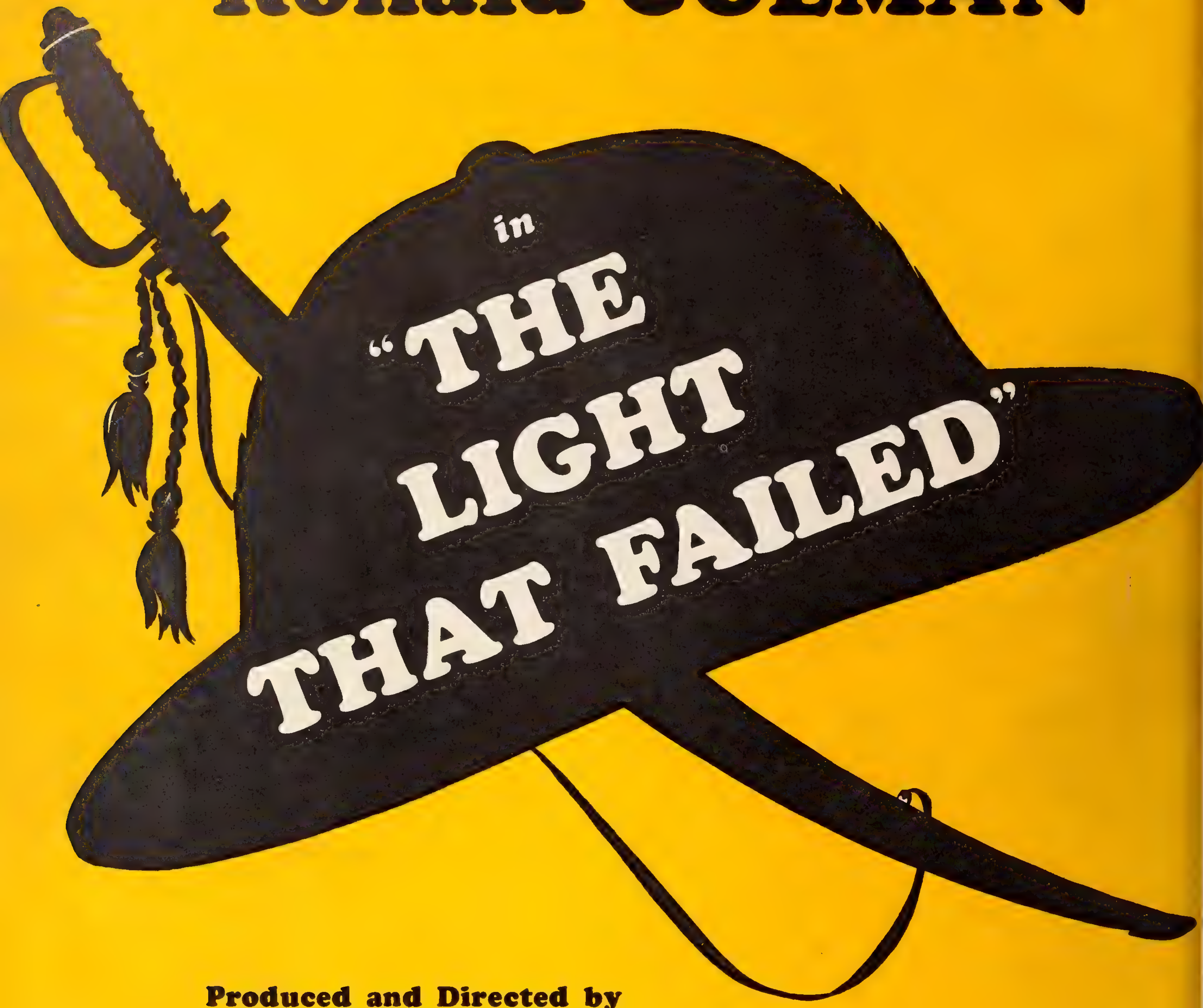

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UNITED ARTISTS ANNOUNCES 32 FEATURES

COLUMBIA LISTS 40 FEATURES, 16 WESTERNS

VOL. 135. NO. 6 MAY 13, 1939

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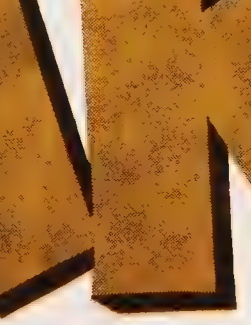

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 6

May 13, 1939

IN THE MIDDLE

"YOU ought to start a campaign." And with that Mr. Dave Harris, who travels the land in the circulation service of Motion Picture Herald, back in the city for a spell, burst into the editor's office like a gust of woodpeckers and proceeded as usual to lay down a barrage.

Man of action, firm of conviction, Mr. Harris is one of those who wants something done about everything, at once.

"The campaign," he said, putting his brief case down on top of the editor's papers, "will be to urge the exhibitor to try to educate his customers away from their destructive habit of dropping in any time and seeing pictures from the middle instead of the beginning. It is doing a lot of expensive damage to the business."

"That," pensively observed the editor, "reminds me that I heard something almost exactly like that from Mr. David W. Griffith in the spring of 1915—then he went and made 'Intolerance,' accidentally so constructed that it didn't make any difference when the customers came in—in fact, a lot of them didn't come in at all. Also, it seems to me that several times now and then down the years, Mr. Martin Quigley has editorially suggested that the place to begin is at the beginning. . . ."

"Maybe so, maybe so," snorted Mr. Harris, "and if they were right then, I'm righter now."

"And I'll tell you why," he hurried along, jarring the desk with a fist of emphasis. "The big expensive productions that are the life blood of the screen today are so made and put together with story and plot and cumulative effect that they have got to be seen exactly the way the story is told—otherwise no story, misunderstanding, a puzzled patron, bad word of mouth, a two million dollar picture ruined for another set of customers.

"It was bad enough back in the silent picture days, when story construction was simpler and themes were not so complex, when the story did not depend on the turn of a phrase, on action more than ideas.

"NOW in my travels I notice that a swell line of product is getting a lot of kicking around. It starts off first run with a bang, sold by premieres with audiences that start at the beginning and patronized by a lot of people who read the papers, know their pictures and have sense enough to go to the show when the show starts. Then as the picture plays down the line the poison sets in, and it's right in the sector where the initial selling fades out and the picture sells by word of mouth. The word comes from a lot of monkeys who go to the movies like they went to continuous vaudeville. One of the best examples of what happens is afforded in the case of 'Idiot's Delight.' I don't need to say how good it is, or how it started off, but out in the 'subsequents' the knocks are piling up—look at our 'What the Picture Did for Me' pages and you'll see exhibitors saying it's a grand picture and then wondering where the audiences are. It's a fine example of the sort of a picture that has to be seen from the beginning to be understood, to be enjoyed or even to make sense.

"That's happening right along, and it is a lot more serious than most showmen realize because it is not something that has come about abruptly. It is just a hangover from the other days with selling and seeing clinging to the old practices with a new and utterly different product."

Mr. Harris paused, ever so slightly, for breath, at which juncture the editor took his feet off the desk and fired, point blank: "You would do about it what?"

"EDUCATE, educate the monkeys"—that's Mr. Harris' show vernacular for the common run of seat buyers—"tell 'em while you sell 'em. It only takes a few lines of copy in the ads, a time schedule that means what it says in the lobby and some publicity that I'm sure the newspaper movie pages would be glad to cooperate on. The fast way to do it would be for the theatre to set aside a line of reserved seats and sell them with extra publicity on their availability at the proper hour. Make it a fashion. Exhibitors are timid about that—they can't stand the idea of letting a dime be turned away at the box office, no matter when the customer applies, and they are not of a state of mind to sacrifice a dime today for a dollar tomorrow.

"But it can be done—look at the way the customers line up to be in at the start on a prizefight, a horse race, or even a ball game. If they were ever convinced that they could not get their money's worth by starting in the middle of the motion picture they'd be there for the beginning. The motion picture theatre isn't a short-order and sandwich joint any more—it serves nothing but banquets. The customer who starts with the ice cream and coffee is in a hell of a state of mind when he sits around until the soup comes in again."

There you have it—Mr. Harris' campaign. He, by the way, has been an exhibitor too.

△ △ △

RADIO MARCHES ON

WHILE this pen was setting down last week's observations concerning radio as the newer news medium and reactions on the status and function of the press, arrangements were being completed to give radio reporters place in the press gallery of the House of Representatives in Washington.

That becomes official acceptance of the de facto news function of the radio and an assertion of its parallel rights, alongside the press of the printed word, to have access to news in the making. That is a milestone.

And while this column of type was still in the composing room, Governor Lehman of New York signed the Moffat-Coudert bill calculated to give radio the status of the press and privileges of free speech enjoyed by the daily newspaper, including equal protection against charges of libel, slander and invasion of privacy.

Media capable of service tend to prevail. Radio has made

[*Continued on following page, bottom of column* 1]

This Week

Buying Pool

Spokesman for a group claimed to number 2,500 independent theatre operators will present a petition at the national Allied States convention in June asking support for a move to establish a buying and booking combine far exceeding in scope any organization previously formed along these lines. The move, reported this week, was said to have the sanction of Allied leaders. Its purpose was declared to be to acquire, through the combination, buying power equivalent to that of the largest circuits.

The story on page 13 *fills in the background and details of the plan.*

Concerted Protest

The British industry, exhibitors and distributors, is uniting in protest against the new import and excise taxes imposed on the industry in the new budget read to the House of Commons last week by Sir John Simon, chancellor of the exchequer. Conservative estimates in the trade place the total annual increase in the tax burden at $3,125,000 of which American interests, it is said, will be billed for 85 per cent.

See page 56.

RADIO MARCHES ON

[*Continued from preceding page*]

its way, and will so continue, in spite of the press in so far as it can do things the press can not.

Radio enjoys two advantages, the speed of light across vast distances, and the communication of the spoken word with its capacities for infectious emotion as against communication by the difficult and scholarly art of reading of which so few are really effectively capable.

The news pages of this issue present the first summary of the state of a medium which tends to bridge between radio and press, the radio facsimile receiver. Despite its very considerable significance, facsimile radio has had scant attention from the press, possibly because of the higher pressure on television publicity. Doubtless the press is, too, a shade more really concerned about facsimile transmissions of the printed word—a newspaper printed in your home just before breakfast—than about television. Potentially facsimile may make the deeper impact upon the press. Just incidentally it does not promise to increase competition for the screen.

—*Terry Ramsaye*

Economy Urged

Added costs, taxation, uncertainty in the foreign market and other factors make it necessary for Hollywood producers to take steps toward economy, without, however, injuring the quality of the product, in the opinion of Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, who visited the home office in New York this week for the first time in seven months.

He is quoted on this and other subjects on page 15.

"Directed" Peace

After negotiations extending two years and some bitter words that mellowed towards the end of negotiations, especially after Frank Capra, in February, had threatened a strike of all studio directors, the agreement between the motion picture producers and the Screen Directors' Guild this week appeared in final stages, as it awaited signatures by both interests, at mid-week. The agreement is in the form of two contracts, for nine years: one by the producers with the Screen Directors' Guild; the other, with the Unit Managers' Guild. Some salient terms are longer preparation time for directors, before shooting; raises and minimum salaries for unit managers and assistant directors; vacation and severance pay terms; and other wage, hour, and arbitration terms which will smooth, it is expected, this section of the "Hollywood labor front." Joseph M. Schenck, president of the Associated Motion Picture Producers, head of the producers' labor committee, and chairman of the board of Twentieth Century-Fox, this week asserted that "a conference table with a democratic give-and-take is the best medium" for settling differences.

Details on page 54.

Radio Developments

Two moves designed to extend "freedom of the press" to radio news reporters and commentators were noted this week.

In Albany, Governor Herbert Lehman signed the Moffat-Coudert Bill extending privileges of speech on news commentaries to radio broadcasters, stations, etc. It confers the same privilege of free speech now enjoyed by the press and amends the Civil Practice Law in relation to libel suits. The New York law empowers radio to make "fair and true" reports of any judicial, official or legislative news or proceedings without being liable on actions, providing the version is not misleading or malicious.

In Washington, arrangements were being completed to give radio reporters a place in the press gallery of the House of Representatives.

Other legislative moves are reported on page 38.

Taxes in Quebec

Theatre operators in Quebec are preparing to close all theatres in that city of 80,000 population in protest against the imposition of a new municipal tax of "10 per cent and breaks" on the gross receipts of all houses in the city. About 10 theatres including three first-runs have given their staffs notice of dismissal, but have not set a definite closing date. The new levy, decreed by Mayor Lucien Bornes, is to apply immediately but was announced as a temporary measure. Application of the tax, which exhibitors claim would in practice amount to about 14 per cent, would increase the total tax burden to about 40 per cent of gross receipts. A complete shutdown of theatres in the city would tie up theatre property worth approximately $1,500,000.

"Sucker Lists"

The publication of high bracket salaries reported to the Government, which in the past resulted annually in the compilation of booklets and lists for sale to promoters of luxury merchandise and others, has been ruled illegal in New York state, the first test case of its kind in the state courts.

The suit and the implications of the ruling are reviewed on page 36.

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Reorganized

Transfer of the United States Film Service and the radio service of the National Emergency Council to the Office of Education, which, in turn, will be shifted from the Interior Department to a new Federal Security Agency which will be set up next month, is provided for in Reorganization Plan No. 2, submitted to Congress May 9 by President Roosevelt.

Comprising a number of shifts of bureaus and independent agencies, for the dual purpose of eliminating overlapping of governmental functions and introducing economy, the reorganization plan contemplates abolition of the National Emergency Council and the transfer of its functions to the White House Executive Office.

Under Reorganization Plan No. 1, transmitted to Congress last month and effective June 24, a Federal Security Agency would be set up to take in a number of the social and educational activities of the Government, including the Social Security Board and the Interior Department's Office of Education.

Under Plan No. 2, the Office of Education will administer the film and radio activities now conducted by the NEC, the President pointing out that they are clearly a part of the educational activities conducted by the Government.

King and Queen

Newsreel footage of the arrival of the British King and Queen in Quebec on Monday morning, aboard the *Empress of Australia,* will be in New York that evening, for the "make-up" of the regular issues of the five newsreel companies, under cooperative plans formulated a month ago, and approved by the Canadian Government. All duties on equipment brought into Canada by American newsreel cameramen will be waived for one month. However, the newsreel companies must, in addition to their own crews, cooperatively employ five Canadian cameramen. No specials will be issued by the American companies here, under their joint agreement, which also includes pooling of resources and footage. However, in Canada, there will be two 500-foot specials issued weekly during the stay of King George and Queen Elizabeth.

Facsimile

More quietly introduced but none the less significant in the development of the art of communication, radio facsimile broadcasting by means of which printed matter of all kinds, news and advertising, is transmitted to receivers in homes was launched officially at the New York World's Fair together with its companion, television. It has been in experimental operation for more than a year.

Possibilities and accomplishments are reviewed on page 25.

Radio Probe Renewed

The Government's investigation of chain broadcasting and charges of monopolies in radio will be resumed on Wednesday, the Federal Communications Commission announced this week. David Sarnoff, president of the Radio Corporation of America, and Marks Levine, manager of the Concert Division of the National Broadcasting Company, are expected to testify.

Admission Tax

A tax on theatre admissions now is included in the New York state housing program before the legislature at Albany. The tax is included in a party-backed bill to be pushed by a majority in both houses.

French Awards

Five of the 10 prizes awarded foreign films by the newly formed French Academie du Film have been awarded to American players and product. Honored were "Dead End," for general technical and acting excellence; "You Can't Take It With You," for comedy; "Night Must Fall," for best drama; Bette Davis, for the best feminine interpretation (in "Jezebel"), and Robert Montgomery, for the best masculine interpretation (in "Night Must Fall").

Four of the 14 scheduled prizes were not awarded, as the Academy had not finished its findings. The Academy consists of 150 journalists, technicians, artists, directors and others connected with the industry.

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Passed by Censors

"Confessions of a Nazi Spy" has been approved by all official censor boards in the country, it was reported this week by Warner Brothers, producers of the film, after the Kansas City board of censorship upheld a previous decision allowing the picture to be shown without cuts. Mrs. Eleanor Walton, city censor for Kansas City, had called on three members of the censor appeal board to view the film after a petition had been filed demanding its suppression.

In Hollywood Jack L. Warner, vice-president of the company, issued a statement which said in part:

"I understand about 100 people signed a petition asking the Kansas City censor board to re-review 'Confessions of a Nazi Spy.' I also understand this movement is headed by Herman Gastreich, German vice-consul in Kansas City, who obviously is not a citizen of the United States. I cannot believe that any group other than one sympathetic to the Nazi cause or to espionage in the United States would object to the picture. . . . It has been endorsed by leading patriotic societies who do not subscribe to the Nazi regime and by American war service and educational societies everywhere. . . . We feel the petition against our picture is un-American and repugnant to our citizens. Naturally we do not expect every individual to agree with the contents of our story, but we feel that no one other than the duly constituted authorities has the right to censor American motion pictures."

Canadian Boards

Premier Angus MacDonald, of Nova Scotia, has assured exhibitors that the regulation-of-distribution bill passed by the legislature will be held in abeyance while a self-formed conciliation board of exhibitors and distributors seeks to prove its worthiness.

Meanwhile, the Canadian government at Toronto enacted a measure for a National Film Board, to sponsor and regulate the production, distribution and exhibition of "national" films. There will be a film exchange, operated under the government's Motion Picture Bureau.

Fight Film Hearing

Hearings in Washington on the Barbour bill to repeal the ban on interstate transportation of fight pictures will be held by a Senate subcommittee May 25 and 26, with Jack Dempsey and other ring luminaries among the principal witnesses. Senator Ernest Lundeen of Minnesota will be chairman. The subcommittee expects to hear representatives of the motion picture and broadcasting industries as well as delegates from a number of organizations that will oppose the bill.

This Week In Pictures

THEATRE OWNER of South Dakota, M. C. Kellogg, operator of the Homestake theatre in Leeds, on vacation in Hollywood with Mrs. Kellogg, visits the "Give Me a Child" set at Warner Brothers.

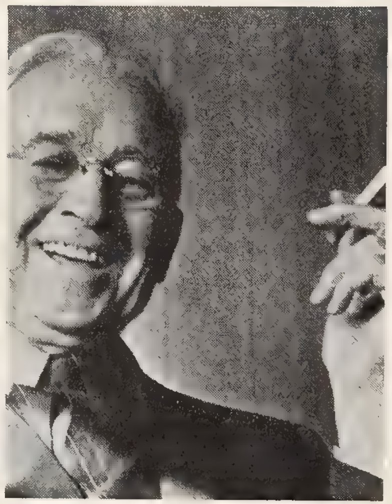
EXHIBITOR AND STAR, right, George Zakon, Boston exhibitor, calls on Henry O'Neill in the Warner studio at Burbank, Cal.

PIER 5 MIAMI, FLA. CITY YACHT BASIN
CAUGHT ... SEA-BOOTS

By staff photographer

B. P. McCORMICK, above left, theatre operator of Canon City, Colo., visits E. A. Rovelstad, managing editor of Motion Picture Herald in the Radio City offices of Quigley Publications.

RICHARD P. LEAHY, right, operator of the Washington and Winona, Bay City, Mich., visits at Radio City on his way to the New York Fair.



By staff photographer

IN THE WAKE of the departed winter visitors, department heads and theatre managers of Paramount Enterprises of Florida, above, return from a successful trip with a sailfish, 20 bonita and two dolphin. Left to right: Edward Carmichael, buildings manager; Charles Whitaker, Cinema Casino; Jack Sawyer, accountant; W. R. Lynch, general manager; George Baldwin, Regent theatre, who caught the sailfish; Carl Mott, seated at front, Hialeah theatre; Dan Boone, Gables theatre; J. Hal Luter, Rex theatre; Austin Moon, Colony and Community theatres, and Rollin Stonebrook, manager of the Paramount and director of advertising and publicity for the circuit.

NORTHWEST exhibitors in Hollywood, left. Fred Mercy, Jr., operator of the Mercy circuit of Washington; Jack Wright, city manager for him in Walla Walla and Peter Higgins, Seattle exhibitor, pose with Warner players. Left to right: Allen Jenkins, Mr. Wright, Mrs. Mercy, Mr. Higgins, Jane Wyman, Mr. Mercy, Mrs. Wright and Tom Kennedy.

CONVENTION BANQUET, above. On the dais at the dinner which marked the conclusion of the Monogram sales meeting in Chicago are W. A. Steffes, president of Allied of the Northwest; Edward Kuykendall president of the MPTOA; E. A. Golden, Monogram vice-president; W. Ray Johnston, president; Scott R. Dunlap, production executive; George W. Weeks, general sales manager, and John Trent and Frankie Darro, stars. Story on page 52.

GUESTS from Finland, right, are among the first to report at the RKO reception room established by H. M. Richey, director of exhibitor relations, at the company's home office in Rockefeller Center for the convenience of exhibitors visiting the World's Fair. Left to right: Leon Bamberger, RKO sales promotion department; Mr. Richey, and his guests, Nels Hagert, assistant director of the Finlandia Chorus which sang at the Fair, and Yrjo Faramo of Soumen Filmituonti, RKO distributor in Finland.

By staff photographer

VISITING New York for the Fair and to discuss sales of new projector models, are Mr. and Mrs. Frederick Tims, right. Mr. Tims is joint managing director of J. Frank Brockliss, Ltd., of London, distributors in England and western Europe of Simplex projectors.

FROM CANADA, below, Richard Vincent Kiefer, who with his father, I. E. Kiefer, operates the Hardisty theatre in Alberta, visits the RKO reception room before inspecting the World of Tomorrow.

By staff photographer

By staff photographer

INAUGURATION, above. Nelson A. Rockefeller, trustee; John Hay Whitney, chairman, and John E. Abbott, director of the Museum of Modern Art Film Library, at the reception which marked the opening of the Museum's new and extensive quarters at 11 West 53rd Street, New York.

By staff photographer

REPRESENTING the Government of Chile, Alfonso G. Merlet, right, executive of the Italo-Chilena circuit, visits New York and reports plans for the construction of his country's first sound studio, under Government subsidy, in Santiago.

By staff photographer

REELECTED officers, above, of the National Film Carriers Association, meeting in annual convention this week in New York, are Clint Weyer of New York, secretary; James Clark of Philadelphia, president and treasurer, and Thomas Gilboy of San Francisco, vice-president.

CROWDS like the one below, thronging the Utah Hotel, Salt Lake City, greeted Jeanette MacDonald on her meet-the-people concert tour of 26 minor American cities, completed this week.

By Metropolitan

VACATION BOUND before starting production on the four pictures for which his new RKO contract as an independent producer provides, Gene Towne, above, arrives in New York.

READY-MADE stars, John Archer and Alice Eden, above, winners of the Jesse Lasky radio talent quest, meet S. Barret McCormick, RKO Radio director of advertising and publicity, at the RKO studios in Hollywood where they are playing leading roles in "Career."

EN ROUTE to Hollywood to observe production methods, Alfredo Murua, below, owner and operator of SIDE studios of Argentina, arrives in New York accompanied by Dorita Norby, concert and opera star.

By Cosmo-Sileo

ON THE SET of "Miracle of Main Street" at the Grand National studios in Hollywood, right: Wynn Gibson, Mrs. Maurice Wilson, Mr. Wilson, director for Grand National in England; Veda Ann Borg, Steve Sekely, director of the picture, and Jack Skirball, producer.

2,500 HOUSES ASK ALLIED FOR A BUYING COMBINE

Independent Owners Reported Ready to Present Petition at June Convention; Buying Power of Circuits Sought

Proceeding with secrecy, spokesmen reputedly representing 2,500 independent theatres, affiliated with Allied States Association and otherwise, have asked for and been given permission to bring before Allied's national convention, in Minneapolis, on June 13th-15th, a detailed plan for the establishment of what would be the largest independent buying-and-booking combine in the history of the business. Admission of the petition and the permission came Tuesday afternoon from William Alvin Steffes, national Allied vice president, in Minneapolis, who is in charge of convention arrangements.

Mr. Steffes would not divulge the identities of the petitioners, although certain Allied leaders are known to have nurtured such an idea for three years.

Its basic intention is to continue along new lines the Allied six-year-old fight against circuit "aggressions", to gain buying power for the independents such as would enable them to enjoy some part of the trading position held alone by the large chains.

The sponsors are understood to be ready to put strong effort behind the project to obtain this position for the independents in view of the several facts that (1) Neither the Government's or individuals' pending trust suits against the majors are likely to be adjudicated for a long time; (2) State legislatures have practically all adjourned, carrying over for another year or two Allied-sponsored bills against the majors; (3) Hope seems gone for any action by Congress this year on anti-block selling; and, (4) The majors' lawyers are still holding the industry trade practice program for self-regulation, which, even when enacted, says Allied, will not contain all of the relief demanded.

Government Argument Cited

One argument expected to be brought forth by the sponsors in behalf of a nationwide organization of independent buying power is the Government's repeated assertions, in its trust suit complaints and elsewhere, that the large circuits, both affiliated and independent, are in many instances operating monopolistically to the detriment of owners of individual theatres.

Both Mr. Steffes, as a national Allied officer and the national convention head, and sources otherwise involved declined to divulge any details of the plan to be proposed or the manner and method of its operation. It is known, however, that when first broached, it provided that the individual Allied member and any others entering into the project would agree in contract to relinquish full control of their film purchases to the new buying-and-booking combine, which would take the form of a company controlled by national Allied

Directly operating the company would be Allied's national board of directors. These directors, in turn, would elect operating officers for the company, the financial cost and support of which would be obtained by participating members' contributing a certain percentage of their annual film rentals—probably fixed at three per cent.

ALLIED AND THE CODE

With the majors' lawyers still recasting the trade practice program, chief interest in the program for self-regulation centered this week, in the general invitation extended to all owners by Allied States to participate in an open forum at Allied's national convention in Minneapolis, June 13th to 15th; and, secondly, in the request made Monday in Allied States' affiliate in New York for the naming by National Allied of a new committee to negotiate in any further program conferences with the distributors.

New York Allied will bring up its proposal at an open forum on the code on May 25th at the Hotel Astor in New York. National Allied's original negotiating committee passed out of existence some time ago.

Acceptors of the invitation of W. A. Steffes to all industry groups to attend the Minneapolis meeting include several from the MPTOA major distributor and circuit executives, and representatives of the MPPDA.

Among them are Neil Agnew, Jack Cohn, Ned Depinet, E. L. Kuykendall, William F. Rodgers, James R. Grainger, W. Ray Johnston, Tom Conners, Al. J. Schlaifer, Joseph I. Breen, H. M. Richey, Charles C. Pettijohn, Harry Buxbaum, Sam Dembow, E. A. Golden, David Palfreyman, Abe Montague, William Scully, Edward M. Saunders, Mort Singer, George Skouras, Max Roth, Gradwell Sears, Jules Levy and Harry Brandt.

Previous Attempts Opposed

Most of the major distributors down through the years have viewed independent buying-and-booking combinations coldly, some even going so far as to refuse to sell pictures to them. As a result few survived any length of time.

The majors' present day attitude toward such a buying combine is unknown. Most of the corporate or sales leaders of the large companies on Wednesday stated that they were in no position to comment on the proposed independent project because of the suddenness with which it has come into the open, and the lack of details concerning it.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, said no statement could be made for his company, "because it all depends upon the principals involved." He added that, "Our pictures are for sale to responsible people."

Maurice Silverstone, head of Unitted Artists, said from the company's convention headquarters in Hollywood, "In order to make any comment it would be necessary to know the complete setup, the number of houses and their locations before United Artists, or any other distributor could enter into negotiations."

S. R. Kent, president of Twentieth Century-Fox said: "When it becomes an accomplished fact, I will state the company's policy."

Paramount Opposed

Neil Agnew, general sales manager of Paramount, said, "We are definitely and flatly opposed to booking and buying combinations as such—i.e., straight buying-and-booking combinations," as against the stock and/or ownership buying-and-booking arrangements.

Nate Blumberg, president of Universal, said he did not believe that there will be such a combine. "They have usually been unsuccessful," he added, concluding with the observation: "Anyway, let's cross the bridge when we come to it."

At Republic, Herbert J. Yates, and James Ross Grainger, president, were in regional sales convention, in San Francisco.

At Warners, no comment was forthcoming.

Abe Montague, for Columbia, said he would withhold comment, until he learned "what the combination is, who is in it, what its purposes are."

Edward J. Golden, vice president at Monogram, said, "We would have to meet the situation when it came up. Frankly, Monogram would like very much to sell to 2,500 exhibitors at one time."

Strangely, one official spokesman for the distributors held that "maybe such an arrangement would go a long way toward stabilizing distributors' contractual relations with independents through a central agency."

Agitation for local independent buying-and-booking combines has been strong of late. Formation of such a combination is on the agenda of the Kansas-Missouri Theatres Association convention, to be held in Kansas City, May 25th-26th.

In Oklahoma, where agitation has been the strongest, a plan to effect a combine was dropped at the last minute this week in favor of the formation of a state Allied association.

Small Groups in Operation

At present there are only a handful of independent "straight buying-and-booking combinations" in existence. A decade ago there were a dozen or more.

C. E. Buermley now operates the Cooperative Theatres booking combination in Detroit, for 75 theatres. Cooperation was formed 19 years ago by Ray Moon, who now is operating the Mutual booking combine outside of Detroit, also for 75 theatres.

The Cooperative Theatres of Ohio, formed by Milton Mooney, is one of the newest, operating in Cleveland and Cincinnati.

E. V. Richards has a combination partnership and booking arrangement in the New Orleans territory, which was the headquarters of the old Southern Enterprises of Stephen A. Lynch, who operated the largest buying-and-booking company of the day, buying and booking for theatres from Washington, D. C., clear to Dallas.

Watterson R. Rothacker Joins Quigley Publishing Company

Watterson R. Rothacker has been appointed vice president of the Quigley Publishing Company, publishers of MOTION PICTURE HERALD, *Motion Picture Daily, Better Theatres*, the *International Motion Picture Almanac, Fame* and *Teatro Al Dia.* His headquarters will be in Hollywood.

Mr. Rothacker has conducted an exhaustive survey of foreign market conditions throughout the world. He recently returned from a visit to the principal markets of Latin America. He has had an extensive experience in motion picture affairs. Initially his contact with the motion picture was in journalism. He was variously connected with general amusement and musical publications and was United States representative of London publishing interests. He contributed articles to various advertising and selling publications.

In 1910 he established his own company, being the first to specialize in motion pictures for general advertising and educational purposes. In that year he was the author of the first book devoted to those uses of the motion picture medium. The Rothacker company was founded in association with Carl Laemmle and R. H. Cochrane. Mr. Rothacker subsequently acquired complete ownership of the company.

In 1915 he made several war pictures, including the evacuation of Antwerp and action on the Russian and Serbian fronts and behind the lines in Germany. The first important cartoon on film was produced in his studio that year. The subject was Sydney Smith's "Old Doc Yak." In the two succeeding years he produced several pictures at the Chicago studio and made in New York the first motion picture of Mr. and Mrs. Vernon Castle. He produced the first motion pictures photographed from the air, the actual camera work being done by Herman DeVry, now head of the DeVry corporation.

At the Rothacker studios, too, there were early experimentations in sound pictures, recording, incidentally, the voice of the late and famed Frank Bacon, father of Lloyd Bacon, the director.

One of the more pretentious and successful production enterprises of the Rothacker studios was his production of "The Lost World," a fantasy made with stop motion manipulation of models and intricate sets. It was a famous First National release.

WATTERSON R. ROTHACKER

In 1926 Mr. Rothacker sold his laboratories and studios to Herbert J. Yates, of Consolidated Film Enterprises. Since then, between sundry and extensive travellings abroad, Mr. Rothacker has been variously vice president and managing director of First National Productions at Burbank, also vice president of the Motion Picture Producers Association in Hollywood, in charge of the reorganization of the General Service Studios for Electrical Research Products, Inc., and vice president of Paramount Pictures, Inc.

Various persons now prominently associated with the industry were connected with the Rothacker organization. Among these are: E. O. Blackburn and George Gibson, of J. E. Brulatour, Inc.; J. Wesley Smith, of DuPont Film Manufacturing Co., and Harry Joe Brown, Twentieth Century-Fox producer. Edgar Bergen, of Charlie McCarthy fame, incidentally, once operated a polishing machine in the Rothacker Chicago studio. Ralph Morgan, now president of the Screen Actors Guild, first faced a motion picture camera at Rothacker's Chicago studio, co-starring with Peggy O'Neil in a feature film entitled "The Penny Philanthropist."

U. S. Requests Release Of Rosson and Wife

Raymond H. Geist, United States consul general in Berlin, has requested the Gestapo (German secret police) to release Richard Rosson, Metro-Goldwyn-Mayer, and his wife, American citizens held at Graz on charges of making unauthorized pictures of military objects. Mr. Geist said he had a telegram from Winfield Sheehan, MGM producer, explaining exactly what work had been assigned to the Rossons and added that specific permission had been granted by the German propaganda ministry, which has jurisdiction over photographic activity, and the War Ministry, whose approval must be obtained for filming military objects. Mr. Rosson was sent to Austria by Mr. Sheehan to take pictures in connection with the production "Florian," written by Felix Salten. The story deals with the famous Lippizan horses of Austria.

The seizure in Montreal of a Nazi film, "Pour le Marite," is under investigation by the attorney general's department, according to the Provincial Police.

Film Preservative Report Is Issued

The Research Council of the Academy of Motion Picture Arts and Sciences has issued a report on film preservatives available to the industry for treatment of release prints. The report is based on extensive tests conducted by the Council's Committee on Improvement in Release Print Quality.

Comparative tests of the commercially available preservatives were made by including in one reel a sample of release print treated by each of the processes, and subsequently subjecting the test reel to release print film projection under actual theatre conditions.

A 2,000-foot reel of film was secured from a regular release, cut into 200-foot samples and each sample subsequently treated by one of the following preservative processes: Consolidated Edge Waxing, Eastman Cold Waxing, Gage Process, Metro-Goldwyn-Mayer Edge Waxing, Paramount Process, Peerless Process and Perfexit Process. The reel also included one 200-foot sample of unprocessed release print.

The report said:

"These tests indicate that because of the fact that a film preservative contributes to better projection as well as longer life, all release prints should be given some treatment before being placed in use. It is further recommended that in order to obtain full benefit from a preservative, any preservative used should be applied at the laboratory during the release printing procedure.

"However, the results of this one test indicate that all of the preservatives tested benefit the film, and in the opinion of this committee there is little difference between the results obtained from any one or the other of the preservatives under consideration."

The Council's Committee consisted of L. E. Clark, chairman; Gerald Best, A. C. Blaney, Gordon Chambers, George Crane, Ferdinand Eich, J. G. Frayne, Emery Huse, K. F. Morgan, Hollis Moyse and Ray Wilkinson.

"Hetzfilm" List Gains Two More

Two more films have been added to the list of "hetzfilm," pictures which the Nazis charge are produced by Americans and British "to whip up hatred against the Totalitarian states." The latest are RKO's "They Made Her a Spy" and the Edith Cavell film which Herbert Wilcox is producing in Hollywood for RKO.

By German Government decree, all music considered harmful to the National Socialist culture has been banned. The Reichsmusikkammer has issued a list of proscribed numbers, the publication, sale and performance of which are forbidden in Greater Germany.

Funds for Refugees

The committee handling funds collected by the Motion Picture Art Fund for German refugees has distributed $3,500 each to American Jewish Joint Distribution Committee, Committee for Catholic German Refugees, and the American Committee for Christian German Refugees.

HOLLYWOOD CAN ECONOMIZE AND PRESERVE QUALITY, SAYS SCHENCK

Chairman of Twentieth Century-Fox Says Taxes Hold Net Profits Below Last Year, Though Gross Income Is Higher

At the company's New York home offices last week for the first time in seven months, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, "relaxed" and put forth a number of opinions on the situation now facing his company and the industry in general, thus—

The motion picture producers should economize without injuring their product. Ingenuity, he said, was necessary.

Taxes have added to costs, and foreign exchange fluctuations to uncertainty; hence, while grosses for the company were up this year, the net was less.

His own company was writing off all possible losses to be in sound financial position, in case of war.

The studios would not negotiate a basic labor agreement with the unions until they knew "who is the authorized bargaining agent."

If stories of social content were in good taste and of material lending itself to dramatic treatment, the company would produce them.

Regarding possible acquisition by the company of further exhibition interests, "now is no time to buy."

"Political Pictures"

Mr. Schenck, who had been detained on the coast by labor conferences, at which he represented the producers as president of the Motion Picture Producers' Association, and chairman of the producers' labor committee, expanded on the "political pictures" theme.

"We deal with topical themes, if we have a subject that lends itself to screen treatment," he said. "We produce subjects of a controversial nature, and no one can object as long as they are presented truthfully, and without bias or propaganda.

"But we do not propose to deal with any subject that is objectionable to a foreign government, and therefore might be objectionable to our government as well."

Mr. Schenck added that the Warner Brothers production, "Confessions of a Nazi Spy," had been feared by Hollywood as a possible harm to the industry, but that, attending the Hollywood premiere, he was "gratified" that the picture was in good taste, and felt it would have a "salutary" effect.

Cites Higher Grosses

Mr. Schenck doubted the imminence of a European war, but he asserted that the "war speculation has been a deterrent" to all business.

"As soon as it is settled, business may be expected to boom," he said.

He cited the higher grosses which Twentieth Century-Fox had obtained in the first quarter of the current fiscal year over last year's similar period, and the fact that the company's net was less than the similar period last year, as an instance of the unsettled business conditions.

"If business conditions and expenses were normal," he said, "our net probably would have been 100 per cent more than it was."

"More vigilance is needed in watching costs," he said.

Mr. Schenck declared all the studios were "working hard" to produce good pictures. He mentioned the current "Rose of Washington Square," of his own company, as a film upon which the qualities he termed necessary had been expended.

"Talking" with Baird Personnel

Inasmuch as Twentieth Century-Fox has an interest in the Gaumont British holding company, and GB's subsidiary Baird Television Company, is conducting a "television invasion" of America, Mr. Schenck was asked whether Baird's first theatre television installation would be at the Roxy, a New York first-run controlled by 20th-Fox. He conceded only that Sidney Kent, president of the company, had been "talking" with the Baird representatives here.

Ian Cremieu Javal, commercial director of Baird television, and a staff of engineers are in New York to demonstrate the equipment and install it in one or more Broadway theatres. The apparatus is on demonstration at the New York offices of the GB Company of America, 1600 Broadway.

PATRIOTIC SHORTS PRAISED BY DIES

Patriotic short subjects being produced by Warner Brothers were praised this week by Congressman Martin Dies, chairman of the Congressional committee investigating un-American activities. He was guest at a luncheon given in his honor at the company's studio at Burbank. Mr. Dies said the films aroused public support for his committee.

Foreign Film Group Aids New York Fund Drive

Distributors of foreign films have organized to raise a sum for contribution to the Greater New York Fund. Heading the campaign is an executive committee including Joseph Burstyn, Arthur Mayer, Max Goldberg, Jean Lenauer.

The Fabian circuit held two meetings this week on behalf of the drive, and Warners are also planning meetings for that purpose at the New York and Brooklyn Strands.

Gene Towne Joins RKO With Producing Unit

George Schaefer, RKO president, has closed a deal which brings Gene Towne, screen writer, to the studio as a producer. The terms call for four films a year for three years, with the first to start May 15th.

Graham Baker, Mr. Towne's writing partner for the past five years, will serve as the vice-president of the new producing unit, which is termed "The Play's the Thing Productions."

Fairbanks Pays U. S.

Payment of $103,730 by Douglas Fairbanks in Hollywood on Monday settled federal income tax claims in dispute 10 years.

May Insist U.S. Name Witnesses

The United States Department of Justice may be required to reveal the names of the makers of the complaints upon which it bases its anti-trust action in New York City against the large companies. It also may have to submit more particulars to the defendants.

At mid-week a ruling was expected from William Bondy, federal judge, in New York City, after a hearing Friday in which he reserved decision on the Government's request that it might keep secret the names of its witnesses. He asked the defendants to file a statement that they would not intimidate any witnesses whose names were revealed. The defendants, through their counsel, Colonel William Donovan, of the RKO legal staff, also were expected to ask for a more detailed bill of particulars.

Paul Williams, special assistant attorney general, asserted that witnesses had begged the Government for protection; that Paramount, for example, in North Dakota, had refused to service an exhibitor who had filed a complaint.

In affidavits Sidney Kent, president of Twentieth Century-Fox; Gradwell Sears, sales manager of Warner Brothers; William F. Rodgers, general sales manager of MGM; and Ned E. Depinet, sales manager of RKO, denied the companies ever had intimidated witnesses or would.

Mr. Kent declared it "was impossible to denounce" sufficiently the Government's charges; and that the Government attorneys were intimating that the companies are "habitual lawbreakers."

Colonel Donovan cited instances in which exhibitors had complained against companies but the companies had continued to service them. He said the defendants were not satisfied with the bill of particulars.

Momand Suit Hearing

Hearing on the defendants' motion to dismiss the action was expected on Friday in federal district court in Oklahoma City, in the A. B. Momand independent suit against the major companies.

Ask Extension

Further extension of time is expected to be sought by the independents Monday in Chicago federal district court, in the Adelphi theatre anti-trust action against the majors.

Jack McPherson Honored

A testimonial dinner was tendered Jack McPherson Tuesday evening in Chicago. Mr. McPherson is leaving National Screen for a new business connection in Hollywood. The speakers included Jack Osserman, Clyde Eckhardt, Henry Hershel, Jack Kirsch, W. Banford, James Donohue and Felix Mendelssohn.

Pete Mayer has resigned from his position as west coast manager for RKO Pathe News to work with Herbert Kline on a documentary travelogue in Europe.

THEATRE RECEIPTS OFF AS MUCH AS 50 PER CENT IN COAL-STRIKE AREA

Declines Noted in Three Hundred Houses in Kentucky, West Virginia and Pennsylvania; Twenty Theatres Closed

Motion picture theatre owners, like other local business men, are somewhat "in the middle" between the coal mine operators and the miners in one of the biggest "wars" between management and labor in the war-scarred history of the soft coal industry.

The two-month-old deadlock over a closed shop in the mines, which this week caused the President to intervene, has resulted in many darkened theatres and in declines in box office income of as much as 40 per cent in the areas affected the longest—Kentucky, West Virginia and Pennsylvania—where John L. Lewis' United Mine Workers of America have been on strike since March 14th. Calling out of the western soft coal miners did not come until last week, and it is yet too soon to notice any serious inroads on theatre business in those states.

300 Theatres Affected

More than 300 theatres have suffered business decreases in the last month varying from five to 50 per cent under last year, due to a general industrial slump accentuated by the strike.

Houses in certain mining areas have been shut down, and others have curtailed their playing time from seven days to two or three, particularly in small towns of southwestern Pennsylvania and West Virginia.

Reduced revenue has been common to the Warner Brothers Circuit, which operates 61 theatres in the district, to Harris Amusement, which owns 18 theatres, 13 of them in the strike area, also to the Manoz Circuit, managing 18 theatres, and more than 200 independent exhibitors who clear much of their business information through the Motion Picture Theatre Owners of Western Pennsylvania.

Daylight-saving time, begun April 30th by many of the larger towns and cities, also has been blamed for part of the let-down, as well as some factory and minor office force contraction, by-products of slackened coal production which is a vital key to business prosperity in this nation's great bituminous area.

One bright spot in the situation is the prospect of a fast-paced summer in the black-diamond fields, predicted to exchange men and exhibitors by coal operators who say that their reserves are almost exhausted, and that with settlement of the strike, the miners will be called back to fill orders that should keep them working at top speed for months.

Smaller Theatres

Larger theatres have not suffered so keenly as that minority which has seen average box-office slide to mid-July figures, in some cases. Viewed more direly by the house managers than by exchangemen, who have not yet felt serious repercussions, the coal crisis is blamed by coal-area business and finance circles for a downward trend in trade that before Easter was not only encouraging but, in some cases, surpassing 1938 returns.

Indicative of the general retrogression, which some theatre men believe to be only temporary, are decreases in street car and bus traffic, liquor sales, bank clearings, and car loadings.

Downtown first-run houses, however, and a number of suburban and inland towns, are showing fairly stable grosses, attributed to the crop of highly promotional pictures being currently released.

CENSORSHIP VIEWS AT FILM FORUM

At the spring meeting of the Philadelphia Motion Picture Forum, last week, Mrs. Edna Carroll, chairman of the Pennsylvania State Censor Board, upheld film censorship, while Langdon Post, of the National Board of Review, attacked censorship in any form.

Mrs. Carroll said that the people of Pennsylvania need a certain kind of protection against the small minority of motion picture producers who, she said, turn out films of an obscene nature.

Mr. Post said that censorship, in any form, is wrong.

20 Theatres Closed

Effects of the miners' strike in the soft coal fields of Kentucky and West Virginia are likewise being definitely reflected in the closing of theatres, particulary in the smaller situations, where patronage has dwindled to the equivalent of an irreducible minimum. The situation, which is described as the worst in many years, is especially acute in the eastern portion of Kentucky and throughout the entire state of West Virginia, in the combined area of which approximately 20 theatres have already closed.

The smaller theatres in this section, with little or no surplus or reserve with which to carry on when business takes a serious dive for any length of time, have no alternative other than to go dark, with the exhibitors thus taking it for that inescapable overhead which is a constant factor even when the houses are inoperative.

This territory is served out of Cincinnati, and some of the Cincinnati exchanges have withdrawn their salesmen from the affected areas. Others are contemplating similar action.

Reports from those interviewed in this territory are to the effect that houses in the larger situations, although being able to operate because of adequate financial reserve, are off as much as 50 per cent in their grosses, with business gradually declining. These houses, however, are able to weather the storm, for a time at least.

Ellis Now Attorney for Quiz Case Complainants

Emil K. Ellis, New York film attorney, is now handling the suit by Milton Spitz against the eight majors, several realty corporations, and the Motion Pictures Greatest Year, Inc., charging violation of copyright in the use of the "Movie Quiz" Contest, and asking for an accounting, costs, damages, and certain properties.

Shortly after the suit was begun, Louis Nizer, as attorney for most of the defendants, and Rosenblatt and Jaffe, as attorneys for Columbia, moved for dismissal of the complaint. Arguments on these motions, after repeated delays, will be heard on June 3, it is expected.

Two Companies Report Profits, One a Loss

First quarter for Consolidated Film Industries and subsidiaries resulted in a net profit of $217,733, the equivalent of a 50 cent regular quarterly dividend on 400,000 preferred $2 dividend shares and three cents each on 524,973 common shares.

Net profit of $395,751 was earned by DuPont Film Manufacturing Corporation in the first quarter as compared with $329,751 for the same period last year. Pathe Film Corporation holds 35 per cent of the stock and the balance is owned by E. I. duPont de Nemours and Company.

American Seating for the March quarter reports a net loss of $55,688 as compared with a net loss of $30,051 in the first quarter of 1938

Three Companies Set Dividends

The board of directors of Paramount Pictures at a meeting in New York Tuesday declared a dividend of 15 cents a share on the common stock, payable July 15th to stockholders of record June 30th. The company also declared its regular quarterly dividend of $1.50 a share on the first preferred stock and 15 cents a share on the second preferred stock payable July 1st to stockholders of record June 15th. The common dividend was the first since the 1935 reorganization.

In the past three years Paramount and its consolidated subsidiaries have reduced their interest-bearing indebtedness by over $10,000,000, according to a company statement.

The board of directors of Roxy Theatre, Inc., New York, this week declared a quarterly dividend of 37½ cents per share on the outstanding preferred stock of the corporation, payable June 1, 1939, to stockholders of record May 18th.

Columbia Broadcasting System this week declared a dividend of 35 cents on both Classes A and B stock, payable June 9th. Current disbursement compares with 25 cents paid three months ago and 25 cents paid a year ago on the issues.

Hoblitzelle, Others, Talk At Interstate Convention

The importance of citizenship and of voting was impressed upon the employees and partners of the Interstate Circuit of Texas, by its head, Karl Hoblitzelle, in his keynote speech at the annual circuit convention in Galveston, Texas, on Monday and Tuesday.

P. K. Johnson and Harry Sachs, booking department heads, discussed booking situations. R. J. O'Donnell, general manager, said the "best" program was composed of one feature and several shorts. Joe Luckett discussed attendance of children. John Maroney, general counsel, outlined possible effects of late court decisions.

Among others who spoke were Y. Frank Freeman and Austin Keogh, of Paramount Pictures; Judge D. F. Strickland, of the legal staff; Besa Short, short subjects head; Frank O. Starz, publicity and advertising director, and Ray Beall of the advertising department.

Other visitors to the convention were Barney Balaban, president of Paramount Pictures; E. V. Richards of the Saenger circuit; R. B. Wilby and Mike Kincey, of the Wilby-Kincey circuit.

231 FOREIGN FILMS RELEASED IN U. S. IN 16 MONTHS BY 37 DISTRIBUTORS

3,500 Bookings Called Highest Number Possible on Foreign Picture, Most Receiving Between 200-400, Say Exchanges

In the face of rapidly contracting foreign markets for American product and despite any leanings of American sentiment in the political and military disturbances in Europe and the Orient, the last 16 months have brought a sizeable increase in the number of foreign films offered in this country, and in the number of distributors as well. There were 231 foreign films released by 37 distributors.

Distributor sentiment, however, as expressed this week, was as follows:

Foreign product cannot compete with Hollywood's, save in a few instances, and the majority of foreign films is not successful. (British pictures were not considered "foreign product" in the general study. Though 33 all-British films are among the 264 titles listed herewith, any pictures made in England by American companies are not included.)

The absolute possible maximum number of bookings for a foreign picture is 3,500, most receiving between 200 and 400.

The appeal of foreign pictures is to the American intelligentsia rather than to individual language groups.

Deny Threat to U. S. Product

That these films, led by the French in number, constitute a threat to domestic product was denied by such distributors as Jean Lanauer, of Lenauer International Films, and I. E. Lopert, of Pax Film, both of New York. Characterizing the whole question of the importance of distribution and exhibition of foreign films as "a storm in a teacup," Mr. Lanauer said that it is and would remain a small business simply because of the limited supply of good foreign product. He explained the increased number of distributors this way: "Each time there's a new big foreign picture, another distributing company is formed." To this Mr. Lopert added that "foreign pictures will never be able to compete with Hollywood; no such scale is possible."

Only the Foremost Films

It was also asserted that all but the foremost product of any other country would be "doomed to complete failure" in the American market and there is "no such thing as quantity, but only quality." In terms of actual distribution, the more than 10,000 bookings which many a major American film receives compares to a ceiling of about 3,500 for a top foreign film. Mr. Lopert cited "Mayerling," which, while playing such circuits as Loew's, RKO, Warners, Fox Intermountain, Brandt, Balaban and Katz, Consolidated and Interstate, will not exceed the 2,500 mark in bookings. He added that the success of "Mayerling" may well make it easier for some other foreign film to exceed this number, but not by more than 1,000 situations at most. Meanwhile, a run-of-the-mill foreign film may not receive enough bookings to pay its negative costs in this country, even falling underneath 25 bookings. Mr. Lopert put it this way: "It must be considered superior to Hollywood product to make money."

FRENCH FILMS LEAD IN IMPORTATIONS

French product led, numerically, the 231 foreign films shown in America in the past 16 months; with the total foreign product representing 17 different nationalities ranging from Bali to Greenland. The French accounted for 78 pictures, or 34 per cent of the total; with Germany (29 films) next in line.

A listing of the nationalities represented, with the number of pictures for which they accounted, follows:

French—78
German—29
Russian—25
Hungarian—24
Mexican—17
Yiddish—12
Viennese—12
Italian—9
Irish—8
Polish—5
Czech—4
Chinese—3
Swedish—2
Balinese—1
Greenland—1
Ukranian—1

Motion picture production of Austria and Czechoslovakia has become part of the German industry since the absorption of those countries by the Reich.

The average number of bookings for the 24 Hungarian films shown in America from January 1st, 1938, to date was about 40 per film; while the Casino Film Exchange, which distributed 20 of the 29 German films released during the period, accounted for even fewer steady bookings of its pictures, the average running about 25 regular bookings a film, not including irregular showings.

Market for Good Films

Irving Shapiro, general manager of World Pictures, distributors of "Grand Illusion," which was booked in such top situations as the RKO, Warners and Publix circuits, said that "there does not exist a market for foreign language pictures *per se*, but there does exist a market for good films irrespective of where they have been produced." Thus, "A good foreign film will do business all over and an inferior one will do business nowhere."

That the appeal of such foreign pictures as are successful is primarily to the "intellectuals," was also pointed out by Mr. Lenauer, who called this the reason why the French not only outnumber but outgross other foreign films. As attested by the Hungarian and German situations, the appeal to a foreign language element in America is limited.

Propaganda Films "Don't Pay"

In addition, Mr. Lenauer said that pictures obviously propaganda don't pay, which makes "foreign distribution in this country hang on the fate of Europe." Aside from the question of war, which would virtually stop production in those countries affected, a political change in any of the major European producing capitals toward the Axis type of government would result in films carrying a totalitarian message, and then they would cease to be of great interest to American audiences, it was pointed out. Hope of stabilization in the business was felt by Mr. Lenauer.

Of the 264 films from other countries (including the all-British films) released in the United States in the past 16 months, only 20 were handled by the large American companies. All of the majors were represented except Twentieth Century-Fox and Warners. 20th-Fox began distributing Gaumont-British product as of the beginning of this year. Of the 20 films, all but three were British. Columbia, through its Famous Foreign Features Department, released three French films.

A list of the distributors of the 264 films and the titles of the product which they released from January 1, 1938, through April of the present year, follows:

WILLIAM ALEXANDER

Dawn over Ireland
The Lily of Killarney

AMERICAN TRADING ASSOCIATION

Yiddish King Lear
Dream of My People

AMKINO

Alexander Nevsky
Ballad of Cossack Golota
Childhood of Maxim Gorky
City of Youth
Concentration Camp
Conquerors of the Arctic
Country Bride
Defense of Volochayevsk
Friends
The Great Citizen
If War Comes Tomorrow
Lenin in October
Lonely White Sail
Lullaby
The Man with the Gun
Men of the Sea
Mother and Sons
Papanin Diary
Poet and Tsar
Professor Mamlock
Pugachev
Ski Battalion
Soviet Border
Young Pushkin

AMROPA FILM EXCHANGE

Blumen Aus Nizza
Ein Teufelskerl
Fremd Im Sudetenland
Gottes Muehlen
Kein Wort Von Liebe
Prinzessin Sissy
Seine Tochter Ist Der Peter
Wiener Prater

ATLAS FILM EXCHANGE

Cancion Del Alma
El Beso Mortal
El Rancho Chico
El Rancho Grande
Hombres De Mar
Las Cinco Advertencias de Satanas
Maria
Mi Candidato
Novillero
Ojos Tapatios
Patricio Miro Una Estrella
Sonadores de La Gloria
Supremo Sacrificio
Su Gran Aventura
Un Domingo En La Tarde
Vamonos Con Pancho Villa

CASINO FILM EXCHANGE

Ball im Metropol
Der Etappenhase
Der Lachdoktor
Die Entfuehrung
Die Graue Dame
Die Werft zum grauen Hecht
Eine Nacht an der Donau
Eine Seefahrt, die ist lustig
Faehrmann Marie
Grossreinemachen
Husaren heraus
Ihr Groesster Erfolg
Ihr Liebhusar
Kater Lampe
Krach und Glueck um Kuennemann
Liebe im ¾ Takt
Meiseken
Mutterlied
Sie und die Drei
Wenn Du eine Schwiegermutter hast

(*Listing continued on following page*)

FOREIGN PRODUCT IN U. S. INCREASES

(Continued from preceding page)

COLUMBIA PICTURES

(Famous Foreign Features Department)

Abus de Confiance
Carnet de Bal
L'Alibi

DANUBIA PICTURES

Az En Lanyon Nem Olyan
(My Daughter Is Different)
Borcsca Amerikaban
(Barbara in America)
Busuljon A Lo
(Family Bonus)
Erik A Buzakalasz
(The Wheat Ripens)
Fehervari Huszarok
(Hussars of Fehervar)
Hetenkent Egyszer
(Once a Week)
Janos Vitez
(John, the Hero)
Kolcsonkert Kastely
(The Borrowed Castle)
Magdat Kicsapjak
(Magda Is Expelled)
Majd A Zsuzsi
(Girls of Today)
Mami
(Mammy)
Marika
(Marie)
Megyebal
(County Ball)
Meltosagos Kisasszony
(Blame It on Love)
Noszty Fiu Esete Toth Marival
(The Noszty Boy's Romance with Marie Toth)
111-es Szoba
(Room 111)
Piros Bugyellaris
(The Red Purse)
Rad Bizon A Felesegem
(I Entrust My Wife to You)
Pusztai Szel
(Beauty of the Pusta)
Segitseg Orokoltem
(Help! I'm an Heir)
Szerelembol Nosultem
(I Married for Love)
Szivet Szivert
(Heart for Heart)
Tomi
(Tommy)
Urilany Szobat Keres
(Girl Seeks Room)

ESPERIA FILM DISTRIBUTING CO.

Chi E' Piu' Felice Di Me?
(Who Is Happier Than I?)
Corsaro Nero
(The Black Pirate)
Eravamo Sette Sorelle
(We Were Seven Sisters)
Lotte Nell' Ombra
(Battles in the Shade)
Per Uomini Soli
(For Men Only)
Sotto La Croce Del Sud
(Under the Southern Cross)
Vivere
(To Live)

EXHIBITORS FILM EXCHANGE

Sophie from Chicago
Young Forest

FILM ALLIANCE OF THE U. S.

The Challenge
The Deserter
Le Roi S'Amuse
Quai des Brumes

FOREIGN CINEMA ARTS

The Dybbuk
Two Sisters
The Vow
Without a Home

FRANCO-AMERICAN FILM CORP.

Charlemagne
Lac Aux Dames
La Mercia Nuziale
Le Barbier de Seville et Les Noces de Figaro
Le Dernier Milliardiare
Le Juif Polonais
Les Petits
L'Ordonnance
Maria Chapdelaine
Mein Liebster Ist Ein Jagersmann
Mysteres de Paris

FRENCH FILM EXCHANGE

The Glory of Faith
A Man and His Wife
The Miracle of Faith
Money
The Slipper Episode

FRENCH MOTION PICTURE CORP.

Amours de Toni
Angel in the Shade
A Nous La Liberte
Dr. Knock
Freedom in My Song
Helene
Janosik
La Maternelle
The Late Mathias Pascal
Madame Bovary
Mademoiselle Mozart
Medecin Malgre Lui
Merlusse
Mother Love
Prenez Garde A La Peinture
Un De La Legion
Une Soiree A La Comedie Fraincaise
With a Smile

GALLIC FILMS

The Affairs of Maupassant
Lucrezia Borgia
The Story of a Cheat

GARRISON FILM DISTRIBUTORS

The 400 Million

GRAND NATIONAL

Dangerous Secrets
He Loved an Actress
High Command
I Married a Spy

GUARANTEED PICTURES

Irish and Proud of It
Luck of the Irish
This Is China

J. H. HOFFBERG

Ada, To Nie Wypada
(Ada, Don't Do That)
The Crimson Circle
En Saga—(Laila)
Escape from Yesterday
Father O'Flynn
The Forbidden Territory
The Girl from Maxim's
Invitation to the Waltz
Kathleen
Le Controleur des Wagon Lits
Les Bateller de la Volga
The Loves of Madame DuBarry
Mademoiselle Ma Mere
Men of Ireland
Mountains O'Mourne
Old Curiosity Shop
Pan Redaktor Szaleje
(The Editor Is Crazy)
Pensionat Paradiset
(Hotel Paradise)
Rangle River
School for Husbands
Secret of Stamboul
Student's Romance
Ultimatum
The Wedding of Palo
Zabawka
(The Toy)

INTERNATIONAL FILM EXCHANGE

The Bedroom Diplomat
The Charm of La Boheme
The Demon Barber of Fleet Street
An Orphan Boy of Vienna
Sherlock Holmes, Jr.

JEWEL PRODUCTIONS

Ecstacy
Erotikon
Man of Courage

FRANK KASSLER

The Curtain Rises
Stage Door

LENAUER INTERNATIONAL FILMS

Bizarre Bizarre
The Lie of Nina Petrovna
Moscow Nights
The Pearls of the Crown
The Puritan
Queen of Spades
They Were Five

LOEW'S

Pygmalion

MAYER-BURSTYN

Ballerina
Crisis
Generals Without Buttons

METROPOLITAN PICTURES

Compliments of Mr. Flow
The Golem
Symphony of Young Love

MODERN FILM

Sable Cicada

MONOGRAM

Wanted by Scotland Yard

MUSART FILM PRODUCTIONS

Cossacks in Exile
Gypsy Melody

NATIONAL PICTURES

Cheri Bibi
Le Mioche

NEW STAR FILMS

Green Fields
The Singing Blacksmith

PARAMOUNT

The Beachcomber

PAX FILM

Courier of Lyons
Edge of the World
Mayerling

RKO RADIO

The Rat
Sixty Glorious Years
Victoria the Great

SPECTRUM PICTURES

Heroes of the Marne

SPHINX FILMS

A Brivele Der Mamen
The Jester
Mamele
Yiddle with His Fiddle

THOMFILMS

Cloistered
Indiscretion
Monastery
She Devil Island
Wajan

TRI-NATIONAL FILMS

Champs-Elysees
Crossroads
Deuxieme Bureau
The Heart of Paris
Indiscretions
La Porte du Large
Le Nouveau Testament
L'Orage
Peg of Old Drury
Sacrifice D'Honneur

UNITED ARTISTS

Action for Slander
Drums
The Gaity Girls
Prison Without Bars
Storm in a Teacup

UNIVERSAL

Let's Make a Night of It
The Mikado

VEDIS FILMS

Three Waltzes

VIENNESE FILM CO.

Confetti
Eva
The Happiest Marriage from Vienna
Immortal Melodies
La Pompadour
A Mother's Love
Old Vienna Dreams
The Postillon from Lonjumeau
The Priest from Kirchfeld
Symphony in the Mountains

WORLD PICTURES

Grand Illusion
Life and Loves of Beethoven
Marseillaise
Monastery

GO

U.P.

Paramount Pictures

The Greatest BUILD U. P. in Picture History

First stop, Las Vegas. Fans pour into station to cheer Paramount "Union Pacific" Special.

Salt Lake City turns out en masse to cheer Producer-Director DeMille.

Rawlins, Wyoming, declares holiday as thousands mill about to see the Paramount train.

GO

U

WITH PA

Lloyd Nolan tells Laramie, Wyo., all about "Union Pacific"—and how they cheered!

Brass bands, parades welcome "Union Pacific" trans-continental trek at North Platte, Nebraska.

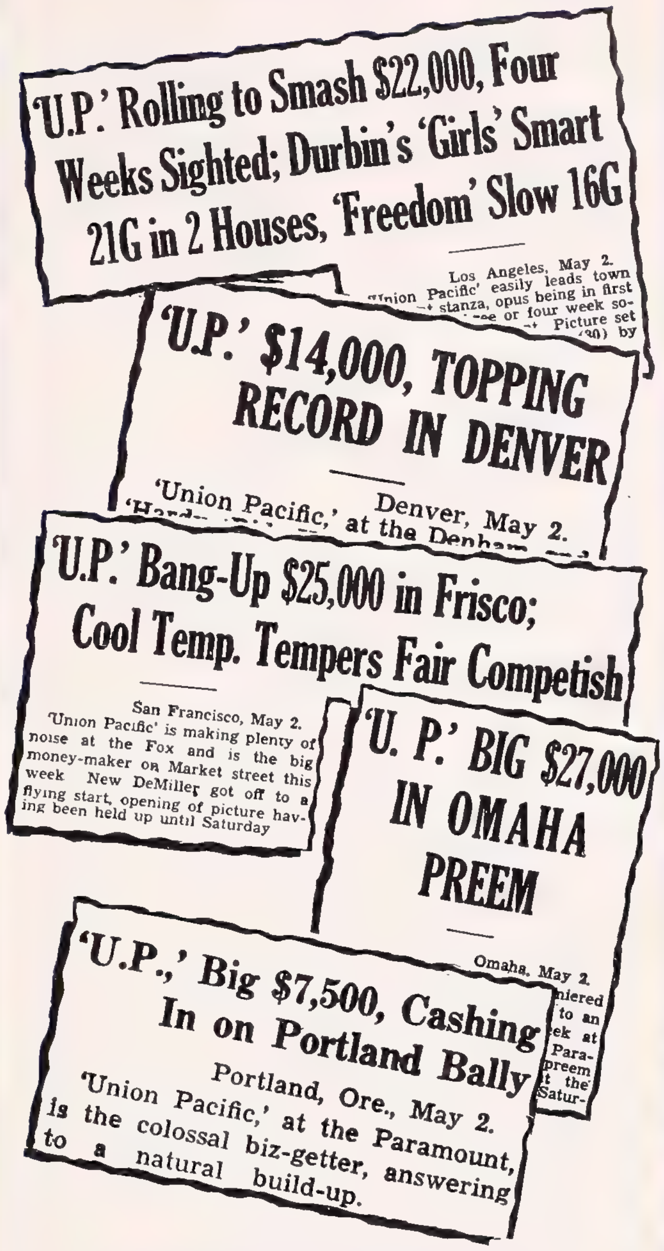
Barbara Stanwyck and Cecil B. De Mille wave to crowds at Grand Island, Neb.

P.

RAMOUNT

Omaha 500,000 strong goes "Union Pacific" with Paramount at all-time record triple World Premiere!

WATCH THOSE BOX OFFICE FIGURES GO U.P.



'U.P.' Rolling to Smash $22,000, Four Weeks Sighted; Durbin's 'Girls' Smart 21G in 2 Houses, 'Freedom' Slow 16G

Los Angeles, May 2.
'Union Pacific' easily leads town
stanza, opus being in first
or four week so-
Picture set
(30) by

'U.P.' $14,000, TOPPING RECORD IN DENVER

Denver, May 2.
'Union Pacific,' at the Denham

'U.P.' Bang-Up $25,000 in Frisco; Cool Temp. Tempers Fair Competish

San Francisco, May 2.
'Union Pacific' is making plenty of noise at the Fox and is the big money-maker on Market street this week. New DeMiller got off to a flying start, opening of picture having been held up until Saturday

'U. P.' BIG $27,000 IN OMAHA PREEM

Omaha, May 2.
niered
to an
ek at
Para-
preem
t the
Satur-

'U.P.,' Big $7,500, Cashing In on Portland Bally

Portland, Ore., May 2.
'Union Pacific,' at the Paramount, is the colossal biz-getter, answering to a natural build-up.

NORTH PLATTE, Neb. . . . Paramount's "UNION PACIFIC" playing in two theatres an absolute clean-up. Way out in front of any picture that has played in recent years.

LARAMIE, Wyoming . . . Paramount's "UNION PACIFIC" in two days tops record-breaking "WELLS FARGO" three-day gross.

CHEYENNE, Wyoming . . . "Paramount's "UNION PACIFIC" at the Lincoln Theatre, outgrossing any picture that has played there this year.

SALT LAKE CITY, Utah... Paramount's "UNION PACIFIC" does week's business in three days. 180% of average for week.

GO UP WITH

GO UP . . . with the top-grossing comedy of the spring season!

GO UP . . . with the best picture Wesley Ruggles ever made!

GO UP . . . with the greatest woman's picture in years!

GO UP . . . with the year's best racing picture!

GO UP . . . with the big small-town hit!

GO UP . . . with the jitterbug picture that will make them dance in th aisles when Gene Krupa goes to town!

PARAM

"MIDNIGHT"

"INVITATION TO HAPPINESS"

"STOLEN LIFE"

"THE LADY'S FROM KENTUCKY"

"I'M FROM MISSOURI"

"SOME LIKE IT HOT"

OUNT

Paramount Pictures

PRINTED IN U.S.A.

PARAMOUNT

Paramount Pictures

FOR SUMMER

"MAN ABOUT TOWN"

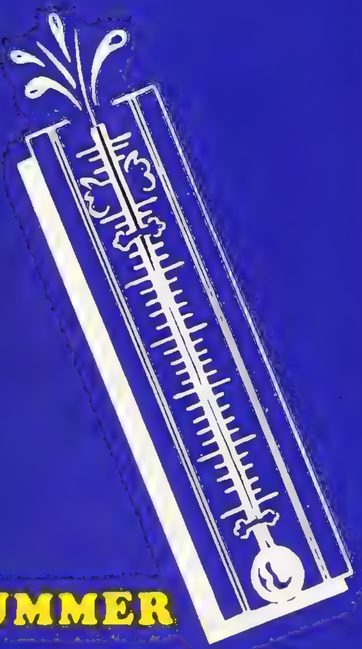
"THE MAGNIFICENT FRAUD"

"GRACIE ALLEN MURDER CASE"

"OUR LEADING CITIZEN"

"THE STAR MAKER"

SUCCESSES



SUMMER
MAY BE
HOT...

BUT
PARAMOUNT'S
HOTTER!

RADIO FACSIMILE TRANSMISSION OF NEWS FOR HOMES TRIED OUT AT FAIR

"The Radio Press" Small Newspaper Sponsored by New York Herald Tribune and Shown in RCA Exhibit

by FLOYD STONE

Less ballyhooed than television to the thousands at the New York World's Fair, but as pregnant with possibilities to the motion picture industry, is the art of radio facsimile: the transmission of news and other matter directly into the home on radio facsimile receiving sets.

"The Radio Press," a small newspaper sponsored by the New York *Herald Tribune,* was shown to the public at the RCA Exhibit at the Fair, as it was supplied news from the *Herald* staff and wire services, as it was edited, as the copy was given to an electrical typewriter with interchangeable type, as it was fed into the electrical scanner, and as it came out, a small but informative paper, from the RCA facsimile receiver, in the same room.

Plans "Photo-Offset" Chain Of Newspapers in 25 Cities

While radio facsimile is in an admittedly "infant" stage, and dependent for its success upon the number of radio facsimile receivers in homes, wire facsimile, used for many years to transmit pictures, has advanced so that various interests feel it can supplant printed newspapers.

Burgeoning now is a plan for a chain of "photo-offset" newspapers in 25 "underpapered" cities; a plan authored by Herb Moore, president of Transradio Press Service, which supplies news to radio stations. The proposal is for the transmission of national and regional news from New York and from regional units, to local newspaper offices, where "photo-offset" machines (instead of highly expensive printing presses) would turn out thousands of copies for local distribution. Purely local news would be typed by a special typewriter with interchangeable fonts, in the office of the local paper; it would then be pasted onto the dummy being photographed by the offset press.

Radio facsimile would also be used by the local paper's radio transmitter, it was pointed out, when an appreciable number of local homes had sets.

Transradio's plans include cities of Boston, New Orleans, Phoenix, Milwaukee, Minneapolis, Dallas, Pittsburgh, and Richmond. Canadian cities may also be used.

Engineers Optimistic

The demonstration was unique in the East but not wholly so, nor was it new to the country as a whole, for this type of facsimile broadcasting of news has been underway for some time by Station WOR, in New York City, and stations in Columbus, Ohio, Buffalo, Cleveland, St. Louis, Chicago, Sacramento, Fresno, and other cities.

It assumed importance mainly as a reminder that the facsimile art, slumbering in the laboratories until several years ago, and up to two years ago buried by its exclusive use in telegraph company and wired-photo service offices, is regarded by engineers and newspapermen with as much optimism as television and with perhaps more determination.

Experimentation Cost Lower

Primarily, this, as pointed out by the engineers, is because facsimile costs less for experimentation than television, or radio. No talent, no lights, not even a regular studio is necessary; only printed matter. Also, the applications for facsimile appear to be innumerable; limited only by human ingenuity. It can be a purveyor of literature, of news, of pictures, of entertainment. No one at the present time knows for a certainty, but it is ventured by some that facsimile may replace newspapers to a large extent, if not wholly. It certainly, from all appearances, might make unnecessary the use of the printing press as now constituted. It can be used simultaneously with the broadcasting of sound and sight information; thus, it can be appurtenant to television and radio. It can be sent out on short waves and on the standard wave bands. It does not demand any attention by the person receiving the news; he need not be present for a facsimile transmission. There are other factors.

Facsimile, at present, is thoroughly experimental. The attention to television by most of the nation's radio manufacturers, especially RCA, has prevented engineering staffs from giving their full time to the process, however, highly they regard it. The lessening of tension, now that television has become a public feature, may be expected to bring increased promotion of facsimile, the exhibit at the RCA building in the Fair being an example.

Sixteen Experimental Licenses

The licenses granted to some 16 stations by the Federal Communications Commission are purely experimental, and there is no prospect of commercial licenses being granted for some time. No station has yet asked for one. Granting of a commercial license awaits the setting up of standards, and there are no standards; the building of a market, and no one knows what the market is; the selling of sets to the public, and only about 1,500 sets have been sold.

To the FCC, the situation resembles that of television. Standards are most important; and facsimile, however good, is still a laboratory product, subject to almost daily change or improvement.

Two Leading Systems

Two systems at present lead: the RCA and the Finch, this the product of the Finch Telecommunications Laboratory, New York City. The RCA system is used by the St. Louis and California group of stations; the Finch by the Eastern and Midwestern stations.

The two systems, at this week's writing, differ in advantage, according to engineer opinion. The RCA is said to give clearer type and pictures, and to give a wider page, four newspaper columns to the Finch's two. However, an RCA receiver must operate on the same current source as the transmitter; very few RCA sets have been manufactured, and none is for sale to the general public. It is for this reason, it is said, that the Eastern and Midwestern group of stations have turned from RCA to Finch.

The Crosley Radio Corporation, of Cincinnati, is manufacturing facsimile sets, under Finch patents. This means, to the network, a market at which they can aim their broadcasts. The Finch company is working on improvements to speed up the reception of their receivers, also. And, most importantly, the Finch-Crosley receivers do not require the same current source as the transmitter.

Not "Jumping the Gun"

It was said this week at the RCA Laboratories in Camden, N. J., that "before" the end of summer the RCA sets would be able to work independently of the transmitter source of current. However, it was also said that no plans had been formulated for sale of RCA sets to the general public. When it was pointed out that stations using facsimile would find it advantageous to have a large receiving public, something which could be achieved only by sale of sets directly to the public, it was answered that the RCA company felt that, because the present FCC licensees are only experimenting and probably will continue to be doing so, because the industry is still in a formative state, the company did "not want to jump the gun." The official spokesman emphasized that the establishment of a large receiving public would force an experimental station to establish rigid schedules.

Proceeding on the opposite assumption, that to obtain a commercial license from the FCC requires the establishment of a large receiving public, the Crosley Radio Corporation, manufacturers of radio, refrigerators, and other mechanical products, and operators of Station WLW, Cincinnati, have

(Continued on following page)

ONLY PRINTED MATTER REQUIRED

(Continued from preceding page)

placed on the market their Finch-patent "Crosley Reado," facsimile receiver, retailing for $79.50 and attachable to any radio receiver of five to seven tubes. Since its introduction approximately two months ago, a thousand or so of such receivers have been sold. There are 400 or so more in use, experimentally produced.

Used by Mutual Network

The Mutual facsimile network using the Finch system is composed of WGN, Chicago; WOR, New York; WLW, Cincinnati; WHK, Cleveland. They broadcast facsimile news every Saturday morning from 1:30 to 3:00 A. M., on the regular broadcast band.

The Crosley sets have a time clock attachment, which permits starting a set approximately at the time the station broadcasts, and ceasing, automatically, at the end of the broadcast, while the owner is away from the set.

The sets also are equipped for short wave, to catch facsimile during hours when the standard broadcast bands are occupied with the usual radio transmission. Stations in the network with short wave stations are WHK (W8XE); WOR (W2XWP); and WLW (W8XUJ). The WOR short wave unit, atop 1441 Broadway, next to its home offices at 1440 Broadway, New York City, broadcasts facsimile every afternoon from four to five o'clock.

20th-Fox Uses System

The first motion picture company to make use of the medium has been Twentieth Century-Fox, which has placed its photos and publicity matter consistently in the issues of WOR Radio Print, the title of that station's radio facsimile news service.

Ultra short wave facsimile, while necessary for daytime broadcasts because of the preoccupation of the regular radio channels, is limited as television is, to the "optical range" of 40 to 50 miles, and is regarded as for city dwellers only.

Besides its use by the Mutual network, facsimile is being experimented with by the McClatchy Newspapers in California, and by the St. Louis *Post Dispatch*, in St. Louis. These use the RCA system.

The McClatchy newspapers publish "The Radio Bee' daily over station KFB, Sacramento, and KMJ, in Fresno. It has eight pages of United Press news, and features, pictures, and comics. The transmission is from KFB, but both stations are "tied in" on the broadcasts. One hundred RCA sets, placed in Sacramento and Fresno homes, and periodically shifted to other homes, are in use in that area. The McClatchy company owns these sets.

To an unstated number of RCA sets in the St. Louis area (the FCC requires an experimenter to purchase at least 50 sets, to provide an audience), the St. Louis *Post Dispatch* is publishing, in facsimile, a nine-page daily edition over station W9XZY, the short wave outlet of the regular station KSD.

Other interests and stations experimenting or having licenses for experimental facsimile are: W2XR, Long Island City; Detroit *News;* St. Louis *Star-Times;* Sparks Withington Company, Michigan; WBNS (W8XUM) Columbus, Ohio; WBEN, Inc., Buffalo; Yankee Network, New England; WHO, Des Moines.

SIMPLIFY RADIO FACSIMILE SETS

In designing home radio facsimile receivers, engineers have worked these factors out as "desiderata":

The set should be automatic, except for periodic servicing.

It should give black and white reproduction, of newspaper standards.

It should be sound-proofed, to avoid waking sleepers while it records during night hours.

Its basic design must be amenable to future improvements.

Its cost should be equivalent to that of a "good" radio receiver.

It should operate with very little attention from non-technical owners, differing from the experimental sets monitored by laboratory engineers.

It should be, preferably, in one unit.

Facsimile is a greater problem in application than it is technically, from the opinions gathered among those interested in its emergence from obscurity. Some of the ways in which it could be used are described earlier in this article; following are other phases.

The early morning broadcasts on regular wave bands are expected to service rural listeners, and the ultra short wave to service metropolitan. The carrying power of the regular wave bands will reach remote districts, it is expected, and make unnecessary in such districts the distribution or even the publication of newspapers. Obviously, the costs of route boys, of local distribution offices, even of local presses, might be undercut by a service from a central metropolitan office, carried at virtually nothing over the air waves to the remote receiver in the home.

Interchangeable Typer

A press is not needed even for the setting of the type which is sent over the air. At the *Herald Tribune* RCA exhibit at the Fair, the typesetting is done by a Coxhead interchangeable and self-adjusting electrical Varityper, a semi-typewriter whose cost is fractional to that of a standard press, the attachments and the large plant necessary to maintain it.

Such a typer, at local stations of the network, could insert local news for the rural listener. While the facsimile could be sent only at morning hours over long wave, the local stations in a network could maintain short wave outlets for facsimile broadcasting, during the day, of local news.

The city dweller could be serviced more easily by short wave only, as that is not hampered by time limitations, and the city dweller is in a circumscribed area. As in the case of the rural listener, the issuance of a newspaper as now constituted would be unnecessary both from the viewpoint of the receiver's convenience and the viewpoint of publication costs.

Under another idea for the transmission of facsimile news to local stations, from the large metropolitan news center, this news would be augmented at the local station by local news typed in properly spaced pages or blank spaces, and the whole would be photo-offset in the local area, as a daily paper is printed. Such procedure would not be dependent upon home receivers; would supplant, and appear as, an ordinary newspaper; and a photo-offset plant is much cheaper than a printing plant.

Simultaneous Broadcasts

It is also possible to broadcast both sound and facsimile simultaneously over the regular long wave channels. Thus, the cost of "servicing" present radio or television programs (i.e., the sending out, after or before, the program, of printed literature of instruction or advertising) would be eliminated. While the program was being received by sound or sight in the home, the facsimile receiver would be receiving printed matter about the program. It is possible too, to send facsimile via short wave, simultaneously with the broadcast of a long wave program.

The uses to which facsimile can be put appear unlimited; one of the latest ideas, and apparently practical, is for the reception, by short wave facsimile receivers in patrolling police cars, of "rogues' gallery" pictures.

The function of advertising in facsimile has not been worked out yet, because of its purely experimental nature. At present it appears that advertising will be used as it is in newspapers; side by side with the news items. Therefore a wide printed page, such as the RCA system affords is considered advisable, for it is thought that the public will not stand for a column or two of news and a column or so of advertising, this standing alone as it comes from the receiver.

Pull "Nation" Reissue

"The Birth of a Nation," advertised as the first showing with sound, was pulled out of the Alhambra theatre in Milwaukee after two days following a decision by the Milwaukee Motion Picture Commission that the film is historically untrue and tends to arouse racial hatred.

Charles Leonard, formerly of the United Artists publicity and advertising staff, last week was named producer's home office representative for Herbert Wilcox Productions, Inc., and Max Gordon Plays and Pictures Corporation. His headquarters will be at RKO Radio in Hollywood.

Playwrights Producing Company, Inc., producers of "Abe Lincoln in Illinois" and "Knickerbocker Holiday" have moved into new offices at the International Building, Rockefeller Center, New York City.

"SOFTBALL" GAMES RETURN AS COMPETITOR TO U. S. THEATRES

Spring and Summer Attendance Estimated at 72 to 100 Millions, All During Show Hours, with Movement Spreading

"Softball" games, bane in the past to many a spring and summer night's business at motion picture box offices, are returning this year as an even greater competitive threat to exhibitors, particularly in Chicago, Detroit, Cleveland, Cincinnati, the south and the east, and, in a new mushroom growth through the west and Rocky Mountain regions.

Basing estimates on the growth of the "backlot" pastime in the last six years, M. J. Pauley, executive secretary of the Amateur Softball Association, declares that atendance at the games this spring and summer will run upwards of 100,000,000. Frank G. Menke, noted sports authority in Chicago, gives the more conservative estimate of 72,000,000. Whatever the total, virtually all of the attendance is during early evening theatre hours and on Saturdays and Sundays.

Most Active in Chicago

The most active participant of all cities is Chicago, where the young women who cavort about Chicago's vacant lots in scanty silks again are making their annual appearance, much to the delight of sports lovers who enjoy free softball games and much to the discomfiture of theatremen.

Mr. Pauley, of the Softball Association, an international organization that governs the activities of most of the softball teams throughout the world, says the game has grown from a mere nothing to its present status as a national pastime since 1933, only six years. Mr. Menke adds that, next to basketball, which has been around for some 50 years, softball drew the largest crowds of any sport last season.

100,000 Teams

More than 100,000 softball teams have been organized during the past six years. About the same number of unorganized or "wildcat" teams are active, Mr. Pauley reports. Not only has the United States gone extensively into the game, but in Canada, Cuba, the Philippines, Hawaii, New Zealand, Porto Rico and England the softball activity is growing rapidly.

The midwestern cities show the greatest interest in softball games. Chicago, Detroit, Cleveland and Cincinnati are almost on a par with the number of teams and total attendance reported.

In Chicago, for example, there are some 2,800 organized softball teams. Of this number about 500 are composed of girls. The number of "wildcat" teams is about equal to the organized group, it is said, making a total of about 5,000 teams in the Chicago area alone.

The average attendance at the games is 100 people. Many games draw from 1,000 to 3,000 persons at the height of the season. The average number of games played by a team during the summer season is 50.

Daylight savings time is credited for the strong foothold softball has gained in the last few years. Another factor is the development of so many teams among girls.

In the last two years many local merchants have organized teams of either sex to represent them in competitive games. Vacant lots in the neighborhoods have been converted into "ball parks" with grandstands erected for the patrons, who pay nothing for admission but get to see a game free, although it must be said that the ever-present public address systems give the merchants sponsoring the games plenty of adverting in return for his investment.

Mr. Pauley reports that 1939 undoubtedly will be the biggest year in the game's history. The game is spreading throughout the south and into the east. New York state has many teams but New York City, due to a scarcity of playing fields, is behind other cities in the number of teams as compared with the population.

The West Coast is a softball mecca and the Rocky Mountain area is fast developing.

In Chicago, as elsewhere, exhibitors are interested in finding some means of converting this softball "mania" into an asset. Last year some theatre managers had the neighborhood teams appear in person on the stage of their theatres after the games. The idea was to get the team followers to the theatre. Some exhibitors said this gave the games more prominence, others felt it got business.

John Balaban, head of Balaban and Katz theatres, Chicago, has, with the advent of daylight savings time, ordered his managers to arrange to start their evening shows later than has been the custom.

Last year a number of exhibitors were planning to start a movement to require the licensing of the lots where softball is played. They felt this would bring about a cessation or cause an admission fee to be charged. This movement is to be revived.

NEWSPAPER PAYS SOFTBALL BILLS

Francis Blake, Kansas City, Kan., street commissioner, told 4,500 soft ball players of the city that there weren't enough funds to pay for lights. The Kansas City Kansan *stepped forward and guaranteed the light bills at the various parks and grounds so that the players could go ahead.*

National Decency Legion Classifies Twelve Films

Of 12 pictures reviewed and classified by the National Legion of Decency in its listing this week four were approved for general patronage, seven were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Code of the Secret Service," "Fixer Dugan," "Romance of the Redwoods," "Sorority House," Class A-2, Unobjectionable for Adults: "Boys' Reformatory," "Heroes of the Marne" (French), "Outside These Walls," "Stolen Life," "Three Waltzes" (French), "Torchy Blane Runs for Mayor," "Wanted by Scotland Yard." Class B, Objectionable in Part: "The Curtain Rises" (French).

Chilean in U. S. For Film Survey

The answer to obtaining the uncultivated Latin-American market is the production of pictures in Spanish, Alfonso Merlet, assistant manager of the Italo-Chilena theatre chain of Chile, intimated this week, in New York City, in his tour of inspection, which, naturally, took in the New York World's Fair. (Picture in Pictorial section.)

Mr. Merlet, who is in the country as an official representative of the Chilean Government, in which capacity he will inspect the motion picture industry and other industries of this country for about two months, cited the success of Spanish language pictures in lower priced "neighborhood" theatres.

Mr. Merlet's theatre chain this year is playing 65 Hollywood productions, about 25 French, and about one dozen Spanish language. The latter pictures, he emphasized, are a necessity in the neighborhood houses.

According to Mr. Merlet, the Argentine productions now are nearing the quality of Hollywood productions.

Some other observations of Mr. Merlet:

First run Chilean houses do not "double feature."

By government law, no theatre is allowed to operate a single show for more than two hours.

Censorship in Chile is strict.

Chilean audiences do not like "dubbing."

Admission prices in Chile are the lowest in South America.

Exhibitors are now trying to boost the present top admission price of six pesos, to eight pesos.

Mr. Merlet's chain operates 14 theatres. Eight of the houses play Spanish language pictures.

The Chilean exhibitor said this week that he planned to visit the San Francisco Golden Gate Exposition, and the Hollywood studios. He had brought with him five Chilean produced newsreels, which he is offering to exhibitors here, free of charge, as a good-will gesture.

"Union Pacific" Train and Stars Reach New York

The "Union Pacific" special, after a stopover at West Point, arrived in Jersey City last Friday, with a party headed by William Dine, associate producer, and Arthur Rosson, location director. Cecil B. DeMille, producer-director, joined them there.

Included in the train party were Lynne Overman, Brian Donlevy, Patricia Morison, William Henry, Evelyn Venable, Robert Preston, Anthony Quinn, Sheila Darcy, Judith King, Luana Walters and Evelyn Luckey. A "Union Pacific" costume ball was held at the National Arts Club last Saturday.

President Roosevelt viewed the train in Washington on Tuesday and a group of 300 Congressmen were guests at a screening of the film Tuesday night.

On last Friday evening a broadcast over WMCA took place from the lobby of the Paramount Theatre in New York.

RIGHTS OF LABOR, ASCAP, FILMS IN TELEVISION BRING NEW PROBLEMS

Jurisdiction to Actors' Equity Indicated; ASCAP Says Rights of Members Are Vested but Delays Setting Fees

Now that television has rounded that corner with regular daily telecasts to the public underway, questions are being posed for settlement regarding the rights of the various factors in the new field, particularly the position of labor, of the American Society of Composers, Authors and Publishers, and of the film industry with the vast sources of dramatic rights that it controls.

Jurisdiction to Equity

At meetings held last week by the Associated Actors and Artistes of America, parent body of all American Federation of Labor performer groups, it was indicated that jurisdiction over the television field would be granted to Actors' Equity. Other labor groups involved had been the American Federation of Radio Artists, the American Guild of Musical Artists and the Screen Actors Guild.

Meanwhile, the American Society of Composers, Authors and Publishers, at a meeting of the board of directors last Friday, adopted a resolution to the effect that the television rights of its members were vested in it, but agreed that inauguration of a schedule for fees would await the actual commercial use of television. Mechanical rights, including television, to the works of the members of the Song Writers Protective Association will be taken over on June 1st.

Literary Rights

Literary rights for television performances have been included in approximately 95 per cent of the contracts under which authors and playwrights have sold their work to film companies since the advent of sound, attorneys, editors and agents point out; while television's use of films at present accounts for about 90 per cent of the total programs, a proportion which will not be maintained in the future, it is indicated.

Although no official announcement of jurisdictional rights is due until Monday, Actors' Equity spokesmen say that there is "no question about awarding jurisdiction to Equity, in our minds, because we feel we have always had it, inasmuch as television jurisdiction is included in the preamble to the Constitution, as adopted in 1930 at a general meeting. There was not then, nor later, any questioning of that jurisdiction." A year and a half later, in September, 1931, the Equity Council enjoined its members from accepting television work without Equity's consent. While both moves were acquiesced in by the Associated Actors and Artistes of America, it has been pointed out thatn either the Screen Actors' Guild nor the American Federation of Radio Artists was organized at the time. That there may be a difference in status between the actors who appear in films which are televised and those who act in studio shows is also indicated as a possibility.

Time Not Ripe for Fees: Mills

Speaking prior to the board meeting of the American Society of Composers, Authors and Publishers last Friday, Edwin C. Mills, chairman of the executive committee, said:

"The Society has pursued a policy of awaiting the full development of television and has not yet urged its members to take a position, nor has the Society itself.

"I don't think the time is here for licensing fees. Until television is a practical commercial success, it is in the same position as radio and sound films at their beginning; there is no point in choking them off."

8,000 *SCHOOLS IN U. S. SHOW FILMS*

School films saved one out of every four pupils in Chicago schools from failing in their studies last year, according to Mrs. Richard M. McClure, president of the Better Films Council of Chicago.

More than 150,000 *reels of films were used in Chicago public schools last year, Mrs. McClure said, preliminary to the first Midwestern Forum on Visual Education to be held at the Morrison Hotel in Chicago on Friday and Saturday.*

In explanation of the work of the group, Mrs. McClure said: "Human beings are 80 *to* 90 *per cent eye-minded. Tests show that subjects presented through the medium of films have increased the beholder's knowledge from* 38 *to* 42 *per cent. Visual education today is used by* 8,000 *schools in the United States."*

Mr. Mills affirmed, however, that ASCAP felt that the television rights of its members were vested in it, and that licensing arrangements would be worked out when the new science had been sufficiently developed. The board of directors bore out Mr. Mills' views, in affirming control of the television rights of its members, so that there could be no question as to where the rights were controlled, and in taking no action on the question of fees. When commercially feasible, a separate fee will be asked.

Part of Same Field

That film companies consider television rights to the dramatic material they purchase within their own province was indicated by D. O. Decker, of Loew's legal staff. Mr. Decker said: "The buying of television rights to a literary property is considered not as a separate field but as part of the same field covered by pictures. In essence, the two are the same: projection, with sound, of action on a screen save that television does not have the time lag of projection. If the film companies did not make an effort to secure these rights, someone else could present the same material the same way, making our purchase valueless."

Mr. Decker predicted the television of films, if it should take place in the future on a large scale, as simply a different method of distribution of pictures, and doubted that television ever would take patrons away from places of entertainment.

William J. Fadiman, Metro-Goldwyn-Mayer eastern story editor; George Bye, of the agency bearing his name, and Henry Hubman, of the American Play Company, all pointed out that the position of the film companies with regard to television rights will prevent a repetition of the situation which arose with the advent of sound. At that time, since only silent rights had been sold, there was the necessity of making a separate purchase of the sound rights, even though the silent rights were already owned. The new contracts, made for dialogue rights, also included radio and television rights where possible.

Typical Contract Clause

A clause from a typical contract made for the purchase of a literary or dramatic work today by a film company, and also true generally since the advent of sound, reads as follows: "Included in the said motion picture rights are: sound, musical and talking motion picture rights; all radio and television rights in the said work and its motion picture versions including transmissions from recordings and living actors; the right to record and reproduce sounds, music and speech, taken from the said work or other sources, accompanying motion pictures based on the composition; and the limited right to print and publish novelizations, stories or summaries of the motion picture versions thereof which advertise such pictures."

The industry's Copyright Protection Bureau, with the growing importance of the television field, is continuing in its efforts to prevent the unauthorized use of a film for television purposes. The Copyright Prevention Bureau has carried through only one law suit in this connection, Walt Disney and Columbia Pictures vs. the Pioneer Mercantile Company, in 1933, for the unauthorized use of a print, and uses the permanent injunction obtained against the defendants in this case as a method of preventing unlawful uses for television purposes.

Programs 90 Per Cent Film

The use of films in television is proportionately much higher now than it is likely to be in the future, according to Thomas Hutchinson, the National Broadcasting Company's television production manager. At the present, the NBC programs are 90 per cent film and 10 per cent studio telecasts, due to the World's Fair and the necessity of servicing dealers, Mr. Hutchinson points out. The films used are nearly all commercial, and Mr. Hutchinson has said that all major film companies recently refused to make their pictures available when NBC announced a definite television schedule. Prior to that announcement, he said, Metro-Goldwyn-Mayer, Paramount, RKO, Universal, Columbia and Pathe had made their films available.

The need for continuing telecasts of the spot news, sports and special feature variety has been pointed out by those within the industry. Mr. Fadiman has also raised the question of the time element involved in the televising of films, as it applies to product. The approximately 600 films a year distributed in this country, if televised to the home television audience at the rate of five a day, would last only 120 days, leaving some eight months to fill in completely without the use of films. Another point raised by Mr. Fadiman is that of the personalities involved; with film stars now acceptable to both eye and ear, as against radio favorites, now known only by voice to the listener, he says film personalities seem the logical choice for television appearances.

Circuit Provides Hospitalization

A free hospitalization plan for all employees of the 18 theatres of the Wometco circuit, Miami, Fla., was announced this week by Mitchell Wolfson and Sidney Meyer, operators of the group.

Wometco organization operates 12 theatres in Miami, two in Miami Beach, one in West Palm Beach and three in Nassau, Bahamas.

FILMS HAVE NOTHING TO FEAR FROM TELEVISION, SAYS LOHR OF NBC

Cost to Produce Pictures Solely for Television Called Prohibitive; Use of Trailers Suggested

by WILLIAM F. CROUCH
in Chicago

Television will not hurt the motion picture business, Major Lenox Lohr, head of National Broadcasting Company, said this week in Chicago on a visit from his headquarters in New York.

"We cannot compete with motion pictures for many reasons," said Mr. Lohr. "In fact, we can perhaps be of much help to them instead and they likewise will be in a position to do us much good."

Cites Prohibitive Cost

The reasons why the film industry has little to fear from a wide usage of television are several, Major Lohr pointed out. In the first place, the cost to produce films solely for television is prohibitive. The most expensive Hollywood film last year cost $23,000 a minute of running time, to produce. The least expensive film cost $1,000 to produce, per minute of running time. To think that commercial sponsors would pay even the lowest price for making a television film, is absurd, the radio executive said.

The use of old films for telecasts is not feasible, it was brought out, for the public interest would probably be very small. Therefore, he said, the best plan would be for the film companies to supply the television broadcasters with trailers of their coming attractions. These trailers would be free to the television station, in return for which the broadcast time would be free to the film company.

Newsreels in Broadcasting

The use of newsreels in broadcasting is also out of the question, Major Lohr said. It would compete directly with the theatres using the same newsreels. Where television will fit into the theatre is in the showing of special events such as prize fights, horse races, etc., as they actually take place. This plan would, he said, be of great interest to theatre patrons and act as a boxoffice attraction for the theatre.

He mentioned several ways in which the showing of such events could be exclusive to theatres. One would be through the use of special wave lengths for such telecast with the receivers used by the theatres having a television service, set at a specified wave length, thus eliminating reception of the same telecasts on other receiving sets. Direct wires to theatres also could be used.

Major Lohr said that the telecasting of films was the least expensive type of program to put on from a production standpoint as only two men were needed to handle the telecast whereas in the case of televising a production as it was being acted out in a studio took at least 30 persons to put it on. Another advantage of using films is the fact that 35 mm, 16 mm and even 8 mm are suitable to television.

Joining the Crowds

That television could not replace motion pictures was further brought out in the statement by Major Lohr that psychologically persons did not care to have all their entertainment within the confines of their homes or with small groups. The tendency of amusement seekers is to join the crowds and see things along with lots of other people. Television sets in the home could not supplant this desire to be with others, he said.

New York is the testing grounds for television at the present, Major Lohr said. When the television experiments now underway there show that it is ready for development elsewhere, expansion will be started. To bring television programs from New York to Chicago can be done with less expense than many think, the Major stated. He said that "booster stations" every 15 miles would help to send the telecasts from city to city. No one would be needed to operate the "booster stations" as they were automatic, he said. The ability to "pancake" light waves is responsible for this new system it was explained. Micro waves would be used on newly discovered wave lengths to transmit the programs.

Major Lohr said it was not possible to determine as yet how long it would be before a national television network would be started. He did think that it probably would be done within the next five years.

He said he expected to see motion picture producers take a keen interest in television. Motion pictures and television have much in common, he said, and both can profit by cooperation.

One obstacle delaying television is the lack of capital for experimentation, Major Lohr said, citing federal regulation as a factor.

KING AND QUEEN SEE AMERICAN PICTURES

Included in the list of films being shown King George and Queen Elizabeth while they are en route from England are the March of Time films, "Inside the Maginot Line" and "The Refugee—Today and Tomorrow."

"Inside the Maginot Line" is a regular March of Time monthly release. There is a feature also dealing with the French line of fortifications, "Double Crime on the Maginot Line," distributed by Tower Pictures.

Before they sailed for America, King George and Queen Elezabeth saw the MGM release, "Goodbye Mr. Chips" in London, at an American Embassy party given by Joseph P. Kennedy, United States Ambassador to Great Britain.

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Stock Application Made

The Majestic Radio and Television Corporation filed an application last Thursday with the Securities and Exchange Commission for the registration of 200,000 shares of one dollar par value capital stock on the New York Curb Exchange.

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Television Programs in Second Week

The reaction to the first week of regular television service, which began last Wednesday, has been highly favorable both as to public reception and press comment, according to NBC officials. The opening show consisted of a presentation of Fred Waring's band, an adaptation of the play, "The Unexpected," a juggling act and a Walt Disney cartoon, "Donald's Cousin Gus." The American Red Cross film, "Behind the Flood Headlines," is being televised daily over the NBC station, W2XBS, and will continue up to and including May 19th.

—

DuMont and Anthony Build

The Allen B. DuMont Laboratories, Paramount television affiliate, will build "telesound" stages in a new studio in New York as soon as the Federal Communications Commission grants permission to the company to erect a transmitter on top of the building chosen. It is understood that Paramount will make available such films as may be needed by DuMont as the television field progresses.

Earle C. Anthony, Inc., owner and operator of stations KFI-KECA, NBC outlets in Hollywood, has leased space for the construction of an experimental television station, and has filed application for an experimental visual broadcasting station with the FCC.

—

Few Sales of Sets Noted

With television receiving sets on sale in the New York area for two weeks, the main public reaction has been one of curiosity, with few actual sales reported. RCA-Victor models are being demonstrated, as are DuMont, General Electric and Westinghouse. Philco will announce prices and market its models after its convention in June, while Andrea and Stewart-Warner expect to be ready soon. Stromberg-Carlson has started manufacturing receiving sets. Crosley is putting on experimental programs both for transmission and reception.

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Carnegie Has Receiver

The Little Carnegie Theatre, in New York, has installed an RCA-Victor television receiving set, and says it is the first theatre in the area to have television reception. The set picks up the NBC programs.

—

Baird Installs Television

The Gaumont British New Victoria Theatre in London has been equipped with a 20 by 15 foot Baird television screen, it has been announced. The company expects to have 12 London houses similarly equipped by May 24th, when the Derby is to be telecast. Apparatus is also being installed at the Gaumont British office in New York, at 1600 Broadway.

—

Farnsworth Names Rogers

Directors of the Farnsworth Radio and Television Corporation Monday elected J. P. Rogers as vice-president of the company. Most recently, Mr. Rogers was vice-president of the Crosley Corporation.

—

Special Television for Theatres

The possibility of the establishment of separate television transmission channels for theatres, with specified frequencies on which theatres alone could tune in, has been reported. In this way, two completely different types of programs could be evolved.

—

Two RCA Patents

Two new patents assigned to the Radio Corporation of America have been developed in the television field. A transmitting tube that can pierce fog and haze picks up scenes by the heat waves developed by objects in the scenes. A black "back drop" for the screen of television transmitting tubes results in more sharply focused and detailed images.

THE HOLLYWOOD SCENE

Calm before Storm

Between its activities in this and that, Hollywood got around to starting seven pictures in the week and completing the same number. It is probable that exhibitors and patrons will welcome a pair of the completed pictures with special interest.

A measure of activity has been resumed at Grand National Studio. Under the production guidance of Jack Skirball, "Miracle of Main Street" went into work. The cast includes Margo, Walter Abel, Wynne Gibson, Veda Ann Borg, Lyle Talbot, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best and Luis Alberni.

Boyer and Irene Dunne

Universal started the John M. Stahl production, "Modern Cinderella." Irene Dunne and Charles Boyer are the stars. Nydia Westman and Frances Robison will head the support.

Two pictures were sent on their way at Republic. Bruce Cabot, Ralph Byrd, Tommy Ryan, Zasu Pitts, Jessie Ralph and Robert Elliott will be seen in "Stand Up and Sing," the picturization of a story which despite its musical sounding title is a melodrama. The second, "Caliente," will star Roy Rogers, with Mary Hart, George Hayes, Katherine DeMille and Jack LaRue.

Warner Bros. started three pictures. "Not Wanted" will present Fred Stone, Gloria Dickson, Dennis Morgan, Bernice Pilot, Sunny Bupp, Greta Meyer and Tommy Bupp. "Nancy Drew and the Hidden Stair Case," a series picture again will star Bonita Granville, supported by Frankie Thomas, John Litel, Fred Tozere, Vera Lewis, John Ridgely and George Irving. Jane Wyman and Allen Jenkins will be the new leads in the series picture, "Torchy —Dead or Alive."

Universal Finishes Two

Universal was the only studio to complete two pictures. More important item of the pair is "The Sun Never Sets," a story of the British Foreign Service, in which will be seen Douglas Fairbanks, Jr., Basil Rathbone, Virginia Field, Lionel Atwill, Barbara O'Neil, C. Aubrey Smith, Melville Cooper, Mary Forbes, Arthur Mullinor, John Burton and Sidney Bracy. The second picture, "Inside Information," will present June Lang, Dick Foran, Harry Carey, Mary Carlisle, Addison Richards, Joseph Sawyer, Grant Richards, Paul McVey and Selmer Jackson.

"Maisie Was a Lady" was finished at MGM. Robert Young, Ann Sothern, Ian Hunter, Ruth Hussey, Cliff Edwards, Anthony Allen and Art Mix are the principal cast members.

A Ginger Rogers solo starring picture, "Little Mother," was completed at RKO-Radio. A comedy romance in which the star will not dance, the supporting cast lists David Niven, Charles Coburn, Frank Albertson, E. E. Clive, Ernest Truex and Bessie Thomasetsky.

Columbia finished "Men from Sundown." Charles Starrett and Iris Meredith are the stars. Bob Nolan, Hank Bell, Eddie Cobb, Richard Fiske, Dick Botilier and the Sons of the Pioneers comprise the support.

"Lighthorse Harry," a comedy in which Bert Wheeler, Marie Wilson, Gloria Dickson, Eddie Foy, Jr., DeWolf Hopper, Jr., and Charles Wilson will be seen, was finished at Warner Bros.

Republic's "Mountain Rhythm" will present Gene Autry, Smiley Burnette, June Storey, Maude Eburne, Bernard Suss, Ferris Taylor, Jack Pennick, Walter Fenner, Hooper Atchley and Ed Cassidy.

SHORT PRODUCT PLAYING BROADWAY

Week of May 6

CAPITOL

Diving Rhythm	Columbia
Worm's-Eye View	Columbia
Glimpses of Australia	MGM
Feature: Lucky Night	MGM

MUSIC HALL

Society Dog Show	RKO Radio
Stranger Than Fiction, No. 62	Universal
Know Your History, No. 2	Columbia
Feature: East Side of Heaven	Universal

PARAMOUNT

Good Skates	Paramount
Leave Well Enough Alone	Paramount
Feature: Lady's From Kentucky	Paramount

RIALTO

Crime Rave	RKO Radio
Polar Trappers	RKO Radio
Feature: Fixer Dugan	RKO Radio

RIVOLI

Society Dog Show	RKO Radio
Smooth Approach	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

Their Last Bean	20th Cent.-Fox
Inside Baseball	20th Cent.-Fox
Feature: Rose of Washington Square	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 4	Vitaphone
Bars and Stripes Forever	Vitaphone
Seeing Sports	Vitaphone
Feature: Confessions of a Nazi Spy	First National

Record Production

Scheduling 12 pictures to start within the next few weeks, MGM, which presently has six before the cameras, will have 18 productions in work this month. This total establishes a record production activity for the company, which is now entering its sixteenth year. The films now in production, plus those ready to start, will place about 90 per cent of the studio's roster of stars and featured players before the cameras.

The tidal wave of production begins with completion of the company's $2,000,000 building program; last Friday the studio's thirtieth sound stage was opened for use. A new administration building, six stages and quarters for 15 departments were erected.

Between May 8th and the end of the month work will begin on the following films: "Babes in Arms," in which Mickey Rooney will be teamed with Judy Garland; "Balalaika," which will co-star Nelson Eddy and Ilona Massey; Greta Garbo's "Ninotchka," which Ernest Lubitsch will direct; the Marx Brothers in "A Day at the Circus"; "Northwest Passage," in which Spencer Tracy and Robert Taylor will lead a cast of more than 2,000; Wallace Beery in "Thunder Afloat;" "Blackmail," starring Edward G. Robinson; Tod Browning's "Miracles for Sale"; the picturization of Sinclair Lewis' novel, "It Can't Happen Here;" Winfield Sheehan's "The Emperor's Stallion," "The Great Canadian" and "Willow Walk."

Scores "Carnival"

Werner Jannsen, conductor of the Baltimore Symphony Orchestras, has been signed by Walter Wanger to compose and conduct the "Winter Carnival" music score. A Dartmouth graduate, Jannsen played the piano in Hanover's only movie house during his college days. Completing his musical education in Europe, Jannsen became Toscanini's assistant with the New York Philharmonic Orchestra and wrote and directed music for the stage, concert platform and radio.

His first musical score for a picture, "The General Died at Dawn," won an Academy Award, and last year his score for "Blockade" made him the runner-up in Academy voting.

Fonda and Kelly

Henry Fonda and Nancy Kelly have been selected by Darryl F. Zanuck to play the leading roles in the Twentieth Century-Fox production "Drums Along the Mohawk." The picture will be made in color.

Fonda has just completed his role in "Young Mr. Lincoln" and Miss Kelly will finish her part in "Stanley and Livingstone" shortly. John Ford, who directed "Young Mr. Lincoln," will handle "Drums Along the Mohawk."

Whitney Returns from Study of Television

Saying that he is not making any further investment in television "for the present," John Hay Whitney, chairman of the board of Selznick International Pictures, returned to New York from London Monday on the Queen Mary. Mr. Whitney said that he spent most of his two weeks in London observing television activities. He recently purchased $50,000 of convertible notes of DuMont Laboratories, Paramount television affiliate. He will leave for the coast by plane on Saturday or Sunday, and said that the company's new United Artists releasing deal would be closed within a short time in Hollywood.

James Roosevelt, Samuel Goldwyn, vice-president, who arrived on the same boat, will attend the closing sessions of the United Artists sales convention on the coast.

"ROSE OF WASHINGTON SQUARE" HELD OVER IN 1ST TWO ENGAGEMENTS!

HELD OVER AT ROXY, N.Y.

Roaring into 2nd week, after sensational first week with Monday equalling smash Friday opening. Only picture on Broadway to flourish despite heat, Fleet and Fair!

HELD OVER BALTIMORE!

Opening at New Theatre within $300 of "Alexander's Ragtime Band" opening day record. Terrific pace sustained throughout week!

JUST LIKE LAST SUMMER — 20TH'S GREATEST WHEN YOU NEED THEM!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Predict Defeat of Florida Tax Bill

The defeat of a Florida legislative bill to tax theatres of the state $1 per seat was being predicted in Miami this week as the state's exhibitors and motion picture machine operators presented a united front to kill the measure with an unfavorable report by the finance and taxation committee of the House.

Miami exhibitors, who joined forces with the Sparks circuit, operators of 85 theatres throughout Florida, referred to a communication received by Mitchell Wolfson of Wometco Theatres, Inc., from Representative H. E. Overstreet, sub-chairman of the Florida House finance and taxation committee, which indicated the bill would have rough sailing.

Tax measures elsewhere included the bill in the New York State legislature which would impose a two per cent sales tax for relief purposes, which is expected to pass the Assembly but will meet strong opposition in the Senate.

New bills in Illinois divorcing exhibition from distribution, establishing state censorship, and prohibiting children under 14 from entering theatres after nine at night, reached a second reading Tuesday; an anti-double bill measure reached its third reading.

The Ohio Tax Commission has been named in a second taxpayer's suit challenging its authority in exempting film rentals from the sales tax collections.

A bill to permit the showing of prize fight pictures was the only legislation affecting film theatres passed by the recently adjourned Iowa legislature.

The Michigan State Senate Affairs Committee has "pigeonholed" a measure that would create a state censorship board.

$250,000 to Charity By Variety Clubs

The total contributions to charity made by the Variety Clubs of America during 1938-39 will exceed $250,000, according to John J. Maloney, chairman of "The Heart of Show Business," the title given the committee in charge of charity. Mr. Maloney has recently received a report of the charitable activities of the 21 chapters of the organization during the past year.

Tent No. 11, Washington, D. C., has been selected as having contributed the most noteworthy charity during the year, and will be awarded a silver plaque. Among its contributions was the installation of a Premature Birth Station at Sibley Hospital, credited with saving the lives of 200 infants.

The clubs named Monsignor Edward J. Flanagan, the founder of Boys' Town, as the individual in the United States who accomplished the greatest humanitarian work.

In summing up the charitable activities of the clubs during the year, Mr. Maloney said: "More than 2,500,000 bottles of milk were donated to children in homes and institutions; three iron lungs were donated to hospitals; 1,000 boys were sent to summer camps; 3,000 children were entertained at Christmas; 10 crippled children were adopted; a dental chair and equipment and an ambulance donated to a hospital; 500 cots supplied to camps; $50,000 raised for refugees; funds donated to Boys' Town and for experiment and research on pneumonia."

Arkansas, Defying Union Demands At Fair, Threatens to "Secede"

Domination by the New York projectionists' union, Local 306, of the 16 mm machines at the commercial and other exhibits at the New York World's Fair, was abruptly challenged this week by M. C. Blackman, publicity director of the State of Arkansas exhibit at the Fair, who threatened to have the state exhibit withdrawn, rather than accede to union "demands."

These "demands," which the union emphasizes are observed by every other exhibitor using 16 mm machines at the Fair, are for a $75 weekly scale for one operator, working an eight hour shift. With the state exhibit, and most others, working some 16 hours daily, this would mean an expenditure by the Arkansas exhibit of $150 per week.

Mr. Blackman on Monday asserted that the exhibit's one projection machine could be "operated by a five year old child with average intelligence and at least one hand," and added that he wished to "serve notice that the State of Arkansas intends to operate its own machine with its own personnel . . . until forcibly restrained."

The machine was being used to run off three reels depicting the beauties and industries of the state.

General Dennis Nolan, chairman of state participation, declared that the episode, which received some newspaper mention, was a "publicity stunt"; that Arkansas had "been a little slow in getting publicity"; that "Mr. Blackman is a good newspaperman"; and that "the question is being settled."

(Editor's note: Mr. Blackman has been in the news before. Back in the summer of 1937, he attracted attention by organizing, in Little Rock, Ark., a Society for the Booing of Commercial Advertisements in motion picture theatres. A feature of the society's activities was the "booing party.")

At the Local 306 offices, executives attributed the same motives to Mr. Blackman's firm stand against union requests. Said one official:

"All the newspapers and wire services are recognizing this business for a piece of ballyhoo. Every other exhibitor has accepted our standards. As for Arkansas, you've got to consider that the living standards are pretty different than they are in New York, so maybe that's the reason for their funny attitude. Anyway, you've got to give some credit to this fellow from Arkansas, coming up here, and attempting to grab off a piece of publicity like this."

Writing to General Nolan, Mr. Blackman had asserted that if the exhibit is prevented from showing its film by "order, force, or sabotage," it would "lock its doors and retire from the scene."

At mid-week, the situation remained an apparent deadlock, with the state machine still outside of Local 306 domination, and all parties, except Mr. Blackman, who could not be reached, confident that a settlement would be made—and that Arkansas would not withdraw from the Hall of States exhibition at the Fair.

New Trailer Company Starts Sales Monday

The newest entry in the advance trailer field, the Alexander Preview Company of Colorado Springs, Col., has announced Monday as its first selling date, with July 15th set as the time for initial deliveries. The company will be national in scope, operating from its studios in the Alexander Film Building in Colorado Springs. Distribution will be in New York, Chicago, Atlanta, Dallas, San Francisco and Colorado Springs.

The company was organized by Don Alexander, Jr., son of J. Don Alexander of the Alexander Film Company, producer and distributor of advertising films. Harold N. Schwarz, formerly with National Screen Service, is vice-president, and Byers E. Smith, for several years auditor for Alexander Film Company, is secretary-treasurer.

The Atlantic Coast Section of the Society of Motion Picture Engineers met at the Hotel Pennsylvania in New York Wednesday and heard two addresses on television. They were "Television Studio Technic," by A. W. Protzman and "Television Lighting," by William C. Eddy.

New DeVry 16-mm. Projector Shown

Demonstration of a new 16-mm. projector designed for theatre use was to be conducted by Herman A. DeVry, Inc., of Chicago, Thursday afternoon in the Coral Room of the Hotel Astor in New York. The equipment includes soundheads and a high-intensity carbon arc light source. Nearly 300 representatives of various theatre interests in the east were invited to attend the New York demonstration.

One of the purposes for developing a 16-mm. projector for theatres at this time, according to Herman A. DeVry, head of the company, who was present from Chicago, is to provide apparatus for the screening of local news films which the DeVry organization has been promoting. The company makes a camera for this purpose, and tieups are arranged between theatres and local newspapers. Instead of the claw type movement, a sprocket intermittent movement is employed, while magazines accommodate 4,000 feet of 16-mm. film, and the light source is rated as capable of providing a 24-foot image with a throw of 125 feet or more.

THE GO

THRILLS
+ LAUGHS

= ENTERTAINMENT!

THE RITZ BROTHERS
in
THE GORILLA
with
ANITA LOUISE · PATSY KELLY · LIONEL ATWILL · BELA LUGOSI
JOSEPH CALLEIA · EDWARD NORRIS · WALLY VERNON
Directed by Allan Dwan
Associate Producer Harry Joe Brown. Screen Play by Rian James and Sid Silvers
Based on the play by Ralph Spence
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

RILLA

PRINTED IN U.S.A.

IN THE CUTTING ROOM

It Could Happen to You

(20th Century-Fox)

Comedy Mystery Melodrama

The origin of the story to be told in this picture is a *Saturday Evening Post* piece by Charles Hoffman. It was transcribed for the screen by Allen Rivkin and Lou Breslow. One of the Sol M. Wurtzel pictures in the 20th Century-Fox program, its making is under supervision of David Hempstead, and Alfred Werker, whose credits include "News is Made at Night," "Up the River" and "Gateway" is the director.

The featured players are Stuart Erwin, now in "Backdoor to Heaven" and Gloria Stuart. The supporting cast lists Raymond Walburn, Douglas Fowley, June Gale, Clarence Kolb, Paul Hurst, Richard Lane and Robert Greig.

Entertainment elements include action, comedy, mystery, melodrama and suspense.

Besides the showmanship title there is amusement merit to the story, the character of which is sometimes merry, sometimes suspenseful with danger all built upon the central character. All the hero wants to do is make good his college class prophecy which voted him "the man most likely to succeed." His wife, who goads him on to bigshot business ambitions, indirectly is the cause of his arrest on a murder charge. He is saved by his wife and best pal who ferret out the real killers.

Release date: June 30, 1939.

Young Mr. Lincoln

(20th Century-Fox)

Romantic Biography

Scheduled for release June 9th, "Young Mr. Lincoln" most likely will be the first of a cycle of productions dealing with the life and incidents in the career of the immortal figure who to countless millions is the greatest American that ever lived.

The words in the title definitely cue the years from Lincoln's life, his early maturity, the formative period, when a series of circumstances started him on the road to an unknown but great destiny. Lamar Trotti's screen play will tell the story of the young pioneer and lawyer whose wit was boundless, who had the strength of an ox and the heart of a lion, yet an eye for beauty and a soul for romance. It will tell the story of a young man who knew the bitterness of tragedy when his first love died; the love story of Lincoln and the girl who was to become his wife. It will picture young Lincoln as the arch-foe of intolerance, oppression and injustice. Phantom glimpses into his great future will be revealed when he becomes the protagonist of Stephen A. Douglas in romance, politics and jurisprudence. The many episodes will culminate with Lincoln's first victory over Douglas.

Darryl F. Zanuck entrusted production of the piece to Kenneth Macgowan, maker of "In Old Chicago" and "The Story of Alexander Graham Bell." Trotti either wrote alone or collaborated on "The Alexander Ragtime Band," "In Old Chicago" and "Alexander Graham Bell." The director, John Ford, for years has been among the leaders in his calling with a whole catalogue of pictures from "Arrowsmith" to "Stagecoach."

Henry Fonda, whose work in "Jesse James" and "Alexander Graham Bell" has brought new popularity, will be seen in the title role. The part of Mary Todd (who became Lincoln's wife) has been assigned to Marjorie Weaver, most recently in "Jesse James." As Ann Rutledge, Pauline Moore will be seen. Another young woman of importance is Arleen Whelan, wife of a lad whose life Lincoln saved. Also of consequence are Alice Brady, Eddie Collins, Richard Cromwell, Donald Meek, Eddie Quillan, Spencer Charters, Milburn Stone (Douglas), Fred Kholer, Sr. Francis Ford and Edwin Maxwell. There will be hundreds of character and extra players.

Release June 9, 1939.

Old Grad

(Universal)

Sport Feature

A fresh story idea will help differentiate "Old Grad" from the usual football picture. A post season championship game is being counted upon to supply the thrills. The real hero is an old grad who in his collegiate days was a football star. He is able to hold only a meager paying job, but through a series of circumstances, mainly provoked by a nimble minded press agent, he is made to appear as a successful business man, just the type of personality who can inspire the members of his alma mater's team to glorious gridiron accomplishments. Ashamed of the situation in which he finds himself, he appears on the field the next day to inspire his college team to victory. Subsidiary is a love story involving the old grad's niece and a football player.

For name value the film will present Charles Grapewin, last in "The Man Who Dared," in the title role; Anita Louise, now in "The Little Princess" and "The Gorilla," Dick Foran, long with Warner Bros.; Berton Churchill, Emma Dunn, David Holt, Richard Lane, Samuel S. Hinds and many members of the USC and UCLA football teams.

The original story was written by Matt Taylor and transcribed into screen play form by Harold Buchman. Harold Young is the director.

Release date: To be determined.

The Sun Never Sets

(Universal)

Story of an Institution

Though comparatively little has been said of "The Sun Never Sets," Universal officials are expecting it will prove one of the surprise attractions of the company's new season. While not a historical picture, in the strict sense of the term, it is, however, a story of the British Colonial Service. It mainly concerns itself with the careers of two brothers, but it will also picture the whole extent and scope of British overseas administration. If one will recall such productions as "Lloyds of London," "Wells Fargo," "The House of Rothschild" and the current "Union Pacific," he will get a clear idea of the production's character. Incidentally W. P. Lipscomb, who contributed to the "Lloyds of London" and "Clive of India" screen plays, did the present adaptation of the Jerry Horwin-Arthur Fitz-Richards original. Rowland V. Lee, who directed "Cardinal Richelieu," is directing.

The elder brother has been proud to carry on the 300 year old family tradition of service in the British Colonial Administration. The younger rebels. He is goaded into it, however, and with his brother assigned to the African Gold Coast, where he works out his regeneration and destiny under trying circumstances. Disobeying an order, he disgraces his senior, but in the finale becomes a hero as he discovers a secret radio station that has been broadcasting subversive propaganda, and guides a fleet of bombing planes to the spot to destroy it. His heroism reestablishes his brother and gives him determined ambition to carry on the family tradition.

With the subject matter of the story, which includes two interesting love stories, readily lending itself to different types of exploitation, the cast also has much showmanship value. The younger of the two brothers is Douglas Fairbanks, Jr., lately in "Gunga Din"; the elder is Basil Rathbone, seen recently in "Dawn Patrol" and "The Hound of the Baskervilles." The two principal feminine characters are Virginia Field, who since her Hollywood debut in "Lloyds of London" has been in fourteen pictures, and Barbara O'Neil, seen in "Stella Dallas."

The supporting cast will feature Lionel Atwill, C. Aubrey Smith, Melville Cooper, Mary Forbes, Arthur Mullinor, John Burton and Sidney Bracy.

Release date: May 26, 1939.

Stand Up and Sing

(Tentative Title)

(Republic)

Melodrama

A few winters ago a Colorado school boy made himself a national hero when he saved the lives of his mates trapped in a snowbound bus. Reenactment of that courageous episode, following a preliminary build-up that gives the story a human, melodramatic quality, will be the spectacular highlight of "Stand Up and Sing."

The boy, son of a wanted criminal, is placed under the care of his grandmother in a country town. Although changing his character somewhat under kindly influences, still he is loyal to his dad. But when his father's bid to escape menaces the lives of many children trapped in the bus, the youngster turns on his parent. Then, while the criminal, regenerating, goes out into the storm to seek help, it's the youngster who encourages his little friends to cling to their hope.

The production is based on an original story by Alice Altschuler which Doris Malloy and Gordon Kahn adapted. It is being directed by Arthur Lubin under the production supervision of Herman Schlom.

The youngster is Tommy Ryan. Role father will be played by Bruce Cabot. Members of the support cast include Ralph Byrd, Zasu Pitts and Jessie Ralph.

Release date: To be determined.

SALES OF SALARY LISTS ARE RULED ILLEGAL

Peddling of "Sucker Lists," Following Publication by Senate, Barred in New York State

by IRA S. WIT

Publication of high-bracket salary lists with addresses and other identifying information, as sold for purposes of wholesale solicitation, is illegal, it has been ruled in New York.

Annual publication by the United States Senate of high-bracket salaries of business people and professionals—in which motion picture names play no small part—the headline attention given to the high incomes in the press, and their subsequent compilation and publication in some form of booklet for sale privately to others for "luxury" and other forms of solicitation, has long been the cause of complaint by those whose incomes are made available by the Senate. Attempts have been made variously down through the years to stop the practice, without success. A case settled this week in the New York courts, the first on record, establishes a new legal status.

"Sucker Lists"

Not only have many of those listed complained about their being bothered no end from the inclusion of their names on socalled "sucker lists" made up from the Senate's listings, but have also complained of the unfairness of the salaries mentioned, pointing out that the gross salaries listed are far from the net incomes accruing after the high Federal and state taxes are paid. In the last Senate list, for example, in April, the salary of Louis B. Mayer, MGM vice-president, was given as $1,296,503, and J. Robert Rubin's salary, also from MGM, as $754,254, but in neither case, as in all other grosses listed, was the fact disclosed that the incomes were subject to as much as 60 per cent in federal and state taxes.

"The right to be let alone" is not one generally accorded by the public or press to prominent figures either before or behind a camera in the motion picture industry, and in other fields. It may not be understatement to say that some of the more famous have not discouraged such recognition. It is apparent, however, that the spotlight of publicity in which the prominent are bathed has been the cause of certain grievous disadvantages. Among the more irksome of these is the prevalence of various periodicals and manuals which list the substantial salaries of the higher-ups. It therefore may be good news to them to know that a New York Supreme Court Justice last week ruled that a directory which listed the salaries of highly paid executives had illegally violated the right of these individuals "to be let alone."

The Universal Syndicate, some time ago, published a "Salary Directory" in which the names, addresses, salaries and offices of the higher income bracket in the United States was listed. Among those named was a Mr. Rembert R. Wurlitzer, vice-president of Rudolph Wurlitzer Company, who promptly brought a suit in the New York Supreme Court in which he asked $50,000 damages and an injunction restraining sale of the directory as an encroachment upon his right of privacy under Section 51 of the New York Civil Rights Law. Furthermore, Mr. Wurlitzer complained, the $60,000 salary with which he was credited in the directory was "grossly exaggerated" and had caused him great personal embarrassment and annoyance by inciting envy among employees of the company. As a matter of fact, he said, he had already suffered specific damages to both his personal and business reputation.

Asks Injunction

Mr. Wurlitzer applied to the court for an immediate injunction pending trial. Even if the directory had been correct in its figures, he said in his affidavit, "I see no reason why any unscrupulous person should be informed of the amount of my salary, thus leaving myself and my family prey to any schemes that such persons might evolve." Finally he charged the defendant with having "maliciously portrayed" him as receiving an excessive salary.

In support of Mr. Wurlitzer's affidavit he filed a brief which contended that Section 51 of the Civil Rights Law forbade the practice complained of in the suit. This section prohibits the use of a "name, portrait or picture" for "advertising purposes or for the purpose of trade" without first obtaining consent of the person in writing. Furthermore, it allows a person aggrieved under the statute to obtain an injunction and damages. This rule, fixed by statute in New York State, is recognized under the common law in many states in the Union. The brief argued that the directory was a clear violation because: "Here defendant's very business is the sale of names with information which is by its very nature the most carefully guarded, namely, information relating to income. It is the sole aim and purpose of the defendant's service to sell for a price the names of persons who constitute a certain income group in the country."

Lone Exception

The only exception to this rule is the publication of items of news in newspapers, newsreels or magazines. This case did not come under this exception, the brief continued. Since the directory "was purely a commercial book" an injunction should be granted. It is interesting to note that the brief asked for an injunction on the broad ground that any salary directory was illegal and at no time raised the argument that the directory was incorrect. Sufficient to say that Justice Isidor Wasservogel agreed with the plaintiff and issued an injunction without written opinion.

A substantial number of suits involving the question of the right of privacy have directly affected the motion picture business. The very case upon which the plaintiff's brief relied (Blumenthal vs. Picture Classics, Inc.) involved suit by a street vendor depicted in a travelogue "Sight Seeing in New York with Nick and Tony." Here the New York Appellate Division ruled that a scene showing the New York City streets in which the plaintiff was photographed in her role as a street vendor violated the statute.

In 1919 the Appellate Division (Humiston vs. Universal Film Mfg. Co.) had decided that a newsreel of a current event was similar to a newspaper account and was therefore not prohibited. The court went so far as to say that the use of the name and picture of the plaintiff which the defendant displayed on posters outside the theatre was proper as necessarily "incidental" to advise the public what the film was about.

Another action (Sweenek vs. Pathe News) involved a newsreel depicting a group of corpulent women attempting to reduce with the aid of a novel apparatus. This, too, was ruled legal since, the court said, the newsreel involved "public interest" and was not for "trade purposes" notwithstanding certain amusing comments which had accompanied the picture.

Urges Films Hew To Entertainment

Charles Rossi, of the New Strand Theatre, Schroon Lake, N. Y., in a letter to the HERALD *this week on the subject of propaganda in motion pictures, expressed himself as follows:*

"I have noticed with a great deal of satisfaction your untiring efforts to keep the screens of our country free from the taint of propaganda, and your contentions that the screen of an exhibitor is to be used for the primary purpose of entertaining those persons who pay their hard-earned money for the principal purpose of being entertained and not 'enlightened' or through the subterfuge of propaganda become browbeaten into viewing any political trend in the eyes of certain motion picture producers.

"It is with a great deal of regret that I noted Mr. Wanger's indiscretion in injecting the propaganda he did into his subject of 'Blockade.' . . .

"No sane minded person, regardless of the extent of his own prejudice, can question the righteousness of our government in the steps it has taken by way of its antitrust suits that are directed at those companies whose heads are blind to the handwriting on the wall; perhaps because they are too busily occupied turning out pictures that are in direct violation of the basic principles which has made the motion picture industry the great medium that it is.

"The generosity of the American public as manifested by their willingness to consistently patronize an exhibition of good motion picture that does not deviate from any principle of entertainment, makes its clear that American show-goers will not permit themselves to be cheated out of their show money, and that they expect and demand, for their admissions, to be given only those type of motion pictures that depict every essence of entertainment. . . .

"I wonder if there breathes any producer whose soul is so dead or whose natural instincts have taken him, with all his prejudice, beyond the point where he realizes that empty seats and closed theatres will do none of us any good. . . . I am glad to note that I am not alone in my desire to keep our screens free and clear of all propaganda and every form of 'ism' and '——ocracy,' and I will be one who, if I am ever sent a picture containing any form of deviation from entertainment, will be glad to throw such product into the nearest ash-can."

Marion Anderson To Sing At "Lincoln" Premiere

Marion Anderson, Negro contralto, will sing a group of songs as one of the features of the premiere of Twentieth Century-Fox's "Young Mr. Lincoln" at the Fox-Lincoln Theatre in Springfield, Ill., on May 30th, Memorial Day. The program will be broadcast over 41 stations of the Mutual Broadcasting System network.

More than 200 guests are expected. There will be a special train from New York for celebrities and critics, and special cars added to regular trains for the guests from middle western cities.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Rose of Washington Square

Musical Melodrama

(20th Century-Fox)

Filmed in the format of "Alexander's Ragtime Band" and with musical content of similarly nostalgic appeal, "Rose of Washington Square" contains all the essential ingredients that box office hit contained, plus two it didn't.

One of these is Al Jolson in blackface, playing and singing his own spotlighted past under a character name that deceives nobody, and the other is a story so close to the factual story of one of his contemporaries as to have become a matter of discussion in the daily press. There was the customary notice of resemblance being "purely coincidental."

Like "Alexander's Ragtime Band," this picture has Alice Faye and Tyrone Power as young folk in love and in difficulty. Unlike it, this one has Al Jolson as faithful friend of the girl and, therefore, aid to the boy in his emergencies.

Don Ameche served equivalently in the earlier picture, and notably, but Al Jolson steps into a white spotlight repeatedly in this one to sing the songs he sang that way—"Rockabye Your Baby to a Dixie Melody," finally the imperishable "Mammy"—and steals the picture utterly from everybody else connected with it. (Forgotten, in the tumultuous success of these sequences, are the whiteface Jolson of those last two regrettable feature pictures and the invisible Jolson of that sponsored radio program, for this is the original Mammy-singer in the pink of the form that made him a Broadway and an American institution).

A dozen or more familiar songs of yesteryear are worked into the picture, unlisted, "Pretty Baby," "The Vamp," "Ja-Da" and others of like vintage. "Rose of Washington Square" is sung, danced and smartly dealt with as a production number, featuring Miss Faye. The story comes down to a focal point, dramatically, in Miss Faye's singing of "My Man" in a stage setting nobody with a good memory will fail to identify. "I Never Knew Heaven Could Speak" is a new and sure-fire number by Mack Gordon and Harry Revel.

Nunnally Johnson, associate producer, wrote the screen play from a story by John Larkin and Jerry Horwin derived from Broadway history well known to nearly everybody. It details a Follies star's marriage to a gambler, later crook, to whom she is devoted in spite of his misdeeds, and ends wth her promise to wait for him to return from the penitentiary. It is embroidered with the incidents and experiences generally known to have attended the real romance here treated fictionally, and with the actual presence of Al Jolson as friend of the heroine.

Directed by Gregory Ratoff with a nice balance of emphasis, the picture spurts along from high spot to high spot with vigor and bounce. Theatrical in subject matter, it is theatrical in treatment. Musical in large degree, it utilizes music as content rather than ornament. A certain jerkiness considered a flaw in a straight film belongs, definitely, in this one.

"Rose of Washington Square" is suitable for any type of theatre in any city, town or village. Its roots are in a recent past and its music is in fond ear memory of the whole population.

Previewed at Grauman's Chinese theatre, Hollywood, where it drew round upon round of spontaneous applause.—WILLIAM R. WEAVER.

Produced and distributed by 20th Century-Fox. Associate producer, and screen play, Nunnally Johnson. Directed by Gregory Ratoff. Story by John Larkin and Jerry Horwin. Songs by Mack Gordon and Harry Revel, James P. Hanley and Ballard MacDonald, and others. Dances staged by Seymour Felix. Photographed by Richard Day and Rudolph Sternad. Film editor, Louis Loeffler. P.C.A. certificate No. 5067. Release date, May 5, 1939. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Bart Clinton	Tyrone Power
Rose Sargeant	Alice Faye
Ted Cotter	Al Jolson
Harry Long	William Frawley
Peggy	Joyce Compton
Whitey Boone	Hobart Cavanaugh
Buck Russell	Moroni Olsen
Barouche Driver	E. E. Clive
Band Leader	Louis Prima
Mike Cavanaugh	Charles Wilson
Chumps	Hal K. Dawson and Paul Burns
Toby	Ben Welden
Irving	Horace MacMahon
District Attorney	Paul Stanton
Mr. Mok	Maurice Cass
Mr. Paunch	Bert Roach
Miss Lust	Irma Wilsen
Dexter	Harry Hayden
Sam Kress	Charles Lane
Jim	Adrian Morris
Judge	John Hamilton
Mrs. Russell	Winifred Harris

Invitation to Happiness

(Paramount)

Love Story

Irene Dunne, Fred MacMurray, Charlie Ruggles and William Collier, Sr., contribute standout performances to this mature, well rounded and soundly conceived love story, a Wesley Ruggles production in that veteran director's ablest manner. It is solid entertainment aimed at the more informed and intelligent type of audience but containing, for any and all, a heavyweight boxing bout that packs a wallop.

The screen play by Claude Binyon, based on a story by Mark Jerome, is a finely wrought account of a romance between a young woman of wealthy background and a pugilist born on the other side of the tracks. The picture opens in 1927 and closes a decade later. What time and the circumstances of their relationship do to the couple is told simply, clearly and entertainingly.

Girl meets boy when her father buys a half interest in his boxing contract. They are married almost immediately and in full awareness that matches between rich girls and pugilists are traditionally beset by difficulties arising from economic and social differences. She accepts long separations from him as necessary to success of his training, but their boy, at 10, resents what seems to him his father's neglect of his mother. A divorce is negotiated and the judge arranges for the father to have custody of the boy for six months, the mother to have him the next six months, the boy to decide, thereafter, which parent he shall live with.

At this point the boxer gets his chance to fight the champion. Devotion to his son interferes with his training. Son, divorced wife and all interested parties conspire to convince the boxer that he has won his son's affection. The boy tells him he had decided he wants to live with him always. He loses the fight and takes the boy to his mother. Realization that only his ring ambitions, now blasted, have made domestic unity impracticable, brings reunion of the three in a temperately handled happy ending.

Miss Dunne's portrayal of the wife is excellent, Mr. MacMurray's performance of the pugilist is his best to date. Mr. Ruggles has a completely serious role as the boxer's trainer and Mr. Collier as the wife's father has an only partially humorous assignment. The picture is happily free of the pattern comedy material commonly used in fictions pertaining to the squared circle.

Previewed at the Village theatre, Westwood, Cal., to manifest approval of profession, press and public.—W. R. W.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Screen play by Claude Binyon. Story by Mark Jerome. Photographed by Leo Tower. Film editor, Alma Macrorie. P.C.A. certificate No. 5011. Release date, June 2, 1939. Running time, 95 minutes. General audience classification.

CAST

Eleanor Wayne	Irene Dunne
Albert "King" Cole	Fred MacMurray
Pop Hardy	Charlie Ruggles
Albert Cole, Jr.	Billy Cook
Mr. Wayne	William Collier, Sr.
Lola	Marion Martin
Divorce Judge	Oscar O'Shea
Butler	Burr Caruth
The Champ	Eddie Hogan

Hotel Imperial

(Paramount)

Wartime Melodrama

No, it's not another "Grand Hotel" type of picture.

Yes, it's a war picture, set in the area disputed by Austrian and Russian forces in 1916.

And no, the star is not Marlene Dietrich, although customers arriving after the credits have been flashed will think it is; the star is Isa Miranda, Paramount import, who looks and talks a great deal like Miss Dietrich used to and acts a good deal more convincingly.

The scene is an unpronounceable town held alternately by Austrian and Russian forces. Action takes place principally in a hotel therein. Miss Miranda plays a Polish girl who works as a chambermaid at the hostelry in hope of finding out why her sister, who used to have the job, killed herself. Ray Milland plays an Austrian officer, Polish by birth, whom she at first suspects of causing her sister's death, later learns to love. J. Carrol Naish is cast as a Russian spy, the individual responsible for the suicide, Gene Lockhart gives a strong performance as the hotel porter, and Reginald Owen is a standout as a Russian general who also paints. Much melodrama accompanies the working out

(Continued on page 40)

Look

WHAT LOOK MAGAZINE DOES FOR COLUMBIA'S "ONLY ANGELS HAVE WINGS"!

THEATRE MANAGERS
and
ADVERTISING MEN:
Be sure to enter
$4,000 PRIZE CONTEST
for best campaign inclusive of advertising, publicity and exploitation on
ONLY ANGELS HAVE WINGS
—open to all!

LOOK'S
New Movie
PREVIEW

ONLY ANGELS HAV

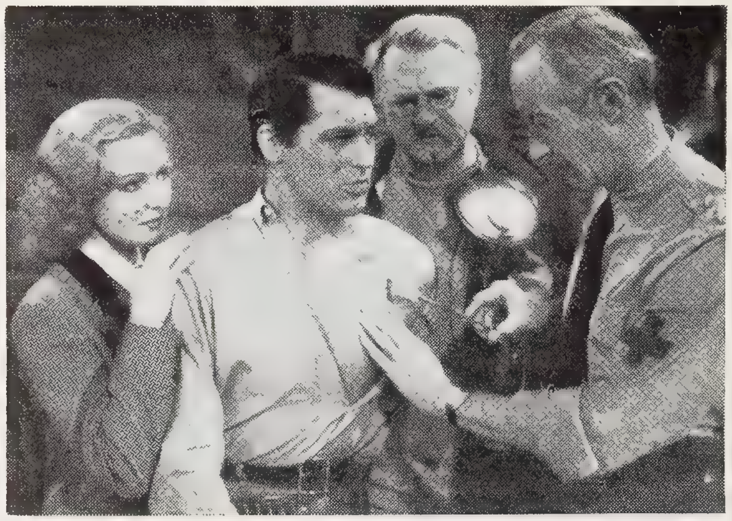
HOWARD HAWKS, one of whose hobbies aviation, directed "Only Angels Hav Wings," a romance of the air, for Columbia Pic tures. It is based upon a story Hawks himse wrote. He has directed such aviation films "Dawn Patrol," "Air Circus," "Ceiling Zero,

1 Flying the mail across the Andes, Joe Souther encounters heavy fog and returns to his field in Ecuador, but his plane crashes in flames. Among the friends who mourn his death is Bonnie Lee, a New York show girl who recently has arrived in the banana port for a brief visit.

2 To mask their grief, the other fliers get toge at a party, trying to be merry. Bonnie joins in festivities, along with Geoff Carter, manage the little airport. Soon after midnight the fog and Carter leaves the party to fly the mail av

4 A new pilot arrives to take Joe's place. He is Bat McPherson, whom the other aviators soon recognize as a flier who once bailed out during a test flight and let his mechanic be killed. His wife, Judith, is a girl who jilted Carter in the United States. Carter has remained a bachelor.

5 Bonnie seizes every chance to be close to Ca though his friends have warned her he is "no terested" in women. One morning Judith and nie meet in his quarters. Judith has come to th Carter for a favor he has done her since she arri



7 An emergency arises and a dangerous flight must be made. Carter decides he is the one to go. When Bonnie tries to prevent him from risking his life, she accidentally shoots him. If the flight is not made, Carter will lose a government franchise on which he and the airport owner depend.

8 McPherson volunteers, and Kid Daab, w sight is failing, insists on going along, sayin knows the fogbound passes. When the plane h flock of condors the Kid is mortally injured, McPherson to jump and save himself.

Reproduced from Page 54—Look—May 23, 1939

VINGS

CAST OF CHARACTERS

RY GRANT	GEOFF CARTER
N ARTHUR	BONNIE LEE
HARD BARTHELMESS	BAT McPHERSON
A HAYWORTH	JUDY
OMAS MITCHELL	KID DAAB

On Carter's return, he is surprised to
Bonnie still in the city. He had told
good-by the night of the party, think-
she was leaving on the next boat. She
lling in love with the flier.

When Kid Daab, one of Carter's pilots,
ns the others are planning to quit be-
e of McPherson, he starts a fight,
king another flier's arm. This leaves
er's force short-handed.

McPherson, however, risks death by
rning home with the damaged plane,
ch explodes as he lands. Before dying
Kid tells of McPherson's heroism.
the pilots become his friends.

10 After the fog lifts, McPherson makes the flight in another plane, saving Carter's franchise. Meanwhile, Bonnie, all packed to take the next ship, goes to bid Carter farewell, but says she will stay if he asks her. He flips a coin, calls "heads" and proposes. She is very angry until she learns the coin had "heads" on both sides.

★

OPENING
MAY 11TH

RADIO CITY MUSIC HALL

★

GENERAL RELEASE
MAY 25TH!

★

HOWARD HAWKS
PRODUCTION
starring
CARY JEAN
GRANT · ARTHUR

ONLY ANGELS HAVE WINGS

THOMAS MITCHELL
RITA HAYWORTH
RICHARD BARTHELMESS

Screen play by Jules Furthman
Story and Direction by
HOWARD HAWKS
A COLUMBIA PICTURE

COLUMBIA PICTURES

Reproduced from Page 55—Look—May 23, 1939

(*Continued from page 37*)

of the plot, and a bombing of the town precedes the happy ending.

Expertly directed by Robert Glorey and elaborately produced by Stanley Goldsmith, the screen play by Gilbert Gabriel and Robert Thoeren, based on a play by Lajos Biro, is tightly integrated and suspenseful. Performances are uniformly good, dialogue excellent. A song by Frederick Hollander and Ralph Freed is sung by Miss Miranda and the Don Cossack Chorus with both musical and dramatic effectiveness.

Previewed at the Paramount theatre, Los Angeles, where a Saturday night crowd attracted by "Union Pacific" plus a stageshow plus the preview seemed to approve wholly of the production.—W. R. W.

Produced and distributed by Paramount. Associate producer, Stanley Goldsmith. Directed by Robert Florey. Screen play by Gilbert Gabriel and Robert Thoeren. Play by Lajos Biro. Song by Frederick Hollander and Ralph Freed. Photographed by William Mellor. Edited by Chandler House. P. C. A. Certificate 5224. Release date, May 19, 1939. Running time, when seen in Los Angeles, 80 minutes. General audience classification.

CAST

Anna	Isa Miranda
Lieutenant Nemassy	Ray Milland
General Videnko	Reginald Owen
Elias	Gene Lockhart
Kurpin	J. Carrol Naish
Anton	Curt Bois
Sultanov	Henry Victor
Sergeant	Albert Denker

The Don Cossack Chorus

Tell No Tales

(MGM)

Crime Melodrama

What this selling title suggests in showmanship entertainment the picture delivers in modern style melodrama. While telling the story of one man, it also tells six others. That concerning the hero is continuous, of the others it is episodic, but the man's approach to all has a common purpose.

All that audiences are asked to do is follow the adventures of a nimble witted headline hunter out to save his own job, keep hundreds working, break a kidnaping mob and keep his newspaper from collapsing.

Picking up a $100 bill which he identifies as part of a ransom payment, "Cassidy," editor, outwits the police and establishes contact with a school teacher "Ellen," the witness to a kidnaping. The bill's trail winds through a half dozen living stories.

Each sequence is pictured sharply and tensely.

The manner in which "Tell No Tales" is presented is different from current trends. The skill with which Lionel House transcribed the Pauline London-Alfred Taylor story, plus Leslie Fenton's daring in his directing effort—endows the production with freshness upon which exhibitors may capitalize.

Previewed at the Alexander Theatre, Glendale, Cal. Audience reaction gave the indication that MGM may have a "surprise sleeper" in "Tell No Tales."—Gus McCarthy.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Leslie Fenton. Producer, Edward Chodorov. Screen play, Lionel Houser. Based on a story by Pauline London and Alfred Taylor. Musical score, Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorator, Edwin B. Willis. Wardrobe, Dolly Tree. Photographer, Joseph Ruttenberg, ASC. Montage effects, Peter Ballbusch. Film editor, W. Donn Hayes. Release date, May 12, 1939. Running time, when seen in Glendale, 65 minutes. P. C. A. No. 5329. General audience classication.

CAST

Michael Cassidy	Melvyn Douglas
Ellen Frazier	Louise Platt
Arno	Gene Lockhart
Matt Cooper	Douglas Dumbrille
Lorna Travers	Florence George
Doctor Lovelake	Halliwell Hobbes
Miss Mary	Zeffie Tilbury
Davie Bryant..	Harlan Briggs
Miss Brendan	Sara Haden
Charlie Daggett	Hobart Cavanagh
Sam O'Neil	Oscar O'Shea
Ruby	Theresa Harris
Mrs. Lovelake	Jean Fenwick
Mrs. Haskins	Esther Dale
Chalmers	Joseph Crehan
Phil Arno	Tom Collins

Some Like It Hot

(Paramount)

Comedy with Music

Widely mentioned in the public prints as a film treatment of the jitterbug phenomena, "Some Like It Hot" comes to the screen a light vehicle for the quick-lipped Bob Hope, the soft-spoken Shirley Ross and the drum-thumping Gene Krupa. It does get into the jitterbug subject, but not extensively. Its best moments are when Hope is uttering his better gags and when he and Miss Ross are singing "The Lady's in Love," a tune likely to catch on.

Mr. Hope plays "Nicky Nelson," amusement pier impresario, whose bad luck at dice deprives him of his concessions, his band contract and the professional and romantic association of "Lily Racquel," played by Miss Ross. She and the band, which is Gene Krupa's, who plays himself in the picture, get along better without "Nicky," who reappears in their lives just as the girl's engagement to another impresario is being announced, whereupon she switches her allegiance again to "Nicky."

Produced by William C. Thomas and directed by George Archainbaud from a screen play by Lewis R. Foster and Wilkie C. Mahoney, the film derives, apparently quite remotely, from a play by Ben Hecht and Gene Fowler. It is handled as comedy all the way and depends mainly upon Bob Hope's personality and humor, save when the band's playing. Gene Krupa, in charge of these sections of the entertainment, is a favorite of the jitterbug element. Very little jitterbug dancing is shown.

Previewed at the Paramount theatre, Los Angeles, where audible reaction from the younger element present was to the effect that more hot music and less else would have been appreciated.—W. R. W.

Produced and distributed by Paramount. Produced by William C. Thomas. Directed by George Archainbaud. Screen play by Lewis R. Foster and Wilkie C. Mahoney. Play by Ben Hecht and Gene Fowler. "The Lady's in Love with You" by Frank Loesser and Burton Lane. "Some Like It Hot" by Gene Krupa, Remo Biondi and Frank Loesser. Photographed by Karl Struss. Film editor, Edward Dmytryk. P.C.A. certificate No. 5242. Release date, May 12, 1939. Running time, 65 minutes. General audience classification.

CAST

Nicky Nelson	Bob Hope
Lily Racquel	Shirley Ross
Flo Saunders	Una Merkel
Gene Krupa	Gene Krupa
Stoney	Rufe Davis
Stephen Hanratty	Bernard Nedell
Sailor Burke	Frank Sully
Miss Marble	Bernadene Hayes
Mr. Weems	Richard Denning
Mr. Ives	Clarence H. Wilson
Sam	Dudley Dickerson
Harry	Harry Barris
Bass Fiddler	Wayne "Tiny" Whitt
MacCrady	Edgar Dearing
Joe	Jack Smart

Boy Friend

(20th Century-Fox)

Comedy

Exhibitors are well aware of Jane Withers' drawing power. Audiences know her ability as an entertainer. Consequently, regardless of the all around merit, or lack of it, of any picture in which she has appeared, exhibitors have exploited her talent, and her films, generally, have found a ready market. But in "Boy Friend," although all Jane's talents are on display again, showmen have something more than her personality and ability to exploit.

A most important item in the piece, considered either from an entertainment or commercial viewpoint, is the fact that in it Jane experiences her first love affair. Second to this, as an inducement to popular interest, is a rip-roaring chase comparable in excitement to any similar bit of theatrics ever devised for the screen. Thus the title, when tied in with the name of the star to play up the appeal of "puppy-love," plus other marketable elements contingent upon the active theme, opens the way to all sorts of interest-creating ideas.

There are three stories in the production. First, of course, is the juvenile love match. The second has to do with a police school. The third, into which both blend, sometimes smoothly, sometimes jaggedly, is a crime melodrama. Needless to say, it's Jane and her boy friend, George Ernest, who expose Douglas Fowley's loft-robbing gang and inspire the pulse-tingling, nerve-wracking chase.

As the picture jumps its way along, audiences get a full quota of comedy in the sequence in which Jane and Warren Hymer, rookie officer, steal the captain's squad car. Also, they will see how police force candidates are trained; how loft-robbers go about their trade; how undercover operatives work, and how a pair of kids make monkeys of ruthless criminals.

Previewed at the Uptown Theatre, Los Angeles. As in the case of all Jane Withers' pictures, the audience was articulately of the opinion that "Boy Friend" is an all-family attraction.—G. M.

Produced and distributed by 20th Century-Fox. John Stone, associate producer. Directed by James Tinling. Screen play by Joseph Hoffman and Barry Trivers. Story by Lester Ziffren and Louis Moore. Music and lyrics by Sidney Clare and Harry Akst. Dances staged by Nicholas Castle and Geneva Sawyer. Norman Colbert, film editor. Photographed by Lucien Andriot. P. C. A. certificate number 5181. Running time, 70 minutes when seen here. Release date: May 19, 1939. General audience classification.

CAST

Sally Murphy	Jane Withers
Sue Duffy	Arleen Whelan
Jimmy Murphy	Richard Bond
Ed Boyd	Douglas Fowley
Greenberg	Warren Hymer
Billy Bradley	George Ernest
Tommy Bradley	Robert Kellard
Captain Duffy	Minor Watson
Cracker	Robert Shaw
Callahan	Ted Pearson
Arizona	William H. Conselman, Jr.
Mrs. Murphy	Myra Marsh
"Matchie" Riggs	Harold Goodwin

Three Waltzes

(Vedis Films)

Family Portrait to Music

The most noteworthy factor in this musical film visitor from Paris is the "Beatrice Fairfax" role assigned to the industry. After the competitive appeal of the army and the stage has separated two preceding generations of lovers, the cinema acts cupid and conciliator in uniting a pair of hearts and a triple line of family history, all to waltz time.

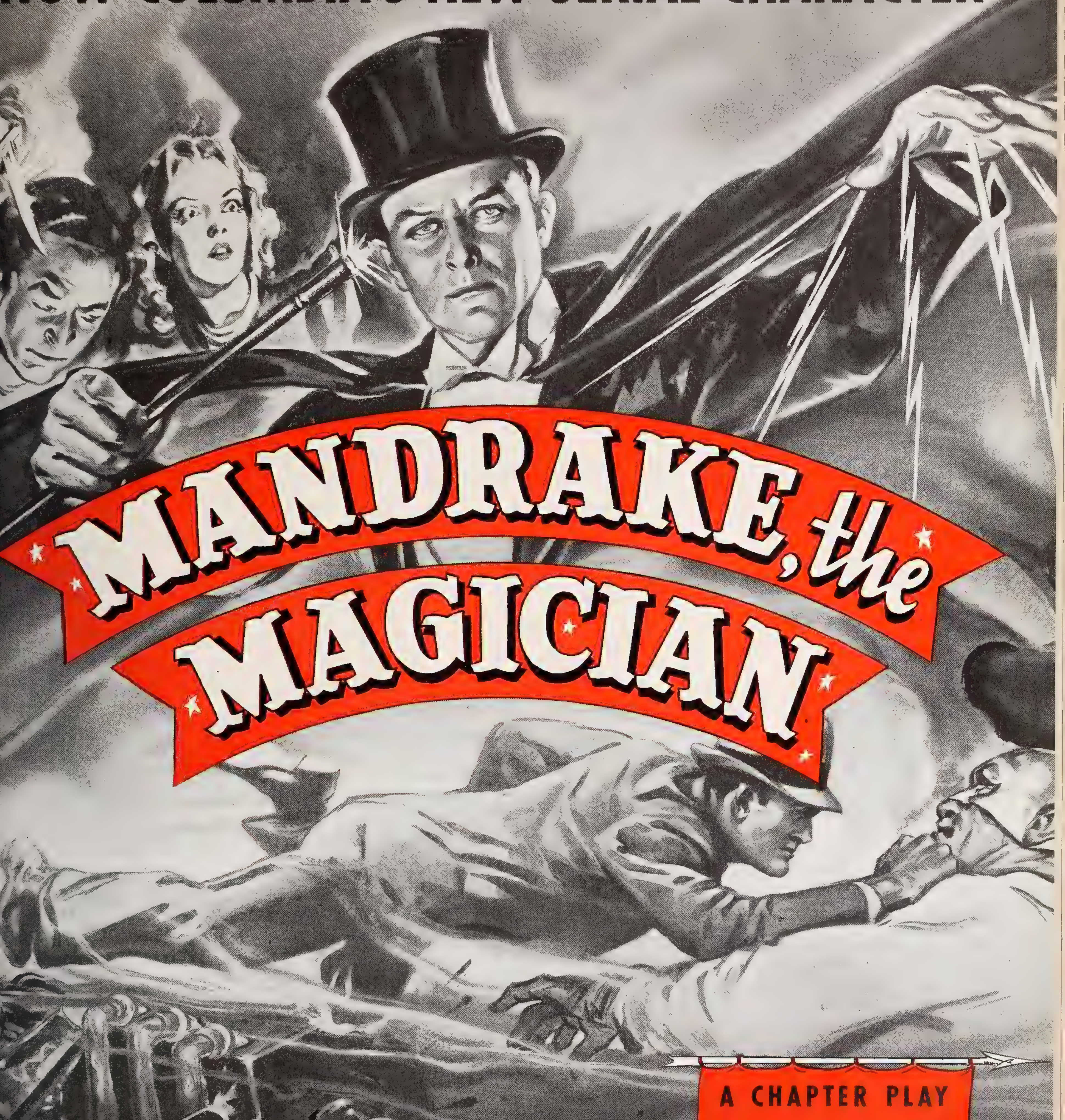
Numerically, the foreign rendition of the Strausian musical motif is two up on the recent Hollywood variation on a similar theme, "The Great Waltz." But, in regard to the entertainment quotient and technical accomplishment, the Parisian entrant is an inferior second. The singing is done chiefly by Mlle. Yvonne Printemps in a small, thinish voice, with the assistance of some skimpish ensemble singing. In the dance numbers the principals waltz around a room rather stiffly or a set of girls walk up and down stairs waving their skirts. Direction is static, while the lighting is particularly uneven and inept. Perhaps the outstanding note in the production is the decorative wardrobe devised for Mlle. Printemps by Jeanne Lanvin. The picture carries superimposed English titles.

Outside of the musical saleability in the Strauss father and son combination, the only merchandising item in the film and this limited to French speaking and stage inclined audiences is the presence in leading roles of a team of Gallic mimes rather prominent in Paris circles. Mlle. Printemps, playing herself three times as time moves on, has been hailed ecstatically by Piccadilly and Rialto theatre audiences. Playing opposite her and also portraying three generations is Pierre Fresnay, more familiar to American audiences than his co-star through his recent brilliant performances in "Grand Illusion" and "The Puritan."

The narrative is guilty of repetition and lack

(*Continued on page 42*)

5,000,000 CARTOON STRIP FANS ALREADY NOW COLUMBIA'S NEW SERIAL CHARACTER—



MANDRAKE, the MAGICIAN

RREN ULL ★ DORIS WESTON ★ AL KIKUME ★ REX DOWNING

Screen play by Joseph F. Poland, Basil Dickey, Ned Dandy
Directed by SAM NELSON and NORMAN DEMING

COLUMBIA CHAPTER PLAY

A CHAPTER PLAY BASED UPON THE KING FEATURES NEWSPAPER FEATURE CREATED BY LEE FALK and PHIL DAVIS

COLUMBIA PICTURES

(*Continued from page* 40)

of suspense. Fani, the ballet dancer, loses her lover to the siren call of a bugle; daughter Yvette, the rage of Paris music halls, chooses the applause of her audience in preference to the snobbish affection of the son of an army man. Comes the new day and granddaughter, Irene, now the glamour girl of the French screen, is united by a doubly strained coincidence to the male descendant of the original gentleman who started the disruptions and postponements in the first amatory arrangement. The final section, concerned with the shooting of a picture under French cinematic supervision, appears to be a Gallic turn on "Once in a Lifetime" film burlesque.

Seen at an evening performance at the Filmarte Theatre, New York, where a rather large sized audience was non-committal.—JOSEPH F. COUGHLIN.

Distributed by Vedis Films, Inc. Directed by Ludwig Berger. Script by Leopold Marchand and Hans Muller. From the operetta by Leopold Marchand and Albert Willemetz. Music by Johann Strauss, pere et fils, and Oscar Straus. Ballet dances created by Leo Staats, ballet master of the Paris Opera. Cameraman: Schufftan. Sets by D'Eaubonne. Mlle. Printemps' gowns by Jeanne Lanvin. No. P.C.A. Certificate Number. Running time, 90 minutes. Release date undetermined. General audience classification.

CAST

Fani Yvette Irene	Yvonne Printemps
Octave Philippe Gerard	Pierre Fresnay
Brunner, the Impresario	Henri Guisol
Brunner, père	Boucot
The President	Jean Perier
Dowager Aunt	France Ellys
Empress	Jeanne Helbling
Napoleon III	Maxudian
Colonel	Maurice Schutz
Marshal	Guillaume de Saxe
Tenor	Buguet
Singer	Yolanda
Sarah Bernhardt	Colette Regis
Journalist	Pierre Stephen
Producer	Emile Roques
Director	Vattier

Tumbleweeds

(Astor)

(Reissue, with Sound)

Welcome Back

In sponsoring the revival of what perhaps was the greatest picture of one of the greatest western stars, Willim S. Hart of fond but not forgotten memory, Astor pictures has avowed a "desire not only to bring Bill Hart back to his old loyal fans, but to present him for the first time to a new generation as one of the greatest and most beloved film actors."

The new version of the 1925 production carries a modern note in a prologue of eight minutes during which sequence Mr. Hart comes down from the hills in his California ranch home to speak a word of welcome. Sound effects and a rousing musical background lend atmospheric assistance.

Despite the technical advances and changes in lighting, directing, acting and editing, the revival saga sports scenes depicting the opening of the Cherokee Strip to land settlement, material made memorable more recently in "Cimarron," that pack scope of magnitude, drama and thrills equal to any present day production output.

For those whose memories may be a bit hazy as to story detail and for those to whom the plot is something new, the narrative is localed in the Cherokee Land Strip between the states of Oklahoma and Kansas around the time of 1889. Mr. Hart plays "Don Carver," a character similar to the prairie tumbleweeds. With the new grant arrangement, he with the other cattle grazers finds himself without a job. At the homesteaders' settlement, he meets "Molly Lassiter" and through his attachment for the girl decides to enter the land sweepstakes. "Molly's" half brother, "Noll," and his equally villainous confederate, "Freel," frame "Carver." Then comes swift action.

Comedy and a good grade of it is supplied by "Kentucky Rose."

Seen at a New York trade showing where an invited audience reacted warmly and spontaneously to the ageless presence of an outstanding screen character.—JOSEPH F. COUGHLIN.

Distributed by Astor Pictures Corp. Produced by William S. Hart. Director, King Baggot. From a story by Hal C. Evarts. Adaptation, C. Gardner Sullivan. P.C.A. Certificate No. 02527-R. Release date, May 20, 1939. Running time, 88 minutes. General audience classification.

CAST

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noll Lassiter	J. Gordon Russell
Bill Freel	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Old Woman	Gertrude Claire
Old Man	George Marion
Major of Cavalry	Capt. T. E. Duncan
Hinman, of Box K Ranch	James Gordon
Hotel Proprietor	Fred Gamble
Riley Boy	Turner Savage
Hicks	Monte Collins

The Rookie Cop

(RKO Radio)

Melodrama

Containing a readymade appeal to animal lovers and children, RKO's "The Rookie Cop" is the story of a young police officer who fights to have the department use police trained dogs in the battle against criminals. The formula-like story is enlivened by the action of Ace, billed as The Wonder Dog, a well trained German Shepherd.

The cast is composed of Tim Holt, as the young officer; Virginia Weidler, a 9-year-old girl anxious to become a policewoman; Janet Shaw, Frank M. Thomas, Robert Emmett Keane, Monte Montague, Don Brodie, Ralf Harolde and Muriel Evans.

Morton Grant and Jo Pagano wrote the screenplay from an original by Guy K. Austin and Earl Johnson. Bert Gilroy produced and David Howard directed.

"Clem," suspended when he arouses the ire of the police commissioner by his insistence upon using the dog, is held prisoner, with "Gerry," the daughter of the chief of police, by a gang of criminals looting the city. The dog manages to free the pair and point out the leader of the gang, thus ending the commissioner's prejudices.

Previewed at the Capital Theatre, Glendale, Cal., to an audience which, while snickering at the cliches of story material, enjoyed the dog's work.—V. K.

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Production executive, Lee Marcus. Directed by David Howard. Screenplay by Morton Grant and Jo Pagano. Story by Guy K. Austin and Earl Johnson. Musical director, Rob Webb. Photographed by Harry Wild. Art Director, Van Nest Polglase. Associate, Perry Ferguson. Wardrobe by Renie. Recorded by John C. Grubb. Edited by Frederic Knudtson. Running time, when seen in Glendale, 60 minutes. Release date, April 28, 1939. General audience classification.

CAST

Clem	Tim Holt
Nicey	Virginia Weidler
Gerry	Janet Shaw
Lane	Frank M. Thomas
Commissioner	Robert Emmett Keane
Tom	Monte Montague
Frankie	Don Brodie
Joey	Ralf Harolde
Fern	Muriel Evans
Ace, the Dog	Himself

Escape from Yesterday

(Hoffberg)

Foreign Legion Melodrama

A test of talent would seem to be the treatment of a formulated story pattern to result in an appearance of originality and interest. This has been realized by Julien Duvivier in his handling of the setup of a murderer seeking escape from his crime in the "no man's land" of a foreign legion. There are the customary elements of a detective nemesis, a dancing girl for romantic interest and a collection of well recognized atmospheric shots, but Duvivier has fashioned a picture that becomes worth watching, either as a melodramatic composition or as a more subtle psychological study.

Besides the exploitation fact that Duvivier directed "Un Carnet de Bal" and "The Great Waltz" is the asset that in the leads are the internationally recognized Jean Gabin of "Grand Illusion" and Annabella of "Suez."

The camerawork is particularly outstanding.

The story easily could be followed without the superimposed English titles. "Gillieth" seeks sanctuary from a Paris murder in the Spanish Foreign Legion. He is joined by another man of mystery, "Lucas," of whose identity he is suspicious. Through the wiles of his native wife, "Aischa," the murderer learns that his companion is a detective. The pair meet at a besieged fortress and both demonstrate their bravery, "Gillieth" dying. The final sequence of the siege is so realistically done as to be perhaps a bit too strong for select feminine tastes.

Reviewed at the Little Carnegie theatre, a New York "little" theatre, where the audience was not over-enthusiastic.—JOSEPH F. COUGHLIN.

Distributed by J. H. Hoffberg Co. Personally directed by Julien Duvivier. Photographed by Jules Kruger and Marc Fossard. Settings by J. Krauss. Music by Jean Wiener and Roland Manuel. Assistants, Robert Vernay and Castro Blanco. Special effect by Marthe Poncin. Sound engineers, Teyssere and Gerardot. No P. C. A. Certificate No. Running time, 90 minutes. Release date, May 2, 1939. Adult audience classification.

CAST

Aischa La Slaoui	Annabella
Pierre Gilieth	Jean Gabin
Capitaine Weller	Pierre Renoir
Marcel Mulot	Aimos
Fernando Lucas	Robert Le Vigan
The Segovian	Charles Granval
Planche a Pain	Margo Lion
Rosita	Reine Paulet
The Woman	Viviane Romance
Legionnaire Muller	Gaston Modot
Legionnaire Weber	Little Jacky

Panama Lady

(RKO Radio)

Melodrama and Romance

Double dyed-in-the-wool melodrama, and love interest which is not permitted to catch up with itself for some time, are entertainment elements of "Panama Lady." A run of the mill production, it offers comparatively little that is new.

Panama, with all its dangers, especially those which threaten one's moral character, is no place for a lady, a fact which "Lucy," a poverty stricken, discouraged show-girl, soon finds out. Deceived by one man in whom she placed her hope for rescue, the heroine, accused of stealing another's bankroll, makes a "work out the loss" deal with him and accompanies him into the jungles as his housekeeper. A victim of the jealousy of "Cheema," a native girl, "Lucy" upholds her end of the bargain by changing "McTeague's" squalid quarters into a spic and span residence. But "McTeague" discovers oil, and when "Roy," who had come to rescue her, is killed after trying to steal the unrecorded land claims, "Lucy" contrives to escape. Some time later, "McTeague," now rich, finds her in New York and the past is forgotten as both realize their earlier association was the beginning of honest to goodness love.

Previewed at the RKO-Hillstreet theatre, Los Angeles. The audience which had come to see "Three Smart Girls Grow Up" obviously wasn't deeply interested in the preview attraction.—G. M.

Produced and distributed by RKO-Radio. Produced by Cliff Reid. Directed by Jack Hively. Screen play by Michael Kanin. From a story by Garrett Fort. Theron Warth, film editor. Photographed by J. Roy Hunt. P. C. A. Certificate number 5179. Running time, 65 minutes when seen here. Release date: May 19, 1939. Adult audience classification.

CAST

Lucy	Lucille Ball
McTeague	Allan Lane
Sheema	Steffi Duna
Lenore	Evelyn Brent
Roy	Donald Briggs
Pearl	Bernadene Hayes
Elisha	Abner Biberman
Bartender	William Pawley
Foreman	Earle Hodgins

A Girl Must Live

(Gainsborough - 20th Century-Fox)

Romantic Comedy

Though this brand of wisecracking backstage comedy, with a flavor of hardboiled femininity, is by no means unprecedented, its English accent is somewhat of a change. All the featured names, Margaret Lockwood, Lilli Palmer and Renee Houston, are of local appeal in varying degree, but all put up performances which register on their own merit. It is a capable array capably chosen, with some exceptions.

The picture unfolds the adventures of three young show girls with an English earl. It vivaciously and at times pugnaciously etches the quarrels of two over their unwilling prey, and more tastefully the effortless way in which he falls for the unsophisticated member of the trio. The relations of Lilli Palmer as a foreign trouper, and Renee Houston—a radio and vaudeville top liner here—as a Scots chorine, provide much of the comedy.

Directorially 'A Girl Must Live" is another Carol Reed success.

Shown to a preview audience, the film provoked constant laughter. There were special bouquets for Renee Houston.—Aubrey Flanagan.

A Gainsborough picture. Distributed by Twentieth Century Fox. Directed by Carol Reed. Based on a story by Emery Bonett. Screen play, Frank Launder. Photography, Jack Cox. Edited by R. E. Dearing. Settings, Vetchinsky. Running time, 92 minutes. Adult audience classification.

CAST

Leslie James	Margaret Lockwood
Gloria Lind	Renee Houston
Clytie Devine	Lilli Palmer
Horace Blount	George Robey
Earl of Pangborough	Hugh Sinclair
Hugo Smythe Parkinson	Naunton Wayne
Joe Gold	David Burns
Mrs. Wallis	Mary Clare
Penelope	Kathleen Harrison
Mr. Bretherton-Hythe	Moore Marriott
Lord Grandonald	
Miss Polkinghorn	Drusilla Wills
Mr. Jolliffe	Wilson Coleman
Aunt Primrose	Helen Haye
Hodder	Frederick Burtwell
Mrs. Blount	Kathleen Boutall
Mesdames Dupont	Muriel Aked Martita Hunt

Boy's Reformatory

(Monogram)

Juvenile Melodrama

A mild melodrama has been devised to picture the activities of a group of juveniles in a correctional institution, a problem studied before and to better success.

Frankie Darro, billed in the chief role, makes his assignment appealing. A juvenile troup consisting chiefly of Frank Coghlan, Jr., David Durand and Warren McCollun offer adequate support. The principal adult players number Grant Withers, Lillian Elliott and Ben Welden. Howard Bretherton directed from a script supplied by Ray Trampe and Wellyn Totman.

"Tommy" takes a "rap" to protect "Eddie," son of his foster mother, "Mrs. O'Meara." The lad makes friends with the prison physician, "Dr. Owens." "Eddie," framed by the gang when he attempts to quit the racket, soon joins the reformatory personnel. "Tommy" pretends to be a member of the "mob" and with them effects a break from the "little big house." With the assistance of the doctor, he is able to round up the adult members of the gang.

Seen at an afternoon performance at the Central theatre, lower price Broadway house, where a fair sized audience, mostly male, was noncommittal.—J. C.

Produced and distributed by Monogram Pictures. Vice-president in charge of production, Scott R. Dunlap. Associate producer, Lindsley Parsons. Director, Howard Bretherton. Original story by Ray Trampe and Norman S. Hill. Screen play, Ray Trampe and Wellyn Totman. Technical director, E. R. Hickson. Camerman. Harry Newman. Soundman, Karl Zint. P. C. A. Certificate No. 5255. Running time, 61 minutes. Release date, May 1, 1939. General audience classification.

CAST

Tommy	Frankie Darro
Dr. Owens	Grant Withers
Mrs. O'Meara	Lillian Elliott
Eddie	Frank Coghlan, Jr.
Knuckles	David Durand
Mike Hearn	Ben Welden
Spike	Warren McCollun
Pete	Albert Hill, Jr.
Blubber	Bob McClung
Joie	George Offerman, Jr.
Mrs. Callahan	Tempe Pigott
Supt. Keene	John St. Polis
Al	Jack McHugh
Girl	Roberta Smith

Indiscretions

(Tri-National Films)

Commentary on Marriage

Three times married and about to embark on a fourth venture, "Dr. Marcelin," played by the 54 year old Sacha Guitry, here discusses the *mores* of marriage in a conservation piece in the unconventional manner of M. Guitry, producer, director, writer, actor and sometimes commentator.

The story is set almost exclusively in "Dr. Marcelin's" home. The doctor, discovering that his wife is unfaithful, makes up a new will dividing his estate three ways, one-third to his wife, one-third to his mistress and one-third to his illegimate daughter, who is also his secretary. The will finds its way into the hands of his wife while she is entertaining the "Worms," old family friends. Believing her husband a suicide "Mrs. Marcelin" reads the will and swoons, for in it also are mentioned her unfaithfulness and her lover, "Fernand Worms."

At this point "Dr. Marcelin" turns up, alive. Nothing is said of the will. The next day "Mrs. Worms" pays a visit to the doctor and informs him that everyone knows the will's contents. There follows a series of talks participated in by the doctor, "Mrs. Marcelin," the "Worms" family and the daughter, "Juliette Lecourtois," in which the doctor lectures them all.

Obviously the film is adult fare.

Reviewed at the Fifth Avenue Playhouse, New York. A small afternoon audience found the French dialogue sparkling. The English titles also are cleverly written and plentiful.—Paul C. Mooney, Jr.

Distributed by Tri-National Films. Produced at Paramount Studios, Joineville, France. Production supervised by Serge Sandberg. Written and directed by Sacha Guitry. Photographed by Jean Bachelet. English dialogue titles by Clement Douenias. Running time, 80 minutes. Release date, April 29, 1939. Adults audience classification.

CAST

Dr. Marcelin	Sacha Guitry
Lucie Marcelin	Betty Daussmond
Juliette Lecourtois	Jacqueline Delubac
Monsieur Worms	Charles Dechamps
Madame Worms	Marguerite Templey
Fernand Worms	Christian Gerard
Mlle. Morot	Pauline Carton
The Butler	Kerly

Charlie Cucukoo

(Universal)

Lantz Cartune

Charlie Cucukoo, who calls the hour from the clock in which he works, sees in the headlines that the 44-hour week has been passed and realizes he is working too much. He sets out to enjoy life but finds that it isn't as merry as he thought. First he falls in the water and gets tangled in a fishing line and is nearly drowned when a big fish drags him around the pond. Charlie frees himself only to encounter a woodpecker, who makes life miserable for him. Charlie escapes from the woodpecker and is glad to get back to the clock.—Running time, 7 minutes.

March of Time, No. 10

(RKO Radio)

Dixie—U. S. A.

Since the Civil War the South has been fighting valiantly to solve reconstruction problems. The March of Time delves into the subject. Lowell Mellett, director of the National Emergency Council, undertook a survey of the conditions of the South and found thousands of persons, colored and white, living in dire want. In the educational field Miss Martha Berry has devoted her life to the building of the Berry School, where sons and daughters of poor farmers who show promise are given an education without financial tuition. To earn their board and tuition each student does 20 hours' work, exclusive of the lessons, in one of the twenty-five types of work open to them. The greater part of the school has been constructed by the students, who made their own brick. Along with the construction work, farming, agriculture and poultry raising are all part of their education. This issue is an interesting and revealing subject. Running time, 20 minutes.—George Spires.

Mandrake, The Magician

(Columbia)

Serial

The popular "Mandrake," newspaper cartoon character who is never without a top hat, full dress, white tie and flowing cape, and his strong arm, faithful "Lothar" join the growing list of cartoon characters who have had screen careers in serial form. The pivotal point of the serial is a deadly machine, although invented for other purposes in that it creates radium energy. The struggle for possession of the machine is waged by "Mandrake" and "The Wasp," super criminal, unidentified until the concluding chapter. Warren Hull plays "Mandrake"; Al Kikume is "Lothar"; others include Doris Weston, Rex Downing, Edward Earle, Forbes Murray, Kenneth MacDonald and Don Beddoe. The first chapter gives promise of some exciting moments in the succeeding episodes. Directed by Sam Nelson and Norman Deming. Running time, first chapter 27 minutes, each succeeding chapter 18 minutes. There are 12 chapters.

Leave Well Enough Alone

(Paramount)

Popeye Cartoon

Popeye is sad when he sees dogs locked up in a pet shop run by Olive Oyl. He buys the dogs and turns them loose to enjoy their freedom. Unfortunately most of them are caught by the dog-catcher and are brought to the city dog pound, but Popeye rescues them again by buying their licenses. He returns them to the pet shop where they get the necessary attention, food and shelter and will have little worry.—Running time, 7 minutes.

Oklahoma Owners Form Allied Unit

Oklahoma exhibitors on Tuesday formed the Allied Theatre Owners of Oklahoma. Temporary officers are Orville Vongulker, chairman; C. E. Norcross, secretary-treasurer; George W. Sumner, corresponding secretary. Colonel Henry Albert Cole, president of national Allied, spoke.

In New York, the ITOA, on Wednesday, after persuading Harry Brandt, president, to accept renomination, voted cooperation with New York Allied's "World's Fair convention" May 23-25 in New York, and chose as a delegation for the national Allied convention in Minneapolis, May 13-15, Mr. Brandt, Milton C. Weisman, David Weinstock, Rudy Saunders, Leon Rosenblatt and Lionel Toll.

New York Allied, at its convention May 23-25, will hold "open forum" on the trade practice program.

The Kansas-Missouri Theatres Association will discuss a buying pool at its convention in Kansas City May 25-26. The Motion Picture Theatre Owners of Oklahoma will meet in Oklahoma City on June 26. and 27. The Nebraska and Western Iowa MPTO will meet soon. The ITO of Eastern Pennsylvania, new Allied unit, opened new headquarters Tuesday.

UA TO HAVE 28 TO 32; BUDGET UP; GOLD, SCHLAIFER, VICE-PRESIDENTS

Individual Advertising Campaign for Each Feature, Says Farnol; Silverstone Defines Producers' Contractual Status

Twenty-eight million dollars for 28 to 32 films, and another $3,000,000 to advertise them; that is the commitment made by United Artists Corporation to exhibitors for 1939-40, as announced Monday by Murray Silverstone, company head, at the opening of the distributing organization's annual sales convention at the Hotel Ambassador, Los Angeles, in the middle of its 20th anniversary in business, with 175 attending.

Eleven Producers

At the three-day meeting, Mr. Silverstone disclosed the names of 11 producers who will provide the product, the largest number ever on UA's roster, and including David Oliver Selznick, Charles Chaplin, Samuel Goldwyn, Alexander Korda, Douglas Fairbanks, Sr., Walter Wanger, Hal Roach, Edward Small, David L. Loew, Sol Lesser and Ernst Lubitsch —in the order named by the company. The Loew, Lesser and Lubitsch units are new to United Artists releasing.

Besides the promised production expenditure and product and player identities, of primary interest to the exhibitor customers, one of the liveliest developments of the convention was the election to vice-presidencies of Harry L. Gold and L. J. Schlaifer, eastern and western general sales manager. Their elevation completes the roster of vice presidencies, with Arthur W. Kelly and Harry D. Buckley continuing in the posts they have held for many years.

Started as Salesman

Mr. Gold arrives at his corporate executive position after years with the company, starting as salesman in Cincinnati, and from then on holding, in turn, the offices of branch manager, district manager, assistant to Al Lichtman, in sales, and finally eastern general managership.

L. J. Schlaifer, in motion pictures since 1912, when he took his first job with Warners in Minneapolis, served from 1919 to 1928 with Universal, and for the last 11 years has been western sales manager for United Artists.

Amplifying the statement of Mr. Silverstone, that the company would spend $3,000,000 on advertising, Lynn Farnol, director of advertising and publicity, said the record budget would be expended on individual campaigns for the 32 features. Each campaign will be "individually tailored," and an average of $60,000 to $100,000 will be spent on ads in the newspapers and the trade on each production. In addition, on certain selected pictures an extended use will be made of the national weekly periodicals and national women's magazines, similar to the campaign recently utilized on "Wuthering Heights." The ad budget will be $1,200,000 more than this year.

Among the pictures to receive such advertising concentration, Mr. Farnol said, are Alexander Korda's "Four Feathers" and Walter Wanger's "Winter Carnival." Special exploitation is planned for the Selznick production of "Intermezzo" and his "Rebecca."

Mr. Farnol said further that in association with the MPPDA a nationwide campaign is underway for the Jascha Heifetz film, "Music School." Albert Margolies and Monroe Greenthal also spoke.

Paul Lazarus, oldest sales executive in point of service, presents a gold vanity case to Mary Pickford at the Twenty Golden Years party, Sunday, at Pickfair. Left to right: Arthur W. Kelly, T. E. Carr, June Lang, Mr. Lazarus, Jack Schlaifer, Richard Carlson, Miss Pickford, Ann Sheridan, Harry Gold, Murray Silverstone, Hal Roach, Ernst Lubitsch and Henry Ginsberg.

Mr. Silverstone defined the contractual status of the owner members of United Artists, Mary Pickford, Douglas Fairbanks, Charles Chaplin, Sam Goldwyn and Alexander Korda, and the contributing producers, David O. Selznick, Hal Roach, David Loew, Walter Wanger, Sol Lesser and Ernst Lubitsch, most of whom hold contracts expiring in September, 1945. Mr. Silverstone expressed regret at the exception of Mr. Selznick, who is affiliated on a shorter term arrangement.

He said he is personally sympathetic toward the trade practice code but that the nature of the United Artists setup, in which each contributing producer has complete authority to accept or reject any contract for his pictures makes company adherence to the code impracticable.

He forecast increasing importance of television as an entertainment factor but said the industry has no cause for alarm "if it will arm itself with good pictures."

Declaring the Neely Bill "is on the wrong track," he said, "You don't have to block book good pictures."

Mr. Silverstone was followed by Harry Gold, who divulged statistics showing the increase in contract sales to a new high.

Mr. Schlaifer presented gold buttons and cash bonuses of $250 each to delegates who had sold 100 per cent or more of their quotas. These were M. Magill, Guy Gunderson, Richard Harrity, J. H. Nash, Mark N. Silver, Nat Nathanson, E. V. Donnelly, A. N. Keeper, E. A. Ashkins, Ray Wylie, Earl Collins, Harry Rees and F. M. Higgins.

Mary Pickford, David O. Selznick, David Loew, Richard A. Rowland, Walter Wanger, William Wyler, Alfred Hitchcock and Leslie Howard addressed the delegates at Monday's session.

Hal Roach screened a special trailer showing scenes from five features and four Laurel and Hardy four-reel pictures, designed, he said, to balance the growing length of "A" pictures. Mr. Selznick described "Intermezzo" and when delegates disapproved the name, agreed to change it.

Mary Pickford was hostess Sunday at a lawn party at Pickfair.

Present were Murray Silverstone, Harry D. Buckley, Arthur W. Kelly, Edward Raftery, Charles Schwartz, Frank Ross, Walter Wanger, Charles Chaplin, Ernst Lubitsch, David L. Loew, John Ford, Clarence Erickson, Mr. and Mrs. Sol Lesser, Mr. and Mrs. David O. Selznick, Mr. and Mrs. Hal Roach, Mr. and Mrs. Alfred Hitchcock, Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Tay Garnett, Mr. and Mrs. Henry Ginsberg, Mr. and Mrs. Richard A. Rowland, Mr. and Mrs. George Bruce, Mr. and Mrs. C. W. Thornton.

Also attending were: Carole Lombard, Clark Gable, Loretta Young, Hedy Lamarr, Gene Markey, Claire Trevor, Leslie Howard, Ann Sothern, Louis Hayward, Ida Lupino, Jean Arthur, Cesar Romero, Joan Bennett, Ann Sheridan, Richard Carlson, John Wayne, Werner Jenssen, Ann Harding, Thomas Mitchell, George Bancroft, Andy Devine, Helen Parrish, Charles F. Riesner, Jean Parker, June Lang, Virginia Field, Marcella Rabwin, Daniel O'Shea, E. C. Scanlon, Ray Klune, Val Lewton, Fred Schueffler.

The delegates left Hollywood Wednesday and spent Thursday at the San Francisco Fair.

James Mulvey resigned as UA representative on the board of Wanger Productions.

David O. Selznick

From David O. Selznick and Selznick International will come three productions: (Selznick in addition is making "Gone with the Wind" for MGM for 1940):

"INTERMEZZO," starring Leslie Howard, who will also serve as associate producer; from the

(Continued on opposite page)

TITLES AND PLANS FOR UA PRODUCT

(Continued from opposite page)

original by Gustav Molander and Gaesta Stevens. William Wyler will direct.

"Rebecca" directed by Alfred Hitchcock, from the novel by Daphne Du Maurier.

A third production from Selznick, as yet untitled.

Charles Chaplin

"The Dictators," (tentative title) written, directed and produced by him, will present Chaplin in his first speaking role.

Samuel Goldwyn

Two productions from Samuel Goldwyn are already underway:

"Music School," to present the noted violinist, Jascha Heifetz, in his initial screen role, under the direction of Archie Mayo. "Music School" will also have Joel McCrea, Andrea Leeds, Tommy Kelly and Walter Brennan.

"The Real Glory," with Gary Cooper, in a background of action and romance in the Philippines. Others in the cast are Andrea Leeds, David Niven, Walter Brennan, Reginald Owen, Broderick Crawford and Maurice Moscovich. Henry Hathaway is directing from the screenplay by Jo Swerling.

Alexander Korda

Alexander Korda will contribute five productions:

"Four Feathers," a color production of the A. E. W. Mason novel, adapted by R. C. Sherriff. Has already been completed. Directed by Zoltan Korda, the cast of "Four Feathers" includes Ralph Richardson, C. Aubrey Smith, John Clements and June Duprez, a new Korda "find." Practically the entire production was filmed in the Sudan.

"Over the Moon," starring Merle Oberon with Rex Harrison, now in the final stages of editing. Was directed in color by Thornton Freeland from the screenplay by Robert E. Sherwood.

"The Thief of Bagdad," a color production of the old Douglas Fairbanks fantasy, with Sabu and Conrad Veidt. Ludwig Berger will direct.

"Sinner," based on Prevost's "Manon Lescaut," starring Merle Oberon. Will be directed by Mr. Korda, his first directorial job in three years.

"The Jungle Boy," starring Sabu in a color filmization of Rudyard Kipling's "Jungle Book."

Walter Wanger

Walter Wanger will supply six features:

"Winter Carnival," starring Ann Sheridan and Richard Carlson, with Helen Parrish, Robert Armstrong, James Corner, Marsha Hunt and Alan Baldwin.

"House Across the Bay," starring Joan Bennett. Directed by Archie Mayo, from the original by Myles Connolly and the screenplay by Sarah Y. Mason and Victor Heerman.

An original story, to star Loretta Young, by Gene Towne and Graham Baker. Tay Garnet will direct. Tentative title: "Whose Wife?"

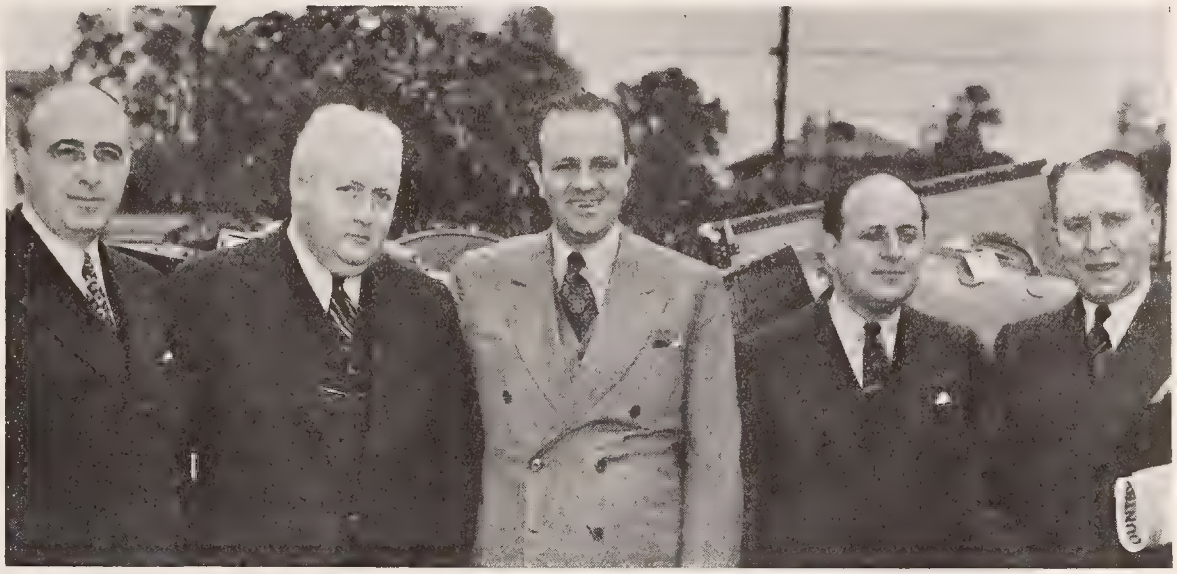
A fictionization by John Meehan of Vincent Sheean's "Personal History."

Two productions, as yet untitled, to be announced.

Hal Roach

Hal Roach will be represented by five productions:

"The Housekeeper's Daughter," from the novel by Donald Henderson Clarke. Under the direction of Mr. Roach, it will feature Joan Bennett and Adolphe Menjou.



Arriving in Los Angeles for the sales convention, United Artists executives, above, are James Mulvey, Edward Raftery, Harry D. Buckley, Murray Silverstone and E. T. Carr.

"Of Mice and Men," based on the John Steinbeck book and the play.

"1,000,000 B. C.," a fantasy.

"Captain Caution," from the novel by Kenneth Roberts.

Hal Roach will also produce a new series of four productions re-uniting the team of Stan Laurel and Oliver Hardy, also a Thorne Smith novel.

Edward Small

Edward Small will produce seven films:

"Kit Carson," with Joel McCrea, Henry Fonda and France Dee.

"My Son, My Son!," the Howard Spring novel. Louis Hayward will be starred.

"Quantrill, the Raider," the story of the bandit.

"Valentino," a dramatization of his life story.

"South of Pago Pago," a romantic adventure of the South Seas.

"Two Years Before the Mast," Richard Henry Dana's book."

"Food of the Gods," based on the story by H. G. Wells.

Douglas Fairbanks

Douglas Fairbanks will resume motion picture activity with his production of "The Californian."

Still to be announced is the forthcoming Ernst Lubitsch production to be presented by Sol Lesser—the first of the producers' films to be released by United Artists.

Mr. Silverstone also told that David L. Loew will initiate his association with U. A. with the filming of a Broadway play.

Besides those home office executives already mentioned, executives and department heads attending the convention from New York included: Paul Lazarus, E. T. Carr, Tom Mulrooney, Seymour Poe, Monroe Greenthal, Albert Margolies, C. M. Steele, N. A. Thompson, Paul O'Brien, Sam Cohen, Len Daly, Steve McGrath, Phil Dow, Jack Wrege, Ronald Sidley and Robert Goldfarb.

Producers' New York representatives attending from New York included James Mulvey, Emanuel Silvertone, Lowell V. Calvert, Harry Kosiner, Tom Walker, J. J. Milstein and Morris Helprin.

District managers were Dave Prince, Haskell M. Masters, Ben Fish, Charles Stern, Jack Goldhar and Bert Stearn, as well as Moe Streimer, United Artists' special representative in New York.

Following are the branch managers and salesmen who attended:

New York—Clarence Eiseman, manager; Nat Beier, Leon Herman, Sam Rifkin, Sam Stern, Dave Burkan, Lawrence Brown, Edward Mullen; *Chicago*—Irving Schlank, manager; Ben Eisenberg, Frank Young, Jack E. Armgardt, Will Baker, Nat Nathanson; *Boston*—John J. Dervin, manager; George Hager, Joe Cronan, Herbert Schaefer, Nathan Ross; *Philadelphia*—Harry G. Bodkin, manager; Morton Magill, Joe Singer, Sol Krugman; *Pittsburgh*—Abe I. Weiner, manager; Harry Rees, William Scott, James H. Nash; *Kansas City*—William E. Truog, manager; John Graham, Guy Bradford, O. O. Flake; *Dallas*—Hugh Owen, manager; T. R. Barber, B. C. Gibson, Floyd A. Tones, Alfred J. Del Cambre; *Seattle*—Guy F. Navarre, manager; A. H. Kloepper, Jack O'Bryan, Frank M. Higgins, John O'Loughlin; *Washington*—Fred A. Rohrs, manager, Mark N. Silver, Fred M. Sandy, Richard Harrity; *Atlanta*—T. L. Davis, manager; R. J. Barnes, Lynn Dunn, William Shiell, Jr.; *Buffalo*—Syd Lehman, manager; J. J. Jasper, Matt V. Sullivan; *Charlotte*—Jay Schrader, manager; Robert M. Boovy, Henry D. Hearn; *Cincinnati*—Harris Dudelson, manager; Irving Sochin, Wade H. Windsor, James Hendel; *Cleveland*—A. M. Goodman, manager; Lou Geiger, Norman Levin, Dick Miller; *Denver*—Al Hoffman, manager; Earl Collins, Fred Lind, Alex Singelow; *Detroit*—Morris Dudelson, manager; I. E. Weingarden, E. P. Pickler, Sydney J. Bowman; *Indianapolis*—G. R. Frank, manager; Elmer V. Donnelly, Milton M. Krueger, E. R. Golden; *Los Angeles*—E. W. MacLean, manager; Guy S. Gunderson, Fred Gage, Kenneth R. MacKaig; *Milwaukee*—James S. Abrose, manager; Noel Provencher, Leon Weingarden; *Minneapolis*—Ralph S. Cramblet, manager; Frank Eisenberg, C. J. Chouinard, F. J. Kaiser, Everett Lovelett; *New Haven*—Lou C. Wechsler, manager; Lewis Ginsburg; *New Orleans*—C. E. Peppiatt, manager; Milton Dureau, Floyd P. Murphy; *Omaha*—D. V. McLucas, manager; J. E. Schlank, Ed Rostermundt, Harry Barker, William E. Barker; *St. Louis*—Ben J. Robins, manager; James Greig, Edward A. Ashkins, Ray J. Wylie; *Salt Lake City*—R. J. Cadman, manager; W. K. Miller, Joe Solomon, E. M. Gibson; *San Francisco*—D. J. McNerney, manager, Ollie H. Watson, Paul Bush, A. W. Hartford; *Canada*—Abe Feinstein, A. J. Jeffrey, Charles S. Chaplin, Sam Glazer, Pete Myers, Dave Axler, Sam Nagler, Dave Griesdorf, Victor Rackow.

U. S. PICTURES CONTROL 50% OF GREEK MARKET

"Robin Hood" Sets Record for First Run Attendance; German, French Films Popular

by JOHN LORANT

in Athens

The Greek film market is ruled almost exclusively by American and French films. The current film season has started very favorably and both distributors and exhibitors are content with the results so far. A total of 76 pictures has been released up till now during the 1938-39 season. Of these, the following ten films were the most popular, judging by the number of people who went to see them in first-run movies:

Top Attendance 102,500

"Robin Hood" was seen by 102,500; "The Hindu Monument" (German) by 99,000; "Snow White and the Seven Dwarfs" by 61,500; "The Adventures of Marco Polo" by 59,000; "La Citadelle du Silence" (French) by 46,000; "Carmen" (German) by 45,500; "J'accuse" (French) by 44,500; "La Refugiée" (Greek) by 43,600; "Firefly" by 45,000; "Her Jungle Love" by 36,200.

Of the ten most popular films of the season, five were American, two French, one Greek, and two German. "Robin Hood" was a record breaker in Greece; this was the first film seen by more than a hundred thousand cinemagoers, in the first-run movies. The previous record had also been held by an American film, "The Life Story of Emile Zola." "Robin Hood," "Carmen," "Firefly" and "Her Jungle Love" were released in a single theatre at a time, but the others were shown in two first-class cinemas simultaneously. "Robin Hood" and "Marco Polo" were dubbed in French, but the others were shown in the original version. The only Greek film, "La Refugiée," shot in Egypt, did not score the anticipated success and is only eighth on the list. It is expected, however, to do better in provincial cinemas.

As a rule the financial success of a film depends mostly on the deluxe cinemas in Athens; the provincial theatres do not count for much in the way of box-office figures. But in the case of a local film, which appeals more to country folks than the cosmopolitan city population, this may be reversed.

Of the 76 films shown since the beginning of the season, 38 were American, 24 French, 11 German, 2 Italian, and one Greek. Three films were seen by more than 50,000 persons, 11 were attended by 20,000 spectators, and 30 by more than 10,000.

Others Successful

Of the American films, the greatest hits were those mentioned in the list above. Fairly successful were: "One Hundred Men and a Girl," "Jezebel," "Blue Beard's Eighth Wife," "Internes Can't Take Money," "Wings of the Morning," "In Old Chicago," "Vivacious Lady," "Devil's Playground," "Madame X," "Rebecca of Sunnybrook Farm," "Happy Landing," "When You Are in Love," and "Mannequin."

As these facts show, the Greek film market is dominated almost exclusively by American and French films. German pictures are only popular if they deal with a romantic, spectacular subject, like the "The Hindu Monument." The Greeks, like the public of other Balkan countries, like to see adventure and romance on the screen. This is the secret of the enormous popularity of "Robin Hood" and that is why Dorothy Lamour is the most popular star in Greece. A portion of the local public is also interested in films dealing with social and psychological subjects, but prefer to get these in French. American and German films of this type don't interest them at all. Since a great portion of the population understands French, this being the most widely spoken western language in the Levant, many American films are released with French dubbing.

There are two non-stop movies in Athens, each giving an hour's program eleven times a day. They show American short subjects, educationals, newsreels and cartoons. Big cinemas, however, do not release short subjects since the presentation of newsreels is not compulsory in Greece as it is in many other countries. The program in the big cinemas consists of a new thriller and a big feature film. There are four performances a day, and the prices of tickets range from 15 to 25 drachmas (15 to 25 cents).

India Company to Study Our Industry

A new motion picture company in India proposes to send a British representative to the United States to study the American film industry and contact American producers of motion picture equipment, according to a report from the American Consulate at Bombay made public by the Department of Commerce in Washington.

The new company, called Cine Finance and Banking Corporation of India, Ltd., will also seek American technical cooperation in connection with its projects, through the visit of its British representatives to the United States, the report said.

The new Indian company has an authorized capital of $3,480,000 and has arranged an ambitious program for financing and servicing the motion picture industry of India. No direct competition with existing companies is contemplated by the new company, according to the report.

Under present plans it proposes to organize independent companies to handle the industry's problems in connection with production, distribution, publicity, equipment purchases, effecting insurance and training technicians.

The gross income of the film industry in India was estimated at $31,320,000 in 1938, the report said. There are 996 motion picture theatres, 500 touring cinemas, 75 active film companies producing 200 pictures annually, and 253 distributors handling Indian and imported pictures, according to the report.

Form New Company

Peninsula Pictures has been formed in San Francisco to produce six and possibly eight pictures a year there. The first production will be "Moon Over Monterey," to be made in both English and Spanish for the United States and South America markets. Executives of the company are listed as Gordon Burdge and Ed Blas, San Francisco theatrical agency owners.

America Holds Lithuania Lead

Lithuanians imported films of 33 per cent less rental value in 1938 than in 1937, according to figures obtained by the American legation at Kaunas, capital of the country, and released to the trade here through the motion picture division of the United States Department of Commerce. The decline of the number and value of the films is tempered, however, by the knowledge, according to the report, that United States films maintained first place, with 42 per cent of the total, followed by Germany, with 24 per cent of the total film imports.

In 1937, Lithuania imported films having a rental value of 231,000 Lits (the Lit 1.00 equalling $0.17); in 1938, it imported films with a rental value of 153,000 Lits. Following is a breakdown, showing how fared each country, in this connection:

	In Lits	
Country of Origin	**1937**	**1938**
Austria	**6,300**	......
Belgium	**1,300**	**1,100**
Czecho-Slovakia	**6,000**	**4,900**
France	**26,700**	**7,800**
Germany	**66,000**	**37,700**
Great Britain	**9,400**	**1,800**
Hungary	**1,100**	......
Latvia	**100**	......
Netherlands	......	**500**
Palestine	......	**2,400**
Soviet Union	**5,800**	**31,200**
Switzerland	**2,800**	**800**
United States	**105,800**	**64,900**
Total	**231,300**	**153,100**

The report also shows that American films comprised 46.37 per cent of all those censored, and German films 31.39 per cent; that American films are censored because of their so-termed "criminal content," and German films for their propaganda; that there was no motion picture industry legislation during 1938; that theatre goers increased 30 per cent during that year; that there was no theatre construction in 1938, but that there may be some in this year; that in December, 1938, there were 68 motion picture theatres in the country, of which 64 were wired for sound; that 51 films, mostly newsreels, were produced in 1938, compared with 64 films, of similar nature, in 1937, all of poor quality.

Cuba Next to Increase Duties, Says Producer

With most Latin American countries taxing outside pictures and exempting from such taxes its own budding motion picture industries, it is "only natural" that Cuba should be trying the same, according to Eddie LeBaron, head of LeBaron Productions, who returned to New York recently from Havana, Cuba, after surveying distribution there.

The Cuban government, Mr. LeBaron said, is considering a measure to raise import duties on films. It has already exempted the major Cuban studio, Peliculas Cubanas, from taxes. Mr. LeBaron noted

Mr. LeBaron conducts an orchestra at the Rainbow Room, Rockefeller Center, New York City, and also produces Spanish-language films. One of his features, "Castles in the Air," is being distributed by Monogram, and has been running at the Regis Theatre, Mexico City.

MEXICAN UNION BANNING GERMAN AND ITALIAN PROPAGANDA FILMS

Financing Has Become an Acute Problem for Producers, with Production Costs Increasing and Returns Decreasing

by JAMES LOCKHART
in Mexico City

Unintentional aid is being given by American film distributors in Mexico in combatting competition from Germany and Italy by the Confederation of Mexican Workers, Mexico's most powerful labor organization. The Confederation announced when it forbade exhibition throughout Mexico of "Sergt. Barry," a German talkie, produced in Germany by Tobis Films, that it intends to prevent showings of any German or in fact any kind of picture that it considers to be a vehicle for Nazist propaganda, ridicules democracy and in so doing jeers at the basic principles of Mexico's social revolution.

Second from Germany Barred

"Sergt. Barry" is the second made-in-Germany picture to come under the Confederation ban. The first was "Carmen," which, though of Spanish theme and in Spanish, was produced in Germany. This film was forbidden because the Confederation deemed that some of its players have leftist political views. "Carmen" was banned on the eve of its expensively prepared and heralded exhibition in Mexico City. The ban was on for several weeks. The Confederation lifted the lid without explanation, giving rise to speculation as to why it reversed its action.

"Scipio Africanus," made-in-Italy, and of an ancient Roman story, was banned by the Confederation on the ground that it is Fascist and imperialistic propaganda. This ban is still in effect, though it was said some little time ago that the Confederation was considering lifting prohibition of this picture.

Bans Are Air Tight

Bans the Confederation exerts are air tight because this organization is all powerful in Mexico with regard to labor matters. All motion picture workers' unions are members of it. Not one of them would dare defy the Confederation's orders.

The Confederation is also keeping radio in Mexico free of Nazist and Fascist propaganda, for it is as powerful in air affairs as it is in cinematographic matters. Any radio station that attempted to spread totalitarian gospel would be closed up forthwith.

Financing A Problem

Financing has become an acute problem for Mexican producers. Gone are the days when a feature that afforded a reasonable return on the investment could be made for around $10,000 to $12,000. Gone, too, apparently, are the times of not so long ago when a net of nearly $400,000 could be garnered from an outlay of but $20,000, as in the case of Mexico's stellar picture, "Alla en El Rancho Grande" (Way Down on the Rancho Grande). That picture set box office records at home and abroad that have not even been approached by other Mexican films.

Production costs have increased so much in Mexico in the last two years that now $40,000 to $50,000 is about the average per feature. Pictures at those prices, a whole lot of money for Mexico in these times of her sharpest economic depression, just have to be good if the makers can hope to get a fair profit or at least break even. One feature is now in the making that will cost approximately $60,000 before it is finished, a new high for a made-in-Mexico. There is some worry that the producers will even get their money back, for this film will have to be an outstanding smash to even refund such a huge investment.

ENGLAND BARS AN ANTI-NAZI FILM

The British Board of Censors is adhering to its policy of barring films of a content which may be considered offensive to foreign governments. The latest instance is the banning of "I Was a Captive of Nazi Germany," starring Isobel Steele, whose experiences in Nazi Germany the film purportedly recounts.

The picture was distributed in the United States several years ago, by Malvina Pictures.

Backers of pictures are becoming more conservative. Some of them demand as high as 60 per cent of gross, a condition that makes the producer think twice before going ahead with production. Several producers are suffering the costly embarrassment of being obliged to "hock" their pictures (chiefly in South America where "Alla en El Rancho Grande" gave Mexican productions great popularity) before they are even finished, in order to defray making expenses. That business gives the producers plenty of gray hairs, but few pesos for themselves.

Benefits Predicted

The 20 features that are to be produced in Mexico by the end of spring, the most made in this country in any one season, are more or less involved in this sort of financial trouble. There are even doubts that some of them can be finished, at least on schedule.

Yet, shrewd observers of the industry in Mexico do not see the picture all black. They predict that substantial benefits will emerge from the turmoil, that the shoestringers, those who get together $400 or $500 and start to make a picture, depending upon borrowing right and left to make up the rest of the costs, will be eliminated.

Another benefit seen arising from this faulty financing is an increase in the practice of Mexican producers lining up with major American producers, as is the case with some of them joining up with Columbia and RKO. That combination is of mutual profit: Mexican producers are assured uninterrupted making and a just percentage of exhibition revenues; it enables the Americans to produce good pictures in Spanish at far less expense than is possible in the United States.

Mexico's first nationalized cinema is doing well in Cuernavaca, capital of Morelos state, which is a popular American tourist resort. The cinema, Teatro Morelos, was taken over recently by the Morelos government and modernized. High grade American pictures are exhibited at popular prices. Profits of the cinema go to the state school building fund.

* * *

Mexican producers have apparently insured themselves against labor troubles, rather a frequent occurrence in Mexico, with the appointment of a mixed committee of six members, three representing the producers, the others the workers. All labor grievances are to be heard by this body which will endeavor to bring about conciliation.

Fernando de Fuentes, noted director-producer, heads the producers' representation.

* * *

Fire fed by lack of water that broke out in the projection room during a performance destroyed the Teatro Variedades, a 3,500-seat cinema in Saltillo, capital of Coahuila state. Nobody was hurt, but soldiers and police had to aid firemen in controlling the blaze.

Flu, the worst that large sections of Mexico have suffered since the Spanish variety epidemic of 1918, has hit exhibitors hard. It has reduced business from 20 per cent to 30 per cent.

* * *

Four of Mexico City's most important radio stations are owned and operated by women, all of them married, one of them a widow. This is a new occupation for Mexican women.

* * *

Singing and reciting by students, some of them very young, of the national school for the deaf and dumb in Mexico City, are being broadcast by radio station XEQ as a means of demonstrating progress the Mexican government is making in restoring speech and hearing to mutes.

Brazil Prefers American Films

by L. S. Marinho
in Rio de Janiero

Of the 491 pictures shown in Brazil in 1938, 402 were American films or 82 per cent of all pictures. The predominance of films from the United States is partly due to the fact that all the large American companies have established agencies in Brazil and several others have their representatives here.

Another reason for the high percentage of American films is that people here are more inclined to accept films from our neighbors to the north than films from Europe or films in Spanish, because Portuguese is spoken almost universally in Brazil and consequently even Spanish pictures must have the dialogue translated into Spanish.

Broken down, the figures on imported product for 1938 reveal that the eight major American companies imported 356 of the 402 American films and nine English and two Mexican films. In addition there were shown in Brazil five more from England, 37 from Germany, 21 from France, six from Italy, two from Argentina, one from Portugal and one from Spain. Five Brazilian pictures were also shown.

Three of four former first-run houses this year brought back some old favorites and while the majority of them failed to draw very well some did make money.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

INTO OUR EDITORIAL ROOMS the other day walked a short, timid, frail appearing clergyman, who turned out to be Father Baltasar, a Capuchin priest, who had just traveled from Venezuela with a can of film he had shot among the primitives in the mountains of the frontier between Venezuela and British Guiana. Among them he had many a harrowing experience, not the least of which was the cracking up of his plane in the dense vegetation and the almost certain death from which he was saved by rescuers who reached him weeks later with sorely needed food and water.

A dozen others in the wrecked passenger transport were lifted bodily out of the ruins by little Father Baltasar. He staunched their bleeding wounds and for days nursed them in the jungle. Some died, others were badly shattered. The days dragged on. The radio system had been smashed in the fall. Death by starvation came nearer and nearer. One passenger had a gun, but only a crow and a parrot came near enough to be shot. In three weeks those who could walk at all were staggering. Ribs stood out, showing through holes in tattered garments. Planes apparently bent on rescue were heard at intervals overhead. But effort to attract attention failed.

Then one day voices were heard. Before the emaciated victims could realize that they were real voices and not hallucinations of disordered imaginations, a bronzed woodsman came through the underbrush. He led others. All carried packs—food for the famished survivors. One of the rescuers was a government doctor, led by the "King of the Jungle," who some days before had picked up the trail of some of the survivors who had been out searching for water. Torrential rains had obliterated most of the signs of their trail, but this woodsman followed so accurately those signs that did remain that he found the wrecked plane in underbrush so thick that neither it nor its passengers could be seen from a distance of 12 feet.

Soon a plane was heard. Signals were made to show its pilot where the camp was. Radio carried the news immediately from the plane to Caracas and the world. The 16 planes that were searching converged on the spot. Dozens of parachutes carried more food and medicines out of the blue into the great, green forest. Three days later the rescue was effected. Father Baltasar saved his film and is now in New York to sell it.

▽

Morris Higley, publisher of the Childress (Texas) Index, produced a new answer to the hundreds of requests made for free publicity in his newspaper columns. He offered to print a mat with caption, which had been submitted by Universal Mills, providing that Universal would read an announcement about the newspaper during its radio program.

▽

George Munro, theatrical reporter puts notice in his column in the London Era, as follows:

"Will the gent who grabbed my Melton at Pinewood Studios take pity? I feel like a Scots fancy canary in the substitute. And, anyhow, having already lost one huntin' mac to the film industry, I feel that charity has suffered too long."

The arrival here the other day of London's well known Will Fyffe to act for Paramount Pictures, brings to mind an interview with the Scotch actor some months ago in London's World Film News, in which he explained why he almost always plays roles of old men, like his Highland Doctor, Glasgow Drunk or Scots Engineer.

"When I was 15," he said, "I found that I could make up as an old man and I realized that if I put on whiskers and played old men, I could go on doing them until I was 90. The parts would always be older than me—and if that is not thrift, its foresight. You see, comedians have to change with the times, but a character actor, playing the kind of parts I do, can go on for generations. There will always be Scots Engineers and Glasgow Drunks in spite of Swing and Coca Cola."

▽

When Sam Goldwyn's research department was working on material for "Wuthering Heights," now playing, they discovered that in the 18th century the average person took about four baths a year.

Which explains why DeMille has never made an 18th century picture.

▽

Cars will soon be rated on their horse-laugh power. A David O'Wilson, of California, has invented a mechanical tongue-sticker-out, intended to be fitted to the rear of cars. A light illuminates a grotesque mask, a tongue protrudes, and a loud Bronx cheer is heard.

Springtime for traffic cops.

▽

The European war crisis is resulting in some grim advertising in British newspapers. Ads for air raid shelters for the back yard are standing shoulder to shoulder with movie ads. Hollywood pictures are being advertised on the same pages with bombproof shelters, shouting, "Build It Now, Later On It May Be Too Late," and, "It Will Provide Protection For You and Yours Against Blast, Splinters and Falling Debris"—which is a nice frame of mind to offer anyone as he reads through the pages looking for a good movie show.

The pillboxes, as illustrated, are built either below or above ground, selling from $175 to $200 each. The walls are a foot thick.

Other "wartime" ads are also appearing in the London papers, three typical ads following (the A.R.P. stands for Air Raid Precaution).

A.R.P. PRIVATE HOTEL in safety zone, South Cotswolds, will guarantee accommodation in emergency. Nominal reservation charge. Book now.—Write A., Box 6,869, Daily Telegraph, E.C. 4.

A.R.P.—IT will save time and money to have the refuge for your staff planned by a qualified expert who has completed many approved schemes.—Write A., Box 5,307, Daily Telegraph, E.C. 4.

NATIONAL CRISIS.—Nerve Specialist would take three guests. Private house. S. Cornwall.—Write N., Box 5,502, Daily Telegraph, E.C. 4.

EVERY ONCE IN A WHILE we find in the outside press an editorial that gets and makes a laugh out of a topic that is generally regarded unsmilingly, by exhibitors as well as others—government extravagance, for instance. The Tucson (Ariz.) *Citizen*, owned by William R. Johnson, is edited, according to its editorial page masthead, by Alex Parker, who seems to know how to talk of technicalities for the unlearned reader. In his own words:

"Credo"

"Our faith in the government has just been revived by a little countinghouse experience, the telling of which may comfort others who have been misled by stories of Washington wastefulness and extravagance.

"The experience cost us nine cents but we shall frame the documentary proof of it and prize it as though it were a Rembrandt. In the regular course of business we printed in our advertising columns a little notice for the Farm Security Administration and billed the office for the charge, amounting to $3.90, which figure was obtained by multiplying the per inch rate by the number of inches by the number of insertions. A standard ruler was employed. We swore it was right. But the general accounting office, audit division, would allow only $3.81. It knocked off one line showing dates of publication, 'which is not properly chargeable to the government,' and excluded from the inchage the 'shoulders' of the type slugs or lines, which made a difference of .06 inch.

"All types have shoulders and printers think they are necessary, but you can't fool the general accounting office. Venus de Milo gets along without arms, doesn't she?"

▽

Alfred Hitchcock, noted English director, now in Hollywood under contract to David Selznick's company, thinks English actresses are just too formal. "Plunge an English actress into a bath of cold water," he says, "and she'll come to the top trying to look aloof and dignified."

American actresses, of course, throw up the sponge.

▽

Loretta Young, movie star, has made the picture pages with a statement, issued while she was reclining upon a cushion beside her private pool in Hollywood, calling upon Congress:

To create a Bureau of Public Beauty, setting aside millions, to help all women look attractive, thus make men happy and benefit the state of the nation, the world, and eventually, the universe. Pretty faces, opines Hollywood's Loretta, are more important than bridges and dams and public works.

Yes, and a Hollywood press agent with Hollywood imagination is often more important than a pretty face in Hollywood.

▽

Eli Sugarman at Billboard has just rounded up the facts from a poll of American universities and colleges and finds, surprisingly, that the college students do not like "jitterbugging." One participant describing the "killer diller" dance as having "a spine with a lack of responsibility on both ends." Another called him "a man who has an itch where he can't scratch it."

42 FEATURES, 16 WESTERNS, FOUR SERIALS, 112 SHORTS FROM COLUMBIA

Director Personnel Emphasized at Atlantic City Regional Sales Convention; Budget Increased $5,000,000 Over '38

With other large companies setting "great stars" or "great novels" as the keynote concentration for their 1939-40 product, Columbia Pictures this week struck on "great directors" as the basis for the production of its new season's program.

First of Three Regionals

Calling 120 home office and eastern branch managers and salesmen to the Ritz Carlton, Atlantic City, Monday morning, for the first of three regional sales conventions to be held this year, Jack Cohn, vice president, and A. Montague, general sales manager, announced for the new year a program of 40 features, 16 westerns, four serials, two series of two-reelers, 12 series of single reels, a Frank Capra special, "Mr. Smith Goes to Washington," and a feature and shorts by Mrs. Martin Johnson, the last two features and shorts to be sold individually and aside from the regular program.

Columbia's new budget will be raised $5,000,000 above this year's bringing the total to $14,000,000, based on an outside estimate of $9,000,000 spent in 1938-39. There will be 14 "high bracket" pictures in two groups of six and eight.

At the opening session of the convention Mr. Montague set down as company policy its belief that exhibitors are best able to decide their own exhibition policies.

Up to Exhibitor

"If it is the exhibitor's policy to run single features we will cooperate with that individual. And if he prefers double features, again we will cooperate to assure his success.

"We want the privilege of producing and distributing without unreasonable interference, but always seeking constructive suggestions.

"We do suggest to some highly-placed individuals in our business that their personal ideas be tested first before they are urged on exhibitor groups and particularly before they are given to newspapers for public consumption.

"Columbia has taken an important position in the trade practice conferences and the company emphatically expressed its intentions of living up to the last word, comma and period of that agreement," said Mr. Montague.

"We believe, as I am sure a vast majority of the exhibitors in this country believe, that they can be better treated than by a Neely bill or any other form of government supervision."

PRICE WAR BRINGS FIVE CENT SCALE

A price war, with nickel admissions, is in progress in Boswell, Pa., between the Vernon and Mary Lee theatres.

The Vernon came out first with an announcement of a new summer policy reducing admissions to 15 cents for adults and 10 cents for children "due to the wide spread of unemployment."

The Mary Lee retaliated by reducing its prices to 15 cents for adults and five cents for children, and, in a handbill announcing the reduction, said: "We will be honest with you—Due to competition (not unemployment) the prices in your movie entertainment are being cut."

Mr. Montague reported a record number of accounts sold.

Joseph A. McConville stressed the need of assisting Latin-American exhibitors with successful exploitation methods to attain good will in those countries. He announced the opening of new sales offices in Paris, Marseilles and Brussels and plans for others.

Jack Cohn, vice-president of Columbia Pictures, opened Tuesday's meeting. After introducing A. Schneider, treasurer, and Nate Spingold, a three-reel film was presented to the sales group.

Harry Cohn, president and directors Wesley Ruggles, Frank Lloyd, Howard Hawks and Rouben Mamoulian spoke directly from the screen to the meeting. Shots of Frank Capra directing "Mr. Smith Goes to Washington" and scenes from the same picture now in production were shown.

Mr. Mamoulian directing "Golden Boy" and scenes with Columbia's new "find" William Holden, playing with Barbara Stanwyck, Adolphe Menjou and others were included.

Alexander Hall, directing "Good Girls Go to Paris," was shown in action.

The public must be sold more thoroughly than ever before on motion pictures, said Jack Cohn.

"Exhibitors who intend to rely upon the distributor to sell the picture are remiss in doing a job that primarily belongs to them," he said. "Distributors must scatter their 'shots' in advertising and publicity and as a result the specialized community showmanship has been glaringly missing.

"One of the dominant factors in building up the motion picture business was the fact that exhibitors themselves created their own showmanship. This has been lacking in the last few years.

"It isn't enough to provide good pictures for those exhibitors who complain there aren't enough good pictures.

"Columbia is doing its share with its 'direct to public' advertising campaign, which is being guided to a great extent by the advice of exhibitors."

Briskin Emphasizes Directors

Sam Briskin, representing Harry Cohn, president, who was detained in Hollywood by production, emphasized at the meeting that the company's policy will lay stress, as never before, on the importance of "director names."

"The policy of the Columbia Studio has altered considerably," said Mr. Briskin. "We know that in the hands of great directors even a mediocre story becomes great, while a great story becomes all-important when assigned to men who know their jobs."

Also continuing its policy that stories, too, make good pictures, the sales staff was told that the company had acquired the most expensive story material in its history, headed by Clarence Budington Kelland's "Arizona" and Elizabeth Page's "Tree of Liberty."

Because of the demand for the homey, domestic drama, the company will continue its "Blondie" group and will offer in addition a new series starring Edith Fellows.

New Developments Here

Among the stars and featured players who will appear in the new season pictures will be Jean Arthur, Cary Grant, Irene Dunne, Joan Blondell, Melvyn Douglas, Randolph Scott, Ralph Bellamy, Edward Arnold, Claude Rains, Joe E. Brown, Walter Connolly, Eugene Pallette, Ruth Donnelly, Beulah Bondi, Joan Perry, Penny Singleton, Warren William, Jack Holt, Rita Hayworth, Edith Fellows, Rochelle Hudson, Jacqueline Wells, Rose Stradner, Arthur Lake, Charles Starrett, Bill Elliott, William Holden, Gene Tierney, Iris Meredith, Lorna Gray, Beatrice Curtis, Ann Doran, Flo Campbell, Beatrice Blinn, Linda Winters, Astrid Allwyn, James Craig, Larry Simms, Eddie Laughton, Dick Curtis, Stanley Brown, Don

(*Continued on following page*)

LUMBIA
939-40

By Metropolitan

On the dais during the proceedings at Atlantic City, above, are Rube Jackter, A. Montague, Joseph A. McConville, Max Weisfeldt, Louis Astor, Louis Weinberg, and Maurice A. Bergman.

By Metropolitan

At the convention banquet in the Ritz-Carlton Monday night: A. Schneider, Sam Briskin, Jack Cohn, vice-president of the company; Mr. Montague and Nate B. Spingold.

COLUMBIA'S NEW SEASON FEATURES

(Continued from preceding page)

Beddoe, Robert Sterling, Richard Fiske, John Tyrrell, Charley Chase, Andy Clyde, Buster Keaton, Larry Fine, Jerry Howard and Moe Howard.

Among the directors and associate producers who will be identified with new season productions are: Frank Capra, Howard Hawks, Wesley Ruggles, Frank Lloyd, Rouben Mamoulian, Alexander Hall, Everett Riskin, William Perlberg, John Brahm, Frank R. Strayer, Charles Vidor, Fred Kohlmar, Robert Sparks, Irving Briskin, Sam Nelson, Norman Deming, Del Lord.

Among the writers who will contribute are: Sidney Buchman, Claude Binyon, Charles Lederer, Gladys Lehman, Al Duffy, Richard Flournoy, Richard Maibaum, Peter Martin, S. Lewis Meltzer, Harry Segall, Daniel Taradash, Leonard Zinberg.

Titles and Credits

Properties from which the 1939-40 program will be selected, follow:

"Arizona," a Wesley Ruggles production, starring Jean Arthur in the Saturday Evening Post serial and novel by Clarence Budington Kelland. Screenplay by Claude Binyon.

Another Wesley Ruggles production, to be directed by him, story and cast to be announced.

"The Tree of Liberty," a Frank Lloyd production, from the book by Elizabeth Page. To be directed by Frank Lloyd.

Another Frank Lloyd production, to be directed by him, story and cast to be announced later.

The Bigger They Are, a Howard Hawks production, starring Cary Grant, from the play by Ben Hecht and Charles MacArthur. Screen play by Charles Lederer. To be released in the early fall.

Super Clipper, a topical of the air, to be directed by Alexander Hall.

Singapore, a story set against the Pacific. A Joan Blondell-Melvyn Douglas production.

Three "Blondies" features (to be screened at higher production costs), continuing the adventures of the Bumsteads, portrayed by Penny Singleton, Arthur Lake and Larry Simms. Based on Chic Young's cartoon strip, syndicated in 230 newspapers, the pictures will be backed by a national advertising campaign.

Give Me Liberty, starring Joe E. Brown in the story by Grant Garrett.

Another Joe E. Brown production, story, cast and director to be announced.

Men in Sing Sing, Warden Lewis E. Lawes, in his own story.

American At Scotland Yard.

Three for Edith Fellows

Three Edith Fellows productions, based on the "Five Little Peppers" stories by Margaret Sidney Lothrop.

Two "Lone Wolf" productions, starring Warren William, in the further adventures of Louis Joseph Vance gentleman rogue.

Four Jack Holt productions.

One Mrs. Martin Johnson production. The company contemplates an Osa Johnson feature to be sold in addition to the 1939-40 program. Featuring the tropical jungles.

Following is a list of other properties from which Columbia may choose further productions:

The Life of Alfred Nobel, by Peter Freuchen.

Chopin, by Sidney Buchman.

The Incredible Mr. Williams, by Sy Bartlett.

Three Saturday Evening Post stories; by Clarence Budington Kelland: "The Weakest Link," "Dress Rehearsal," "Pig-headed."

CARTOON SERIAL FOR HOUSE ORGANS

A theatre program innovation will be started soon by Jules Rubens, operator of the Great States circuit, out of Chicago. The new programs will include a cartoon serial similar to those found in newspapers. The serial, which is the brain child of Paul McCarthy, Crawfordsville, Ind., will last for 13 weeks, and will be a mystery affair, with awards going to the youngsters who solve the mystery.

Mr. Rubens plans to try out the idea in several key cities in downstate Illinois.

The Cavalier of Tennessee, novel by Meredith Nicholson.

City for Conquest, novel by Aben Kandel.

Miss Quis, play by Ward Morehouse and Vinton Freedley.

The Stars Shine Twice, by Clare Boothe.

The Pioneers, by Courtney Ryley Cooper, Frank R. Adams and Frances Marion.

The Man Who Won the War, the Atlantic Monthly story by Robert Buckner.

The Mad Rumelhearts, novel by Maude Smith Delavan.

The Second Mrs. Draper, McCall Magazine serial by Noel Pierce.

Valley Forge, play by Pulitzer prize winner Maxwell Anderson.

When God Laughs, by Jack London.

The Westerns

Ten Charles Starrett Westerns, a series of stories also featuring the "Sons of the Pioneers" as an added attraction.

Six "Wild Bill" Elliotts, a series written especially for Bill Elliott.

The Serials

The Shadow, based on the radio program and "The Shadow" magazine.

Terry and the Pirates, from Milton Caniff's syndicated cartoon strip.

The Green Archer, from the novel by Edgar Wallace.

Deadwood Dick, the dime-novel Western hero.

To supplement its features, Columbia will offer a line-up of single and two reel shorts.

Two Series Two-Reel Shorts

Eight "Three Stooge" comedies, starring the comedians in a new series.

Eighteen "All Star" comedies, presenting an aggregation of comedians from stage, screen and radio, headed by Charley Chase, Andy Clyde and Buster Keaton.

Twelve Series of Single-Reel Shorts

Sixteen "Color Rhapsodies," in full, produced by Charles Mintz.

Ten "Phantasies" cartoons, a new series produced by Charles Mintz. Featuring Scrappy, Margie, Oopie, Krazy Kat and many other cartoon characters.

Six "Fables" cartoons, a new comedy series.

Six "Fools Who Made History" (specials), a new series, anecdotes of inventors and discoverers.

Twelve "Screen Snapshots," Columbia's "fan magazine of the screen," entering its 19th year.

Twelve "World of Sports," a series of sport reels.

Six "Washington Parade," a second year of the series which presents behind-the-scenes views of the workings of the government.

Six "Pals and Pets," a new series, devoted to animals and bird life.

Ten "Community Sings," fourth year of the series, which presents new tunes and old.

Six "Famous Moments of Comedy," a new series, featuring comics of 20 years ago.

Six "Cinescopes," a new series, devoted to novelty and unusual events.

Mrs. Martin Johnson series, to be sold in addition to the 1939-40 program, featuring the tropical jungle.

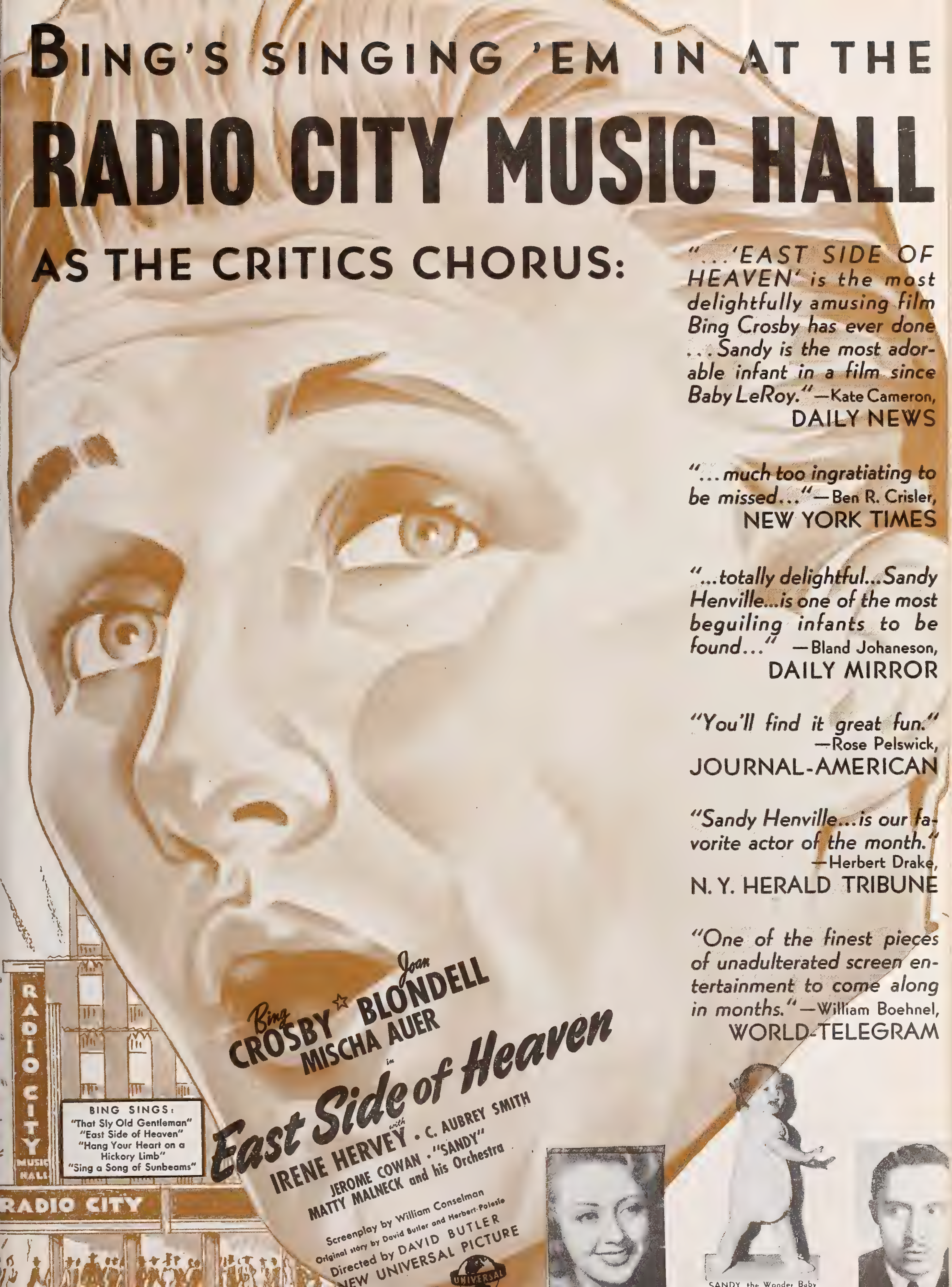
In addition to the single and double reel short subjects comprising the 1939-40 program, Columbia will continue to offer "Happy Hour Entertainments," a nationally organized juvenile program service, launched three years ago and which now offers 50 complete units. A minimum of 12 new units will be added during the coming season, each unit selected by women's or civic organizations, certifying that the programs are suitable for children.

In Attendance

Among the home office executives who were present, in addition to Mr. Cohn and Mr. Montague, were R. Jackter, A. Schneider, J. McConville, L. Astor, L. Weinberg M. Weisfeldt, L. Jaffe, H. C. Kaufman, M. Bergman, M. Grad, G. Josephs, M. Hannock, A. Seligman, W. Brennan, F. McGrann, Al Sherman, B. E. Zeeman, C. Roberts, A. Picker, V. Borrelli, I. Moross, S. Liggett, J. Freiberg, S. Raisler, T. McCue, Irving Sherman, H. Takiff, R. Bach, and foreign representatives, C. Mason, Australia; F. Knocke, Puerto Rico; E. Smith, Cuba; S. Kusiel, Mexico.

Present from the field were the following division managers, branch managers and salesmen:

Atlanta—southern division manager S. Moscow; branch manager W. W. Anderson; salesmen, B. A. Wallace, U. T. Koch, E. B. Foster, S. Laird. *Charlotte*—branch manager R. J. Ingram; salesmen, G. Roscoe, R. D. Williamson, C. Patterson. *Dallas*—branch manager J. B. Underwood; salesmen, H. Craver, W. L. Penn, J. L. McKinney, W. S. Hurst, A. M. Whitcher. *Memphis*—branch manager J. J. Rogers; salesmen, H. Kohn, T. B. Haynes, H. A. Chrisman. *New Orleans*—branch manager H. Duvall; salesmen, J. Winberry, J. J. Fabacher. *Oklahoma City*—branch manager C. A. Gibbs; salesmen, J. A. Smith, S. Gibbs, J. P. Hudgens. *Washington*—mid-east division manager S. A. Galanty; salesmen, O. D. Weems, J. B. Walsh, C. A. Wingfield, B. Caplon, J. Kushner. *Cincinnati*—branch manager A. S. Moritz; salesmen, C. R. Palmer, H. W. Rullman, L. E. Davis, P. Niland, J. Curran. *Cleveland*—branch manager L. Zucker; salesmen, M. Glick, J. Share, S. Gerson, O. Bloom, G. B. Vojae. *Pittsburgh*—branch manager A. H. Levy; salesmen, S. Sugarman, J. Gins, C. B. Kosco, G. Tice, J. Kohler. *Albany*—branch manager Phil Fox; salesmen, E. Hochstim, J. Armm, M. Cohn, S. Goldberg. *Boston*—branch manager I. H. Rogovin; salesmen, E. Cohen, S. Simons, T. A. Donahue, H. Olshan, J. Wolf, A. Barry. *Buffalo*—branch manager Joe Miller; salesmen, C. H. Ferguson, J. Bullwinkel, J. Lindsay, C. Harter. *New Haven*—branch manager T. F. O'Toole; salesmen, B. J. Lourie, S. Swirsky. *New York*—New York division manager N. Cohn; branch managers I. Wormser, S. Trauner; salesmen, J. Sokoloff, S. Schussel, M. Fraum, J. Wenisch, E. Helouis, S. Feinblum. *Philadelphia*—branch manager H. E. Weiner; salesmen, J. Schaeffer, D. Korson, W. Bethell, M. Goldstein, L. Wurtele. Special home office representatives: H. Sachs, I. Hanower, F. J. Barry.



BING'S SINGING 'EM IN AT THE

RADIO CITY MUSIC HALL

AS THE CRITICS CHORUS:

"...'EAST SIDE OF HEAVEN' is the most delightfully amusing film Bing Crosby has ever done ... Sandy is the most adorable infant in a film since Baby LeRoy." —Kate Cameron,
DAILY NEWS

"...much too ingratiating to be missed..." —Ben R. Crisler,
NEW YORK TIMES

"...totally delightful...Sandy Henville...is one of the most beguiling infants to be found..." —Bland Johaneson,
DAILY MIRROR

"You'll find it great fun."
—Rose Pelswick,
JOURNAL-AMERICAN

"Sandy Henville...is our favorite actor of the month."
—Herbert Drake,
N. Y. HERALD TRIBUNE

"One of the finest pieces of unadulterated screen entertainment to come along in months." —William Boehnel,
WORLD-TELEGRAM

BING SINGS:
"That Sly Old Gentleman"
"East Side of Heaven"
"Hang Your Heart on a Hickory Limb"
"Sing a Song of Sunbeams"

Bing CROSBY ☆ *Joan* BLONDELL
MISCHA AUER
in
East Side of Heaven
with
IRENE HERVEY • C. AUBREY SMITH
JEROME COWAN • "SANDY"
MATTY MALNECK and his Orchestra

Screenplay by William Conselman
Original story by David Butler and Herbert Polesie
Directed by DAVID BUTLER
NEW UNIVERSAL PICTURE

SANDY the Wonder Baby

80% OF 1940 PRODUCT COMMITMENTS MADE TO DATE TO U.S. EXHIBITORS

Two More Majors Hold Conventions; RKO Meeting June 19–22; Monogram Concludes Sessions; Paramount Foreign Meet

Exhibitors have in hand as of this week the program on paper of 80 per cent of the product promised by the large companies for 1939-40.

With Columbia on Monday announcing 58, the United Artists on the same day disclosing between 28 and 32 features, the identies of 90 features were thereby added to the 311 already announced by Metro-Goldwyn-Mayer, Monogram, Republic, Twentieth Century-Fox, Universal and Warners, all of these eight companies having held their annual sales conventions.

RKO on Wednesday announced June 19-22 as the date for its convention at Westchester Country Club, Rye, N. Y., with representatives from all over the world attending and meeting for the first time under the new president, George F. Schaefer. The company will probably set 42 to 48 features for the new season.

Still to be heard from in convention are Paramount, which meets June 8 to 10 in Los Angeles, probably setting 58 to 60 features, and Grand National, whose new plans are being formulated.

Columbia's full product announcement appears on page 49 and United Artists, on page 44, this issue. For the benefit of exhibitors, dates of publication of programs of the other companies are listed as follows: Monogram, May 6th, page 46, 46 features; Universal, April 22nd, page 24, 58 features; Metro-Goldwyn-Mayer, March 25th, page 13, 52 features; Republic, April 8th, page 57, 50 features; Warners, March 18th, page 18, 48 features.

Monogram Meeting Ends

Following its annual product announcement made at the beginning of its convention, as published last week, Monogram Pictures concluded its four-day sessions, in Chicago, by announcing a $2,505,000 increase in its production budget for the 30 features and 16 westerns it promises.

Monogram on Saturday night held its annual banquet in Chicago's Knickerbocker Hotel, attended by 200. Jack Kirsch, of Chicago Allied, was a guest.

The main portion of the evening was devoted to the dinner and a special entertainment program arranged by Henri Elman, local franchise holder. Following, Edward Golden, as toastmaster, introduced Edward Kuykendall, of the MPTOA, and Al Steffes, of Allied.

Company executives headed by President W. Ray Johnston, paid tribute to the sales force.

The meeting ended with the presentation of gifts to company executives by the salesmen. Mr. Johnston, Mr. Golden, Scott Dunlap, George Weeks, Louis L. Lifton, John Harrington, Floyd Lind and Leon Fromkess were each called upon.

Mr. Kuykendall disclosed that the members of his MPTOA were interested in taking immediate advantage of the concessions offered in the trade practice agreements.

He pointed out that his members felt it more to their advantage to utilize the concessions offered them by major companies as fast as possible rather than wait until all points had been agreed upon and then start to make use of the concessions offered.

EDITORIAL COMMENDS MORALITY OF FILMS

The Quimby Circuit, of Fort Wayne, Ind., has reprinted an editorial appearing in the Journal-Gazette, local paper, in an advertisement in the same paper, running above its own announcement.

The editorial, headed "Movies and a Job Well Done," said in part: "The motion picture industry deserves more credit than it has been given for the steady trend away from sexy and gangster-glory movies. . . . A sense of moral responsibility has characterized the industry in recent months. Motion pictures bear an important responsibility. Motion picture men are making a genuine effort, and a successful effort, to maintain a high moral and cultural tone while providing first-rate entertainment."

Mr. Johnston at the last session announced that Jackie Cooper and Jean Parker have been added to Monogram's roster, Cooper for possibly two features, and Miss Parker definitely for two. Also, the production staff was increased with the addition of Jerry Brandt, son of the late Joe Brandt, who will serve as associate producer, having formed a new company with E. B. Derr.

Norton V. Ritchey, Monogram's foreign manager, announced that the company has under consideration a plan to acquire a number of Spanish language features produced in Hollywood or Mexico for distribution in Latin America. He reported that the company's business in England is at its best in years.

Mr. Johnston held the attention of the meeting with a point-by-point review of "company promises kept." Edward Golden and George Weeks, held up the manpower quotient as "the highest in the company's history." Sol Francis, new Monogram franchise holder in Omaha, addressed the final session.

Following MGM's national convention for managers and salesmen, in March, the third of a series of divisional meetings for office managers, bookers and checkers was held last week for five midwest exchanges at the Muehlbach Hotel in Kansas City.

The home office group included Alan F. Cummings, in charge of branch operations, who presided; Charles K. Stern, Joel Bezahler, William Brenner, Parke D. Agnew and Mike Simons, editor of the *Distributor*. Local arrangements were made by Harris P. Wolfberg, district manager; Frank Hensler, branch manager, and Claud Morris, exploitation representative.

Last of Republic's regional sales meetings was held over the week-end at San Francisco's Empire Hotel.

Presiding was Grover C. Parsons, western district sales manager. Speakers included H. J. Yates, James R. Grainger, president of Republic Pictures; William Saal, special representative; Floyd St. John, J. T. Sheffield and Francis Bateman, franchise holders.

Among others on hand were Grover C. Schaefer, controller, of the home office; Ed Walton and Sam Milner, Seattle; G. Gerbase, F. W. Sheffield, Denver; M. Ross, Salt Lake City; R. Boomer, Butte; J. H. Sheffield, Jack Rue, Portland; W. Weisbaum, W. Boland, J. N. Cane, S. C. Martenstein, San Francisco; F. Bateman, A. John Frey, J. S. Stout, Los Angeles.

Republic played host to a number of San Francisco circuit heads and other exhibitors at a luncheon in conjunction with its western regional.

Among those at the luncheon were Arch N. Bowles, northern California division head for National Theatres, and Charles Thall of the circuit; R. A. McNeil and M. A. Naify of Golden States Circuit; Morgan Walsh and George Mann, Redwood circuit; Rotus Harvey, Joseph Blumenfeld, George Nasser of Nasser Bros. and Sam Levin of San Francisco Theatres.

Paramount's Foreign Meeting

John W. Hicks, Jr., vice-president in charge of Paramount's foreign department, in New York, received a cabled summary of the Paramount sales convention concluded in London Monday night with a dinner at Grosvenor House.

Managing Director David E. Rose, in charge, reported that Friday and Saturday were devoted to sales and policy matters, and that Sunday witnessed the screening of "Union Pacific," "Invitation to Happiness," and "Grand Jury Secrets."

Also presented were shots from Paramount's British production, "French Without Tears," starring Ray Milland, Ellen Drew and Janine Darcey and three reels of another Paramount British film, "This Man in Paris."

Erich Pommer, production head of Mayflower Films, will attend the Paramount sales convention in Los Angeles, June 8 to 10. He is due here May 15 from London on the *Normandie*.

Mr. Pommer will address the convention on the Pommer-Laughton-Mayflower films to be distributed by Paramount here during 1939-'40. Three films are set, including "Jamaica Inn," "St. Martin's Lane" and "Admirable Crichton." Budd Rogers, Pommer's American representative, also will attend the meeting.

Film Carriers Reelect James Clark President

Rates, tariffs, safety in handling films, reelection of officers, competitive situations, and state and national governmental attitudes towards their businesses, marked the discussions of the 80-odd members of the National Film Carriers' association, during their sixth annual convention on Monday, Tuesday and Wednesday at the Park Central Hotel, New York City.

The officers re-elected were James Clark of Philadelphia, president and treasurer; Thomas Gilboy of San Francisco, vice-president; Clint Weyer of New York City, secretary. L. D. Benton of Atlanta replaces A. B. Abercrombie on the board of directors.

On Monday, the conventioneers heard Mr. Clark's annual report, discussed tariffs and competition, and then heard Harold Shertz of Philadelphia, general counsel, deliver a detailed resume of the rate and tariff situation.

Elections were held Tuesday afternoon, after an official convention luncheon. The convention broke up Wednesday afternoon.

BOOK REVIEW

"FOREMOST FILMS OF 1938". By Frank Vreeland. Published by Pitman. Cloth, 347 pages. $3.50.

Admittedly aiming to create for films a reviewer's year book of the type used by Burns Mantle in his annual "Best Play" series, Frank Vreeland, reviewer and editor, has gathered for his first volume brief summaries of 476 pictures released in 1938; more comprehensive reviews of 10 leading films; a review of the "trends" of films in Hollywood, Great Britain, South America and European countries, and a summation of highlight news events of the film year.

Treated in some detail are "Algiers," "The Citadel," "Wells Fargo," "The Buccaneer," "In Old Chicago," "That Certain Age," 'The Young in Heart," "Love Finds Andy Hardy," "You Can't Take It With You" and "Snow White and the Seven Dwarfs." The other 476 pictures, including 28 under the heading of "Unusual Films," are given thumb-nail plot delineations, a listing of their dramatic and technical personnel and their release dates.

Events of import in 1938, to Mr. Vreeland, were the decrease in the "cockeyed comedy" picture, the greater vogue of the family type picture with the rise in the importance of juvenile stars, the broader base afforded music in films, the revival of Westerns, the legislative and legal pressure on the industry emanating from Washington and elsewhere, and the increased interest of motion picture companies in television.

Briefly noted, also, are the retrenchment caused by the financial recession and the loss of certain European markets, the subsequent upturn in the industry later in the year; the emphasis on historical films; the roles played in English film-making by Alexander Korda, Alfred Hitchcock, Gabriel Pascal and Erich Pommer-Charles Laughton, and the extension of the activities of American producing companies in England.

Mr. Vreeland says that "with a few exceptions, ... Europe sent nothing notable abroad during the past year." Mentioned are "Mayerling," "The Pearls of the Crown," and "Grand Illusion"; as well as such foreign directors as Jean Renoir, Rene Clair, and Jean Duvivier, and players like Charles Boyer, Pierre Fresnay and Harry Bauer.

The increased interest of Latin American countries in film production is also pointed out.

Other sections of the book are devoted to listing the awards of the Motion Picture Academy of Arts and Sciences for 1937, and other awards; to a listing of films reissued, and to a partial summary of Will Hays' annual report.

That there is a place in the growing bibliography of the industry for such a volume seems apparent; that Mr. Vreeland is qualified to present these findings is evident from the first of what should be a most interesting yearly feature.—W. S.

C. R. Corradini, manager of the Cincinnati branch of Ross Federal Service, has been transferred to a similar post at Boston. Hank Gleiss, of the Washington branch, has been placed in charge of the Cincinnati office.

$300,000 Expected From New York Censors

Governor Herbert H. Lehman and the New York State legislature have agreed upon the figure of $300,000 as the probable revenue from the 1939-40 operations of the state's censors in the Department of Education. The estimates for the present fiscal year, which ends June 1, are expected to be a bit higher than the 1937 figure of $306,000.

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Last week the state censor board barred "Polygamy," a Continental Pictures, Inc., production from the state, because "it was immoral, sacrilegious, and tended to incite to crime." Syndicate Exchange, the New York distributor, filed an appeal with the New York Board of Regents.

Union Files Suit In Portland, Ore.

The Circle theatre, state and city officials have been made defendants in a new suit instituted in circuit court in Portland, Ore., which is intended to strengthen labor's attack on Oregon's new picketing regulation act. The suit is based on a claimed dispute between the motion picture operators and the theatre over a contract, the new suit being similar in content to the pending suits, although adding four allegations, involving wage scales.

Union operators base their claims for a right to picket the theatre on the fact a majority in the union favored picketing, despite the fact the operators do not number a majority among the employees of the theatre, it was said.

The ANNOUNCEMENT Exhibitors have been waiting for!

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For years, Exhibitors have been demanding a new "coming attraction preview service" that is geared to the needs of modern, streamlined showmanship. This means *shorter trailers*, requiring fewer minutes of valuable screening time for showing; trailers that tell just enough to make an audience want to see a picture, yet do not reveal too much of the story; trailers that *step up* box office traffic and *step down* on cost to Exhibitors.

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PRODUCERS AND DIRECTORS GUILD COME TO TERMS AFTER TWO YEARS

80 Per Cent. Guild Shop Provided, Minimum Pay for First and Second Assistant Directors and Unit Managers

Climaxing two years of negotiations, oftimes desultory but boiling over last February when the directors in Hollywood threatening a studio-wide strike, the agreement between the motion picture-producers and the Screen Directors Guild this week was completed and awaited signing.

It was in February that Frank Capra, as president of the Guild and head of its bargaining committee, threatened a strike of all directors and his resignation from the Academy of Motion Picture Arts and Sciences; whereupon, the Associated Motion Picture Producers recognized the guild as a bargaining agent, and appointed a committee to meet with the guild. The results of these meetings are now announced.

80% Guild Shop

The Guild, in originally presenting its demands and pressing them at the beginning of this year, primarily was concerned with the salaries of assistant directors and the wages and hours of unit managers. The top figures in the Guild were, in effect, attempting to help their lesser known associates. In summary, the new agreements provide for:

Eighty per cent Guild shop for the duration of the nine-year contracts; minimum salaries for first and second assistant directors and unit managers; consultation by producers with directors, on the casting and editing; severance pay for others than directors; preparation time for directors, prior to shooting.

The contracts are with the Screen Directors Guild and the Unit Managers Guild, this newly formed for the purpose of operation of the new agreements. These contracts are liable to cancellation after four years, or, with the service of a year's notice, at the end of three years.

The unit manager terms were, apparently, the final obstacle to complete agreement between producers and directors. In the contract, such a manager is defined as one who, "in addition to the performance of other duties, acts as an assistant to the production manager of the studio and/or the producer, and is a channel through which the production office maintains contact with the shooting unit. . . ."

A section of the contract provides that the Guild "will accept as a member . . . any unit manager the producer wishes to employ."

Wage and Working Conditions

In detail, the wage and working hour conditions for unit managers are as follows:

A minimum salary of $150 a week, irrespective of the picture to which the manager is assigned, and whether or not he is a free-lance.

One-fifth of the weekly minimum for those employed by the day, or for a fraction of the day.

All unit managers receiving the minimum at the time of agreements, or in excess, to receive a ten per cent salary increase; those receiving below this minimum to have their salaries raised to it or above it.

All studios to recognize the contract's significance regarding salaries.

No limitations preventing the unit manager from accepting employment in other capacities.

GUILD REJECTS PACT; KIBRE SEEKS QUIZ

Directors of the Screen Writers Guild this week declared the producers' proposal for a basic agreement was but a company union contract and that "we cannot ask our members to surrender this freedom of action for seven years in return for such a contract." The rejection was contained in in a letter signed by Charles Brackett, president of the Guild.

The Guild, failing in its attempt to obtain a collective bargaining agreement, will now vote to affiliate with either the CIO or AFL.

Jeff Kibre, minority leader of Studio Technicians' Local 37, International Alliance of Theatrical and Stage Employees, is demanding an investigation of his arrest last Saturday without a warrant. Members of the local paid his $50 fine on Monday and he was released from jail. Kibre was booked first for failure to pay a fine for contempt of court and later on suspicion of criminal syndicalism. The charges were dropped Tuesday.

Unit Managers' Contracts

Contracts with unit managers to be for a minimum of 46 weeks; to provide for two consecutive weeks of vacation with full pay.

Severance pay of one week's salary for those employed more than two weeks; or three days, if employed for less than that time.

Regardless of membership in the Guild, all unit managers to be paid at least the minimums provided by the contract.

No layoff for a contract unit manager for less than one week at a time.

No free lance unit manager to be "called" for less than one day's pay.

No "weather permitting" calls.

Contract with Assistant Directors

The contract with the directors, in detail, calls for the following:

For assistant directors: $125 per week minimum salary; a ten per cent raise for those getting over this minimum; a minimum contract time between producers and individuals, of 46 weeks; two weeks' vacation with full pay; severance pay for free lancers, of one week, for those working for more than two consecutive weeks, and three days' pay for those working less that this time; minimum salaries for non-members as well.

For second assistants: 90 cents per hour for the second year; one dollar per hour for the third year, and all following; over-time as provided in the Wages and Hours bill; a ten per cent raise in salary for those getting the minimum, and above; a minimum "call" of eight hours.

Directors' Working Conditions

For the directors themselves, the outstanding provisions are those dealing with working conditions. The agreement provides that for preparation prior to photography, each director be allowed the following time:

For pictures of over $200,000, two weeks.

For pictures of that amount or below, one week.

For westerns and serials, five days.

For shorts, two days.

Free-lance directors employed at $750 a week or less, are to have full salary during preparation time.

This week, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, president of the Associated Motion Picture Producers and head of the producers' labor committee, declared:

"Amicable solution of all issues between the Guilds and the producers gives us all great satisfaction. The agreement does more than dispose of pressing problems in the industry. It also serves to emphasize anew that a conference table with a democratic give-and-take is the best medium for solving and settling differences between employer and employee."

15,000 Members, Says Whitehead

The American Federation of Actors now has 15,000 members, half of whom are in good standing, and 1938 was "the greatest year" the organization ever had, Ralph Whitehead, executive secretary, told the annual meeting of the Federation, on Tuesday at the Hotel Edison, New York City.

Mr. Whitehead declared that 5,000 new members were received in the last year.

Four new members were elected to the Federation council of 32 members, and four were reelected. Eight of the council's members come up for election each year. The members reelected were Rudy Vallee, Jed Dooley, Walter Digges and Sally Rand. The new members are Joe Smith, Lou Taylor, Avis Andrews and Adye Alyn. These latter replace Ben Bernie, Harry Burns, Chick York, and Howard Dalton.

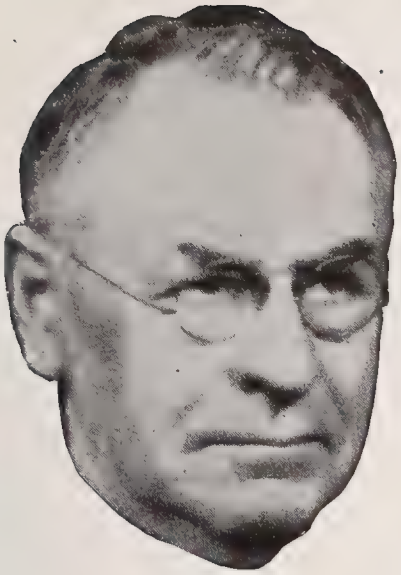
Harry Richman, chairman of the council, asked greater attendance at the meetings, and emphasized the importance of organization loyalty.

There were other reports by council members. About 200 attended.

Publish Study Guides

Educational guides to a number of new pictures have been published by Educational and Recreational Guides, Inc., under the general editorship of Max J. Herzberg, principal of Weequahic High School, Newark, N. J. These guides are in accordance with the objectives of the committee on motion pictures of the Department of Secondary Education in the National Education Association. They are on "Man of Conquest"; "Pygmalion"; "The Mikado"; "Le Sept Nains et le Blanche Neige" (French version of "Snow White and the Seven Dwarfs"); "Union Pacific"; "Goodbye Mr. Chips"; "Young Mr. Lincoln."

Universal expects to get $100,000 on "The Mikado" from Canada. The biggest Universal take from the Dominion previously was $85,000. W. A. Scully, general sales manager, and W. J. Heineman, western sales manager, to determine the mass appeal of the picture, opened it at the Strand theatre in Iowa City. The opening day business was reported to be greater by nearly a third than that of any other Universal picture ever to play the house. Iowa State University is located at Iowa City.



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BRITISH INDUSTRY MARSHALS FORCES IN OPPOSITION TO NEW TAX BURDEN

Trade Views Import and Excise Increases as "Violent Blow"; American Interests Hard Hit by Provisions of New Budget

by AUBREY FLANAGAN
in London

Suffering from the worst slump in its history, confused if not actually confounded by the 1938 Films Act, its trade aggravated by the general air of European crisis, the British film industry has, during the last week, received what is probably the most violent blow ever administered to it.

Hoping for at least one concession, a cut in Entertainment Tax, the industry has found itself, by Sir John Simon's budget, saddled with a tax on all film stock, whether manufactured in this country or outside, which has the net effect of raising film manufacture costs by a hundred per cent, and a virtual increase of duty on imported positives and negatives. From his new film duties the Chancellor estimates to add a million pounds to his revenue. A conservative trade estimate is that the industry will pay over to the exchequer at least £625,000 a year. Of this, American interests will be called upon to pay at least 85 per cent.

Tax in Two Directions

The new duties are two. The less onerous, because the more easily negotiable, is an adjustment of the import tax. Instead of paying one penny per linear foot for positives and fivepence per foot for negative, importers will pay sixpence per linear foot for the first copy brought in and twopence per foot for every copy afterwards. The device is an obvious thrust at the American custom of importing lavenders, from which dupes are made here.

Catastrophic, however, was the imposition of an entirely new excise duty of fourpence halfpenny per square foot on all film manufactured in this country. The immediate effect of this has been to raise the price of all film stock by a halfpenny a linear foot, an increase in cost of more than one hundred per cent.

Joint trade conferences were immediately called, with foreign distributors, British producers, exhibitors and newsreels forming a united front in the face of emergency, and appointing David E. Griffiths, president of the Kinematograph Renters Society, to lead a joint trade deputation to the Chancellor.

Newsreels, who would be most heavily hit by both taxes and who would be called upon to pay approximately £250,000 a year, faced with the obvious economic fact that to carry on would be to do so at an excessive loss, talked of ceasing operations altogether.

A press manifesto was issued by Mr. Griffiths pointing out the injustice and economic illogic of the new duties, affecting 90 per cent of all sections of the industry for whom he spoke.

For British producers the excise duty on film stock means an increased cost on each film of between £800 and £1,500. Captain Richard Norton expressed the independent producers' view, "We are simply out of business. . . . I regard this as the most devastating blow which the British film industry has ever had."

Exhibitors at once were alive to the dangers of the new tax, fearing not only increased rentals, but a shortage of product, a depreciation in the quality of films, a return to the shoddy quota picture, and the abolition of the newsreel.

GRIFFITHS KEYNOTES ATTACK ON BUDGET

At the annual meeting of the Kinematograph Renters' Society on Tuesday at which he was reelected president, D. E. Griffiths deplored the provisions of the new British budget which, he said, would impose new taxes of £750,000 on an industry providing material whence an annual entertainment tax of £6,000,000 is derived. He predicted that the new taxes would curtail production and importation of second features. The revenue derived from these, he said, does not permit any additional burden.

Later Mr. Griffiths said he would endeavor to gain exhibitor support to fight the taxes and that he would call a meeting of all trade sections to discuss methods.

Not least concerned were the English processing laboratories who foresaw an immediate decrease in business. The likelihood that the import tax would result in American companies making their own dupes, was at once obvious.

Labor, too, foresaw gloomy prospects, and petitioned the Chancellor to review the tax, burdening the independent producer and the laboratories, which they interpreted as meaning economies in the form of reduced staffs and reduced wages.

Heavy Burden for Americans

Upon the American shoulders, however, the new duties would seem to weigh most heavily, and it need not be surprising that they have not felt any channel unexplored, not even the diplomatic channels, to make their case clear. The 4,100,000 feet of film imported annually, both features and shorts, means, under the import tax, an increased expenditure of $125,000 dollars.

The excise duty, however, with its 100 per cent increase in the cost of film stock means they will pay out a minimum of $1,835,000 annually, against the $260,000 payable by British interests. The new quota act has compelled them to spend approximately $2,000,000 on production in this country which though, of course, there is a potential profit return on it, has meant increased circulation of money, and the keeping of some thousands in constant employment. The new duties impose a virtual tax upon them in return of $1,835,000 annually. This amounts to a dead loss.

The new tax is also an incentive not to import anything upon which profit is not forthcoming. From the exhibitor point of view then, the problem is likely to become more serious, in that it will mean the bringing in of films in the less ambitious category, the lessening of product and a depreciation technical quality.

The newsreel position is no less critical. The imposition of the new duties means that the newsreels would be called upon to pay duties far in excess of their combined profits. On an estimate that the five newsreel companies produce two copies a week with an average footage of 875 feet and an average total of 1,740 prints per week, an annual footage figure of 78,170,000 is arrived at. This means an increased production cost to the newsreels of £167,740.

Jack Alexander, chairman of the independents' committee of the London Branch of the Cinematograph Exhibitors' Association, has challenged the potential obstruction of the committee's functioning on the ground of alleged absence of a definition of the term independent. Mr. Alexander claims the constitutional appointment of the committee by the branch removes any further need for a definition. A dispute within the branch is foreshadowed.

The Films Council meets May 17 to consider and approve the report of the first year of the Films Act prior to its presentation to Parliament.

Production Loan Court Action Ends

The suit brought by the Westminster Bank against 15 British insurance companies in Kings Bench Division, London, over claims amounting to $5,000,000 arising from film production company loans in 1937 and 1938 was settled out of court unexpectedly on Monday. Terms were not disclosed. It was pointed out that the litigation would have gone through several courts and undoubtedly would have continued for several years.

As argument in the action began last week, Sir Stafford Cripps, acting for the bank, told the court the Capitol group of film companies to which a total of $7,500,000 was lent, was founded in 1935 to produce films under the direction of Max Schach, a German refugee. The chief companies concerned were Capitol Film Corporation, Cecil Films, Ltd., and Trafalgar Films, Ltd.

The bank was said to have made loans to the film companies, relying for security upon guarantee policies issued by marine underwriters for some share of the advance sought by the producers. The insurance companies named were Liverpool Marine and General, Century, Union Society of Canton, Northern, British General, British Oak, Indemnity Marine, London Assurance, General Accident Fire and Life, Switzerland General, Sea, Guildhall, Canton, Triton and Ralli Brothers. The bank's case was that the money was lent with the guarantees given for repayment by the insurance companies. The defendants said the policies were policies of insurance and the bank was obliged to tell them of all the facts relating to the film companies before they were issued.

Counsel for the bank explained that Glanvill Enthoven and Company, brokers who arranged the loan for the film companies, set up a trust company, of which the partners were directors in Glanvills, to take charge of all receipts from films for which advances had been made.

The insurance companies' refusal, at the beginning of 1938, to pay any more under the guarantee policies was based on the ground that the bank owed them a duty to supervise the accounts of the film companies and that it ought to have known of the various irregularities which took place and to have warned the underwriters of them.

The bank claimed that the underwriters were relying on themselves and that what the film companies did with the money advanced had nothing to do with the bank.

British Films in Canada

British features imported into Canada in 1938 totaled 35, approximately the same number as in 1937. The number of features from all countries was in excess of 400, with France second to the United States in the list of countries of origin.

FROM A FULL BELLY—

This cat lives on East 117th Street.
It's a crowded block.
You'll find all creeds and races on it
You'll find Protestants, Catholics, Jews
You'll find French, Greek, German, Italian
They get along all right with each other—
It's nice.
Americanism grows that way!
Like a beacon of hope in a distressed world.
You're part of it today!
You're helping to encourage it in New York City
By your support of the GREATER N. Y. FUND
It sets an example to the entire country—
A thrilling challenge to a bigoted world!
A city's people joining hands regardless of race
To help their sick, their needy, their unfortunate—
380 allied groups in one united drive annually
Covering all communal obligations at one time.
Rich man, give in proportion to your means!
And you and you and you—give a day's pay!
Be part of GREATER N. Y. FUND's most successful year
It's your chance to show the world of 1939
The true meaning of the American way.

The Fund Chairman of your company will communicate with you. Others kindly send contributions direct to Motion Picture Division, Greater New York Fund, 1540 Broadway, New York City

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ARCADIA			
"Miracle on Main Street"	Director: Steve Sekely.	Margo, Walter Abel, Wynne Gibson, Lyle Talbot, Veda Ann Borg, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best, Luis Alberni.	Shooting
COLUMBIA			
"Good Girls Go to Paris"	Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Walter Connolly, Joan Perry, Alan Curtis, Helen Jerome Eddy, Isabel Jeans.	Shooting
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"Coast Guard"	Director: Edward Ludwig.	Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.	Shooting
METRO-GOLDWYN-MAYER			
"Stronger Than Desire"	Director: Leslie Fenton.	Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.	Shooting
"Lady of the Tropics"	Director: Jack Conway.	Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.	Shooting
"The Women"	From the play by Claire Booth. Director: George Cukor.	Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Muriel Hutchinson, Ruth Hussey, Ann Morriss, Virginia Grey, Virginia Weidler, Florence Nash, Lucille Watson, Esther Dale, Marjorie Main, Hilda Plowright, Dennie Moore.	Shooting
PARAMOUNT			
"Heaven on a Shoestring"	Director: Lewis Milestone.	Pat O'Brien, Olympe Bradna, Roland Young, George Stone, Russ Powell, Doodles Weaver, Frank Sully.	Shooting
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.	Shooting
"Disputed Passage"	Director: Frank Borzage.	Dorothy Lamour, Akim Tamiroff, John Howard, Gordon Jones, Judith Barrett, Elisabeth Risdon.	Shooting
"Homework"	Director: George Archainbaud.	Charlie Ruggles, Mary Boland, Donald O'Connor, Joyce Matthews, Billy Lee.	Shooting
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.	Shooting
REPUBLIC			
"Mountain Rhythm"	Director: B. Reeves Eason.	Gene Autry, Smiley Burnette, June Storey, Maude Eburne, Ferris Taylor, Jack Pennick.	Shooting
"Mickey the Kid"	Director: Arthur Lubin.	Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jessie Ralph.	Shooting
"In Old Caliente"	Director: Joe Kane.	Roy Rogers, Mary Hart, George Hayes.	Shooting
RKO RADIO			
"Memory of Love"	From the novel by Bessie Breuer. Screen play, Dudley Nichols, Hagar Wilde. Director: John Cromwell.	Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katharine Alexander, Jonathan Hale, Nella Walker.	Editing
"Way Down South" (Principal)	Original and screen play, Clarence Muse and Langston Hughes. Director: Bernard Vorhaus.	Bobby Breen, Alan Mowbray, Clarence Muse, Ralph Morgan, Sally Blane, Charles Middleton, Edwin Maxwell, Stymie Beard.	Shooting
"Timber Stampede"	Original, Bernard McConville. Screen play, Morton Grant. Director: Dave Howard.	George O'Brien.	In Preparation
TWENTIETH CENT.-FOX			
"Charlie Chan at Treasure Island"	Director: Norman Foster.	Sidney Toler, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fowley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.	Shooting
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"The Jones Family at the Grand Canyon"	Director: Malcom St. Clair.	Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Eddie Collins, Robert Shaw, Helen Ericson.	Shooting
"Elsa Maxwell's Hotel for Women"	Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.	Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Katharine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye.	Shooting
UNITED ARTISTS			
"Music School" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.	Shooting
"Wnter Carnival" (Walter Wanger)	Original story, Budd Schulberg. Screen play, Budd Schulberg, Maurice Rapf, Lester Cole. Director: Charles Riesner.	Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Martin Loury, Robert Allen.	Shooting
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
UNIVERSAL			
"In Old California"	Director: Christy Cabanne.	Richard Arlen, Andy Devine, Constance Moore, Noah Beery.	Shooting
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dust Be My Destiny"	Original story from a novel by Jerome Odlum. Director: Lewis Seiler.	John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.	Shooting
"The Hobby Family"	Director: William McGann.	Henry O'Neill, Irene Rich, Jackie Moran, Jean Sharon.	Shooting
"Not Wanted"	Original, Edna Ferber. Director: William Clemens.	Fred Stone, Gloria Dickson, Dennis Morgan, Greta Meyer, Bernice Pilot.	Shooting
"Nancy Drew and the Hidden Staircase"	Director: William Clemens.	Bonita Granville, John Litel, Frankie Thomas, Fred Tozere, Vera Lewis.	Shooting
"Dead or Alive"	Director: Noel Smith.	Jane Wyman, Allen Jenkins, Tom Kennedy.	Shooting

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—Here is a picture for any day of the week. Excellent with the baby stealing the entire show. It certainly wowed them in our house and we feel that it would have played the best days of the week for a short run. Excellent. Running time, 72 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CITY STREETS: Edith Fellows, Leo Carrillo—Most folk seemed to enjoy sobbing through five and a half reels of this. Should be doubled with good comedy.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—Still wondering about this one. Went down at the box office. Nice weather, too. Saw a few women with handkerchiefs out. Should go good where they like sob stuff.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MAIN EVENT, THE: Robert Paige, Jacqueline Wells—Just a picture. Made for and played on double bill.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—Came out a little short on this one due to rain. Entertaining but lacks the "zip" the first one of the series had. Enjoyed by those who saw it.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—Played with "The Family Next Door." A double show to clean up the booking sheet. Both entertaining.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

First National

YES, MY DARLING DAUGHTER: Priscilla Lane, May Robson, Jeffrey Lynn, Fay Bainter, Roland Young—A clever little comedy but the print we had was cut a great deal from the one I had seen in a first run house the week before. Clever but nothing to rave about. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—A swell little comedy that drew quite a bit above average on an adults only showing. Nothing objectionable about the picture but the "no kids" angle will bring them in.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

Grand National

CIPHER BUREAU: Leon Ames, Joan Woodbury—A little involved but O.K. for double bill.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LONG SHOT, THE: Gordon Jones, Marsha Hunt—One of the best we have ever had from this company. Not a big picture but plenty entertaining.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—This picture did not bring the patrons in and I am still searching for a reason it was such a flop. I have never seen Jeanette MacDonald better. She seems younger and still has a superb voice. The story was good. Frank Morgan as well as the whole supporting cast were excellent. Lew Ayres turned in a fine performance. Our patrons have always been enthusiastic about all Miss MacDonald's pictures and this one is her best to date. It is not the fault of the picture that we did not have the business but even with the business being slack at this time of year should not have made such a dent in our receipts. Maybe all the customers went fishing. It was such a nice spring day. I am mad that I didn't go, too. Running time, 113 minutes. Played April 23-24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—MacDonald and Eddy together in their last color show was a flop, but this one holds the all time low house record. 43 people the opening day but only about 20 stuck it out. A long drawn out affair that will make you sore at yourself for playing it. Played April 27-28.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

BURN 'EM UP O'CONNOR: Dennis Morgan, Cecilia Parker, Harry Carey—Here is one that had mystery and plenty of thrills and had them sitting on the edge of their seats. Played this on a double bill but could have played it single. Played April 14-15.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—A fine picture to below average midweek business. Why, we cannot figure out.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Burgess Meredith, Joseph Schildkraut, Charles Coburn—What an appropriate title, if you know what I mean, and if you played it you know what I mean. Couldn't even get them in on Bank Night. Why does Metro cast stars like this in such pictures with a non-saleable title. Glad it's over. Running time, 109 minutes. Played April 25-26.—E. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice—We ran this picture on Saturday and had to turn on the cooling system to cool the theatre off. It is surefire entertainment on a Saturday date. It is not one of those impossible westerns and don't let the polo playing sequences fool you. It will please any day in the week to any audience classification. It is one continual laugh from start to finish. Play it and have that satisfied feeling. Dennis O'Keefe and Florence Rice make a swell team. Take our word for it. Running time, 71 minutes. Played April 22.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Had them laughing one minute and the next they were in tears. They certainly liked Virginia Weidler.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Marian Martin, Alan Curtis, Laraine Day—Beery in a cop and robber picture which failed to draw more than average business. Supporting cast very light. Played April 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Trown, Alan Curtis, Laraine Day, Marian Martin—Beery, the man who never made a poor picture. Of course, he's good and the picture is good in any spot, large or small. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SHOPWORN ANGEL: James Stewart, Margaret Sullavan, Walter Pidgeon, Alan Curtis—A very fine picture that failed to make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOCIETY LAWYER: Virginia Bruce, Walter Pidgeon, Leo Carrillo—With all the stars supposedly under contract to Metro, there is no excuse for them turning out a picture like this. Migh be okay on the lower half of a double.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Here is a natural for a small town. A swell cast and everyone liked it. Played April 9-11.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer, Herman Bing—It's a pleasure to stand in the lobby after showing a picture like this. To me it's their best effort to date. Good color, beautiful music, and I believe our clients like this pair in a modern setting like this. Frank Morgan tops as usual, followed closely by Herman Bing. One of the finer pictures of the year. Running time, 108 minutes. Played April 30-May 1.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—After reading some of the reports on this one, I didn't look for much. While it didn't draw the younger ones, it sure did bring the older folks who hadn't been in a show for a long time. Beautifully done in color, and their singing was well received. Played April 19-20.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town patronage.

Paramount

I'M FROM MISSOURI: Bob Burns, Gladys George—If some of the pictures we have been getting lately have given you a headache, this good old fashioned tonic will cure it. Some of our patrons actually clapped when this was over. Bob Burns will drag them in, all sizes and ages, and you can easily guess this picture is made for small towns. I have seen Bob Burns with more wit, and the whole story is about mules, but even that don't dampen our ardor. Gladys George is excellent and somehow you can't help but be reminded of Will Rogers and Irene Rich. Don't be afraid of this on a weekend. Bob Burns has that rural technique that clicks and the battle to a finish between Bob's mule and his wife is entertainment plus. Hats off to Paramount for a square deal and a square meal on this one. Running time, 80 minutes. Played April 20-21.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

MIDNIGHT: Don Ameche, Claudette Colbert, Francis Lederer, John Barrymore, Mary Astor—Good farce which did average business. Played April 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—The first good show from Paramount in many weeks. Will do above average business and everyone was pleased. Okay for best days.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—The slogan is changing. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SUDDEN MONEY: Charlie Ruggles, Marjorie Rambeau, Billy Lee—Even if we are small town, our patrons have been around enough to know the score and you can't fool them very much. This picture is weak and so was our box office. The customers came out with neither a smile nor a frown. I guess they had to be speechless because we gave them this program on family night. The only smile I saw was from the preacher's daughter, and she didn't pay. Running time, 62 minutes. Played April 18-19.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—Rogers fine. Business fair. Print poor.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FEDERAL MAN HUNT: Robert Livingston, June Travis—Plot seemed obvious, unfolding itself ahead of each scene. Might do better in other locations.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

(*Reports continued on following page*)

(Continued from preceding page)

FIGHTING THOROUGHBREDS: Richard Byrd, Mary Carlisle, Robert Allen, George Hayes—Lost some sleep over this one. It was a shame, too, for "Windy" George Hayes did fine acting. Cast was weak for this section. Enjoyed by quite a few at that. Can't whine very loud, even though I did buy quite a few of the tickets.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

FORGED PASSPORT: Paul Kelly, Lyle Talbot, June Lang—Got the short end on this one. Criminal activities don't appeal here.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

GANGS OF NEW YORK: Charles Bickford, Ann Dvorak, Alan Baxter, Wynne Gibson—A good gangster picture, too high price for class of picture. Running time, 80 minutes. Played April 27.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—Very fine Autry production.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—Business very good considering conditions. Picture not up to Autry standard but even the Reds don't win 'em all. Received a nice note from Autry regarding writeups in "What the Picture Did for Me," so at least one person is interested in what an exhibitor thinks of his product.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette, Noah Beery—This series is improving. Noah Beery helps the cast. Story and photography excellent. Direction improved.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—Good picture; good business. Played April 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT HAWK, THE: Robert Livingston, June Travis, Robert Armstrong—Good action picture for double bill.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RHYTHM OF THE SADDLE: Gene Autry, Smiley Burnette—Did above average Friday and Saturday business so am not complaining. Autry isn't so hot; it's "Frog" Millhouse they come to see. Besides, Rogers can sing, too.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

RIDERS OF THE BLACK HILLS: Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune), Ann Evers—Pleased as usual but had as poor a Friday and Saturday as when I played "Fighting Thoroughbreds."—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

STORM OVER BENGAL: Patric Knowles, Richard Cromwell, Rochelle Hudson—A good action picture with good acting by all. Would like to have another equally as good.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

RKO Radio

GUNGA DIN: Cary Grant, Douglas Fairbanks, Jr., Victor McLaglen, Joan Fontaine—Another high priced box office flop. I've waited ever since "Snow White" for another hit picture from RKO but it looks like I am in for another long wait. There ought to be a law against it.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—Played this very late but my audience, which was composed mostly of children, was well entertained. Thought that I would get more grownups out but they brought the children to the box office and left them to the staff. However, an outstanding entertainment. Played April 20.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

EVERYBODY'S BABY: Jed Prouty, Spring Byington, Shirley Deane—One or two more like this one and the Jones Family will be with the also rans. Too long to get going. A lot of walkouts on it. The poorest of the lot so far.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Wendy Barrie, Basil Rathbone, Nigel Bruce—Just a picture. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher, Sybil Jason—As with all the Temple pictures, this follows the set formula, the abused Shirley. Some addition was made, however, in the English dialect that was rife through the picture. Only normal business. The color was good. Little Sybil Jason shared the honors. In fact, she ran Shirley a very close second.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NEW REPORTERS ON FILMS SHOWN

New contributors this week to "What the Picture Did for Me" are Frank Slavik of the Alpine Theatre, Hundred, West Virginia, and E. A. Slaybaugh, Park Theatre, Mountain Park, Oklahoma.

Read the reports of these showmen in the department this issue.

MR. MOTO IN DANGER ISLAND: Peter Lorre, Jean Hersholt, Amanda Duff—We played this picture on cur family night to very favorable results. There is plenty of mystery and action and it moves along at a good pace. There is also enough comedy to spare the audience too gruesome an adventure. Ideal for midweek for those who like their mysteries in strong doses. Running time, 70 minutes. Played April 11-12.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SUEZ: Tyrone Power, Loretta Young, Annabella—We ran this very late and were agreeably surprised at the box office. So much has already been said about this picture but we found it very entertaining and the patrons were unanimous in their praises. The cast is very capable, the story different and the scenes constructing the canal, and subsequent storm, are magnificent. Running time, 104 minutes. Played April 13-14.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

United Artists

GAIETY GIRLS, THE: Jack Hulbert, Patricia Ellis, Arthur Riscoe, Googie Withers—Save for the trade mark and a couple of stupid looking men this would have passed for one of the better Hollywood-made musicals.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—Played this on Sunday-Monday with a neighboring town playing "Jesse James," and did a nice business on it. Would have had better gross had we played "Topper." Good draw and nicely done. Running time, 80 minutes. Played April 23-24.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

Universal

BACK STREET (reissue): John Boles, Irene Dunne—One of the finest pieces of acting we have had in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell, Mischa Auer, Sandy Henville—A nice little programmer that was sold as a special and failed to do anything above average program business. "Paris Honeymoon" killed Crosby for me. The baby steals the show. Played April 30-May 1.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

FAMILY NEXT DOOR, THE: Hugh Herbert, Joy Hodges, Juanita Quigley, Eddie Quillan—Played with "West of Santa Fe." A double show to clean up the booking sheet. Both entertaining.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HIS EXCITING NIGHT: Charlie Ruggles, Ona Munson—Very fine comedy suitable for double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PIRATES OF THE SKIES: Kent Taylor, Rochelle Hudson—Paid its way by a small margin, which is doing pretty good around here just now. This is the off season in a cotton and wheat country. Dependent totally on agriculture here.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SON OF FRANKENSTEIN: Basil Rathbone, Boris Karloff, Bela Lugosi, Josephine Hutchinson—Did pretty good at the box office. Pleased everybody except the ones who had seen "Frankenstein." Know of one girl that had a severe nightmare. Play it if you haven't run horror pictures.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SWING, SISTER, SWING: Ken Murray, Ernest Truex, Kathryn Kane, Johnny Downs, Ted Weems and His Orchestra—One for the swing fans. The jitterbug hounds will eat this up. Used it on a dual bill with "Hopalong Cassidy" and they liked it better than "Cassidy," who is always a favorite here. Ted Weems' Band a help in the billing.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Just like all Durbin's pictures. Very nice show but no business on this. They just won't spend their good dough to see this little gal.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—Good in any spot. Not big but pleases all the way. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy," "Mortimer Snerd," Constance Moore—Pleased everybody. Let's see more of "Mortimer," Bergen. Played second fiddle to "Son of Frankenstein" in attendance. Good enough for any house.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Tripled my advertising budget. People didn't come to the show for a week ahead of this picture nor a week after it. Did a land office business; gave them a Saturday, Sunday, Monday and Tuesday, and when I wound up I had exactly $23 profit. Just as soon I hadn't played this one. Played April 22-25.—Warren L. Weber, Ritz Theatre, Stafford, Kansas. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—Back to the old days of shoot 'em up westerns and how they eat up a really good one, and this has it. Cagney was right at home in this role. This house can not use the run of mill westerns but we welcome a picture such as this after some that stand still and get no place, all dialogue and then no tempo to carry them along. A relief to see a picture move along as this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OKLAHOMA KID, THE: James Cagney, Rosemary Lane, Humphrey Bogart—A picture we showed the best days of the week and made no mistake. It's Cagney all the way through, and what an actor this boy is. One of the best pictures he has made. We were afraid that the women would not go for it but were mistaken. Give Cagney a story and a camera and you will have a picture that pleases. Tops in any language. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ON TRIAL: John Litel, Margaret Lindsay—Good enough program picture which failed to draw. Played April 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, Claude Rains, "Dead End Kids"—A very well done picture. Not a gangster as you would expect. "Dead End Kids" extra good. Better than many specials this year. Boost it and it will do business.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town and rural patronage.

WOMEN IN THE WIND: Kay Francis, William Gargan, Victor Jory—This is an example of the old story. It is most times difficult to tell just what a picture will do. We were not so enthusiastic about booking this picture on weekend but it did an about face for us. We enjoyed above average business and our patrons had that look of satisfaction on their faces when they came out. The story is very ordinary and the cast is not outstanding but it has that certain something that pleases. This picture should please in any small town. Our patrons are still giving Kay Francis a break, even if Warner Brothers are not. Running time, 65 minutes. Played April 16-17.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

Short Features

Columbia

BOY WHO SAVED A NATION, THE: Strange As It Seems—We should have had an intermission instead.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

COMMUNITY SING: Nos. 10-11—No Oomph.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

DEMONS OF THE DEEP: Special Sport Thrills—Very good fishing reel.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

FLAT FOOT STOOGES: Three Stooges—About the weakest of this series and just an average comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HALF WAY TO HOLLYWOOD: Broadway Comedies—Pretty good comedy.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HOT DOGS ON ICE: Krazy Kat Cartoons—Fair.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

NIGHT IN A MUSIC HALL, A: Music Hall Vanities—Seemed to please. It is a little different. The act where the gal twirls the baton is worth the price of admission. Play it.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SAN SALVADOR: World in Color—Just some scenes in color that have been seen before.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

WE WANT OUR MUMMY: Three Stooges—Still getting the laughs the easy way.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

MISS LONELY HEARTS: Song and Comedy Hits —Good dancing numbers. Sound very poor. Have yet to get a good Educational short subject. Prints always poor.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

ALFALFA'S AUNT: Our Gang—These Gangs are slipping. Need new characters, better stories and better direction. They just get by and they used to be a big draw.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ANCIENT EGYPT: FitzPatrick Travel Talks—Another fine travel talk by James FitzPatrick. Never a poor Travel Talk. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BEAUTIFUL BUDAPEST: FitzPatrick Travel Talks—Very interesting. Another ringer from FitzPatrick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DREAM OF LOVE, A: Musical Comedies—This two-reel musical on the life of the great composer, Liszt, is high hat stuff which is really fine but does not please in a small town.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL ROMEO: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW TO SUBLET: Robert Benchley—Not so hot. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JAIPUR, THE PINK CITY: FitzPatrick Travel Talks—Entertaining travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BETTY BOOP AT THE CONCERT: Betty Boop Cartoons—Not so bad. We want "Popeye." Running time, one reel.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

PARAMOUNT NEWS: Find this service excellent. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RKO Radio

BOAT BUILDERS: Walt Disney Cartoons—Still tops among cartoons, or have you heard?—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

CAFE RENDEZVOUS: Nu-Atlas Productions—Only fair. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—This was particularly good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOTH AND THE FLAME, THE: Walt Disney Cartoons—Still tops among cartoons, or have you heard?—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO RADIO SPORTSCOPE: A fair one for its kind. Running time, nine minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SEA MELODY: Headliners—A dandy two-reel musical with Ted Fio Rito.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

DAILY DIET OF DANGER, A: Adventures of the Newsreel Cameraman—Good. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOUSEWIFE HERMAN: Terry-Toons—Very good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAND OF CONTENTMENT: Magic Carpet Series —Good travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FROM READERS

CALLS WESTERN UNIT BENEFIT TO THEATRE

It may interest you to know that Tom Keene, in person, and his "Dude Ranch Jamboree," which has just finished an engagement here, broke all existing house records for attractions of this type. This performance is unusual due to the fact that the baseball season opened during his engagement, also there is a general drop in business in this section of the Carolinas at this particular time of the year.

Keene has a fast, entertaining show which to my estimation is the best western unit I have ever played and I have played several.

I am passing this information on to you for the express purpose of letting other exhibitors know what this show did for this theatre, which may be beneficial to them if they are playing this attraction or are contemplating playing it.

I have always thought that the exhibitors all over the United States would benefit at the boxoffice if they played definite proven hits. However, it is an impossibility for exhibitors to know about these shows unless the word is passed along by those who have played them..—JOHN YANDELL, Manager, Gem Theatre, Kannapolis, N. C.

SHOOTING FOR PAR: Ed Thorgersen—Entertaining sport reel on golf.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

ETERNAL FIRE, THE: World Windows—Very fine. Appreciated by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

LITTLE TOUGH MICE: Lantz Cartunes—Funny when the popcorn began to pop. Don't pass it up.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

PIXIE LAND: Oswald Cartoons—Fair.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SOUP TO MUTTS: Lantz Cartunes—Fair.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

STRANGER THAN FICTION: No. 57—Pleased.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

STRANGER THAN FICTION: No. 60—Very diversified, in fact, too much so, as there were too many subjects and it made the reel seem a trifle overdone. All in all very good. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CLYDE LUCAS AND HIS ORCHESTRA: Melody Masters—Excellent with a capital "E." This and Ray Kinney have been the only two worth showing. Hope for some improvement in the balance. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—An excellent band act and outstanding.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY THE GOB: Looney Tunes—The best Looney Tune we have run this season. The music fitted nicely into the action and made a swell cartoon. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PROJECTION ROOM: Broadway Brevities—Average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

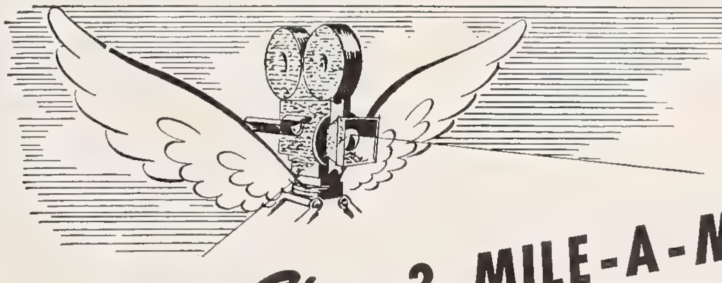
Columbia

SPIDER'S WEB, THE: Warren William, Iris Meredith—Wound up in a blaze of glory. One of the best serials we have ever played. Final chapter brought us a very big weekend.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Republic

HAWK OF THE WILDERNESS: Herman Brix, Malo—First chapter sets stage for what looks like 11 weeks of Tarzan under an assumed name. Don't know what result will be as we always pack in the kids on a first chapter with reduced admission. More later.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HAWK OF THE WILDERNESS: Herman Brix, Malo—Now playing chapter three. Promises to be a good chapter play.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.



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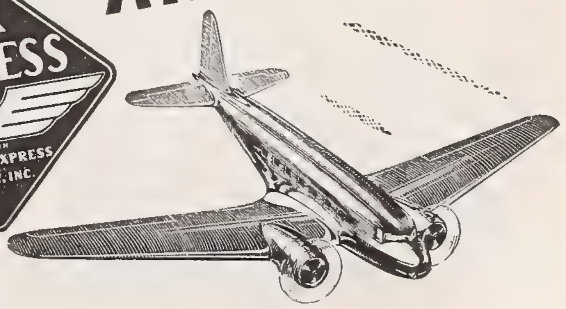
AIR EXPRESS

AIR EXPRESS DIVISION RAILWAY EXPRESS AGENCY, INC.



IN COURTS

Blumenthal Wins Court Reversal

The appellate division of New York supreme court this week vacated an injunction which restrained Ben Blumenthal from prosecuting a suit for breach of contract against Paramount in England and upheld Mr. Blumenthal's right to start his action in an English court.

Mr. Blumenthal brought suit in England claiming breach of contract and sought remuneration for the sale of Paramount's British holdings. Paramount retaliated by a suit in New York supreme court to restrain the English suit and obtained an injunction on March 3rd.

Mr. Blumenthal claimed his witnesses resided in England and said he would call Oscar Deutsch, George Elcock and Major W. I. Anderson of Odeon Theatres; David Rose, Paramount's British chief; J. C. Graham, formerly with Paramount, and William Greve to testify in his behalf.

Reserve Pathe Decision In Stockholder's Suit

Samuel I. Rosenman, New York supreme court justice, has reserved decision on the application of Anna Bashlow, minority stockholder, for the right to inspect the books and records of Pathe Film Corporation. Named as respondents are the company, and its officers and directors.

Plaintiff contends that she is entitled to inspect the books to determine the value of her stock and to determine whether any acts of mismanagement have occurred. The defense pointed out that the same plaintiff brought suit to enjoin the 1938 plan for distribution of DuPont Film stock and that Justice Philip McCook denied the motion at that time. It was also claimed that full access to the books had been granted to the plaintiff.

"Lone Ranger" Suit Filed in Scranton

The Lone Ranger, Inc., of Detroit, has filed a $250,000 civil suit in federal court in Scranton, Pa., against Lee Powell, film actor; O. C. Cox, operating as Barnett Brothers Circus; the Macon Circus Equipment Company, and three individuals listed as "John Does." The circuses are listed as Georgia corporations.

The Lone Ranger company contends that it has spent more than a million dollars in promoting the copyrighted "Lone Ranger" title and has granted approximately 75 licenses for its use. It asks that the defendants be restrained from using the title "Lone Ranger" of the "Hi Yo, Silver!" call pending trial of the suit.

Columbia Gets Writ

Bernard L. Shientag, New York supreme court justice, has issued a temporary injunction, pending trial, which restrains International Road Shows, Inc., and "John" and Bert Goldberg from using the title "Escape from Devil's Island" for its picture previously called "Broken Melody." Columbia had filed suit, in which it applied for the injunction, claiming to have released a film of the same title in November, 1935, based on a story purchased from Fred DeGresac.

Zanuck Wins Ruling

Alfred Frankenthaler, New York supreme court justice, has denied the application of Stephen Tamas to examine Darryl Zanuck before trial in connection with a suit brought by him against Twentieth Century-Fox Film Corporation. The plaintiff claims he wrote a scenario, "Stowaway," at defendant's request which he claims was rejected, then plagiarized.

IN NEWSREELS

MOVIETONE NEWS—No. 68, Vol. 21.—Italy tests desert defense....Generals dedicate new Sacramento air depot....Muriel Le Vess performs 1400 foot slide feat at World's Fair....British royal family studies plans for American visit....Budge receives World's Fair trophy....Aviation fashions....Lew Lehr.... Baseball....Boat racing....Horse racing.

MOVIETONE NEWS—No. 69, Vol. 21.—Kentucky Derby....President plays host to Nicaraguan president....Field Artillery unit holds maneuvers....Second largest observatory, the MacDonald in Texas, dedicated....Fashions for brides....Lew Lehr....Los Angeles depot opened.

NEWS OF THE DAY—No. 266, Vol. 10.—Netherlands prepare defense plans....Goering visits Italian colony in Africa....Preview of Mrs. Roosevelt's "royal" gowns....A visit with Britain's ruling family....King of Sweden plays tennis at 81....Speedboats race in spring sweepstakes.

NEWS OF THE DAY—No. 267, Vol. 10.—Capital honors Nicaraguan president....Queen Wilhelmina inspects Navy...."Lindbergh Heart" goes on display ....New denizens of deep for Marineland....Soccer final held in Britain....Johnstown wins Kentucky Derby.

PARAMOUNT NEWS—No. 79.—African army puts on show for Goering....Council Bluffs, Iowa, and Omaha, Nebr., honor sixty-niners....New lightweight auto makes debut....British royalty pose for cameramen....Mrs. Roosevelt displays wardrobe for royalty visit....Baseball....Scandanavian royalty dedicates pavilions at World's Fair....Amusement area at the Fair.

PARAMOUNT NEWS—No. 80.—Roosevelt greets Nicaraguan president....World Fairs' developments ....Inspect mechanical heart....Ashes of Japanese ambassador returned....Albanian guard pledges Italian allegiance....Maneuvers in Egypt....Queen reviews Netherlands navy....Capture devil fish....Boxing....Kentucky Derby.

RKO PATHE NEWS—No. 83, Vol. 10.—U. S. Chamber of Commerce meets....Snow surveying high in the Cascades....Tom Dewey decorated for crime prevention deeds....Midwest debut of new low priced car....Monkies compete in 1st annual show....Two-inch lamp gives 6,000 candlepower....Navy varsity crew scuttles Columbia.

RKO PATHE NEWS—No. 84, Vol. 10.—Capital fetes Nicaraguan President....Government acts on coal conflict....Giant plane tests wings on coast....Hitler rejects F. D. R.'s peace plea....Australia mourns late Prime Minister....Johnstown wins Kentucky Derby.

UNIVERSAL NEWSREEL—No. 768, Vol. 11.—South China highway opened....Powerful mercury lamp seen....King George inspects tour routes....Militarized labor on parade....Low priced midget car shown....Fair amusement area open....Norway prince visits warship....Fire guts big clothing store ....Apple blossoms festival held....Japanese have day at Fair....Babe Ruth trains girl players.... Benefit game for Monte Stratton....Gehrig steps down.

UNIVERSAL NEWSREEL—No. 769, Vol. 11.—Kentucky Derby....Army review for Nicaragua....Test new seaplane....Rumania seeks French aid....Air raid defenses tried out....Show mechanical heart.... Albanian guards pledge Italian allegiance....Huge fish captured....Fair notes.

Order Sussman to Testify

Examination before trial of William Sussman, eastern division manager of Twentieth Century-Fox, which requires him to produce blueprints, plans, leases and inventory of films of the Twentieth Century-Fox film storage plant in Little Ferry, N. J., has been upheld by the appellate division of the New York supreme court. The order for the examination was issued by Justice Aaron J. Levy in connection with a $60,000 damage suit brought by Anna and George Greeves, individually and as administrators of the estate of John Greeves, charging the defendant with negligently causing a fire at the plant on July 9, 1937.

Dismiss Plagiarism Suit

Andreas F. Michael's $1,000,000 plagiarism suit against Twentieth Century-Fox, Eddie Cantor and other involving "Ali Baba Goes to Town" has been dismissed in superior court in Los Angeles. Judge Thomas Gould said he saw no similarity between the story Mr. Michael submitted and the film.

Edward J. Churchill, individually and as president of Donahue and Coe, Inc., has been ordered to testify before trial by Philip J. McCook, New York supreme court justice, on application of Edward J. Pfeiffer, who seeks $100,000 damage in a "Movie Quiz" suit.

OBITUARIES

Roy Seery Dies In Santa Monica

Roy C. Seery, 62, died May 6th at his home in Santa Monica, Cal., following an illness of two years. Mr. Seery was active in the film industry in Chicago beginning in 1918. He was among the principals in the formation of First National and manager for the company in Chicago and also was with the Mutual exchange in Chicago. He retired from the industry 10 years ago because of failing health.

Ira Furman, Former MGM Branch Manager, Dies

Ira Furman, 45, former Metro-Goldwyn-Mayer branch manager in San Francisco, died May 3rd in that city. He was given a leave of absence a few weeks ago because of illness, with Langdon C. Wingham of Seattle appointed branch manager. Burial was held in Punxsytawney, Pa.

Mr. Furman had been with MGM since 1925 when he was appointed office manager in Pittsburgh. He was named Charlotte manager in 1927 and was transferred to the San Francisco branch in 1936.

Billy Spearman Dies

Billy "Pop" Spearman, owner of two theatres in Edmond, Okla., died there May 4th. He was a former Motion Picture Theatre Owners' president in his territory.

Aileen Marson

Aileen Marson, an actress who in private life was Mrs. Jack Scott, died May 5th in London at the age of 26 after giving birth to twins, a son and a daughter. She appeared in leading roles in several British films.

Mrs. Mary Walker

Mrs. Mary Mamie Walker, 50, retired manager of the Iris theatre, Houston, Tex., and for many years connected with the Horwitz theatres in that city, died there May 2nd.

Warren Cook

Warren Cook, 68, retired actor, died May 2nd in City Hospital, New York. He appeared on the stage for many years starting in 1895.

William D. Hicks

William D. Hicks, 60, a former newspaper man who had been identified with the Little Theatre movement in Philadelphia, died May 7th at his home in Tacony.

Richard Freeman

Richard Freeman, 65, actor for 34 years on the stage, died May 2nd in New York.

Stanley Moscow

Stanley Moscow, son of Sam Moscow, Columbia Southern Division manager, passed away May 4th in the Meth Israel Hospital, Boston. The funeral was attended by Abe Montague and other Columbia executives.

Charging use of "The Umbrella Man" and "Rose Marie" without permission of the copyright owners, the Harms Music Publishers, Inc., New York, has filed suit in federal district court in Shreveport, La., against Perry Sparke, A. J. Malone and Earl Williams, operators of Shreveport night clubs. The petition was filed by J. Studebaker Pucas, New Orleans attorney for the American Society of Composers, Authors and Publishers. Cost of suit and $500 copyright fees are asked.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

SO "THE TROUBLE IS", IS IT?

Bend an ear over a friendly bar, or look interested around the lunch table at the various spots where film men gather. Sooner or later, up pops some gent who broadcasts to the effect that the reason grosses are this way and that way has to do with the indifference of the man in the field to vital exploitation.

"The trouble is," opines the know-all guy, "there is no umph at the boxoffice. Instead of getting out and giving it that sockeroo, like the old days, today it's just going through the motions, and to hell with it."

So "the trouble is", is it? Well, this department is in no position to speak for every theatreman everywhere. Of course, there are situations where the boys yawn away the hours and do their thinking in a recumbent position. That cannot be avoided in any business and neither in this where every manager is not selected only for his ability. But your Chairman rears right up to answer for a sizeable number of theatremen who give every bit of their guts and heart to squeeze every last dime out of their attractions. And how well they do it is something for the industry to give thanks daily and twice on Sundays.

The only positive cross-section of nationwide showmanship is to be determined from the continuously flowing stream of exploitation reports, voluntary and uncolored, that come to this department—the clearing house of boxoffice ideas—from theatremen in every sector. Thus, as a direct answer to the know-alls, let's look at the morning's mail which can be said to be representative of that directed to this desk most any day of the working week.

* * *

For instance, from Charles H. Ryan, assistant zone manager, Warner Chicago Theatres, on behalf of Manager Ben Cohn, of the Frolic, on "Honolulu". Cohn arranged for some thousands of copies of the Honolulu *Advertiser*, leading Hawaiian Islands daily; had the papers shipped via Clipper plane, overprinted the front page and a few days ahead had Chicago newsboys hawking the papers near and far.

Another Chicagoan, Manager Benny Friedman, of the downtown United Artists, for "Wuthering Heights" promoted the evening *American* to replate page one, after the regular run, the entire page with banner heads and art given over to the Midwest premiere and distributed throughout the Loop section coincident with the opening of the picture. Friedman reports this is the first time in local history that a metropolitan paper had gone for any such promotion.

* * *

In Rochester, Loew-man Les Pollock tied in with the American Legion for a broadcast from the stage, over WSAY as an added attraction, of a dramatization based on the life of a local musician who gave his life for the cause. It was Legion Day at the theatre and latecomers hung from every light fixture.

In a much smaller spot—Sycamore, Ill.—Manager Stuart Tomber, of the Fargo, read in a neighboring town paper, not overfriendly to publicity, that nothing had been planned locally to celebrate the 150th anniversary of the inauguration of the country's first President. So Tomber booked the short, "Inside the White House", advised the critical columnist of the booking, and received a full-column writeup immediately ahead of the date that brought a harvest of extra admissions.

* * *

Other exploitations as striking will be detailed in due course in these pages, but the reports here outlined—the first picked off the top of the pile, incidentally—will serve as potent examples of the day-in-and-day-out activities of theatremen who stand on their feet and think with their heads.

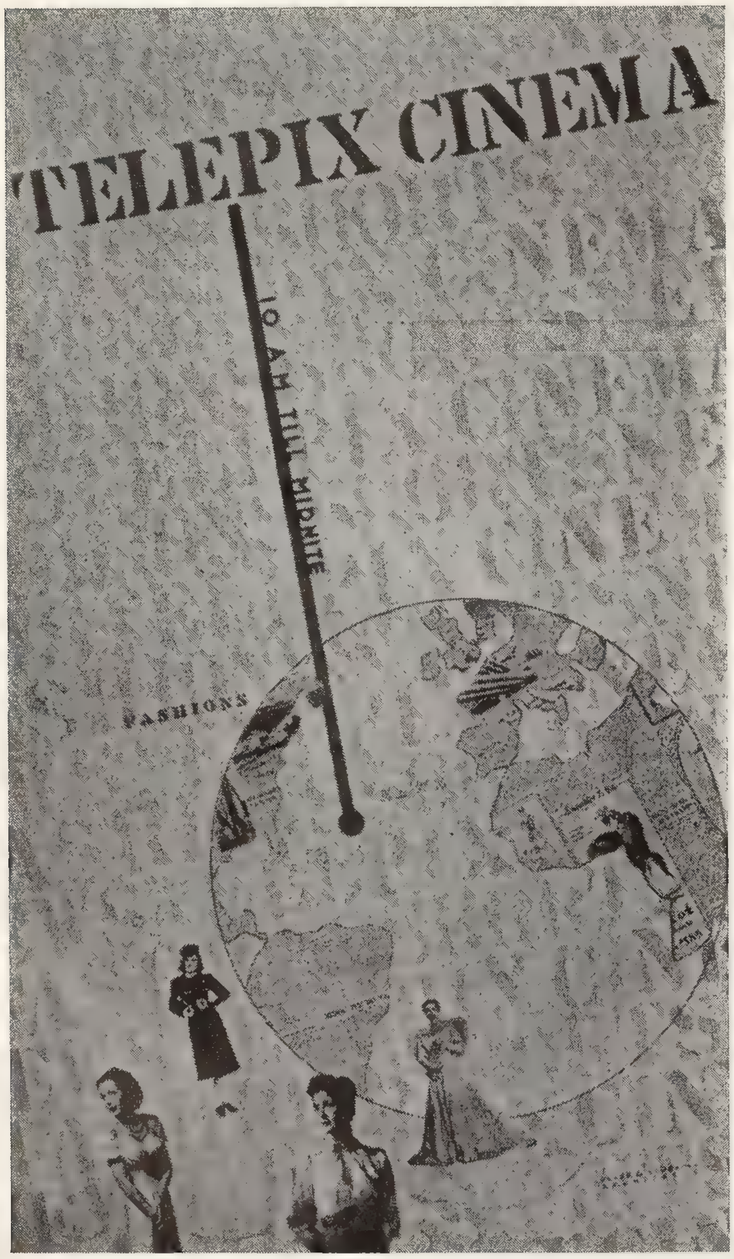
The trouble is with the showman? Not so from this seat in the grandstand, nor from any other industry location where the situation is to be studied with non-jaundiced eye. The trouble lies, as always, in the laps of those who refuse to concede the crying need of showmanship to plug the hole of boxoffice indifference through which millions of dollars in grosses are callously allowed to escape.

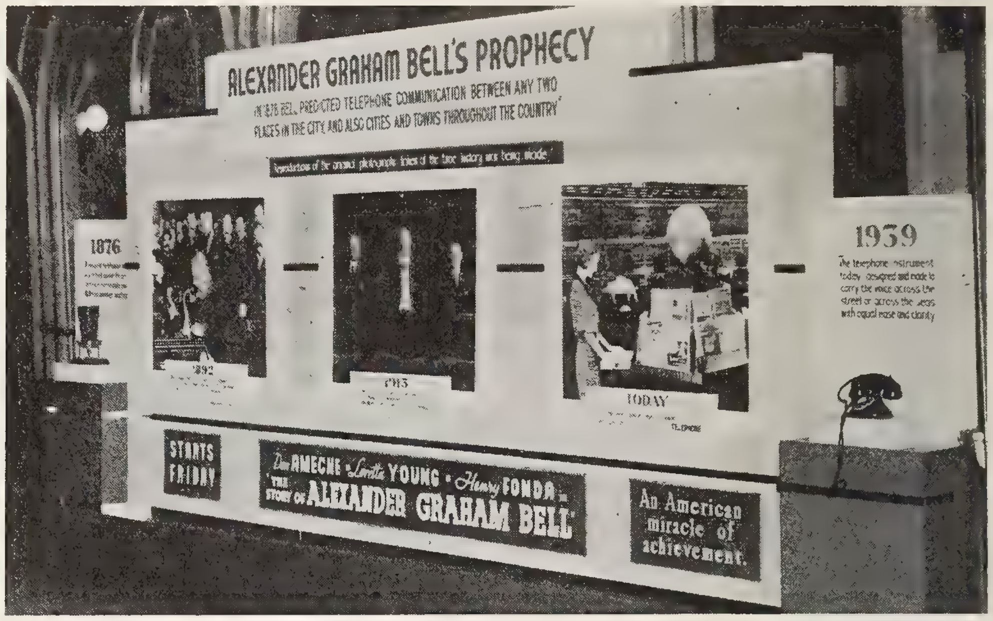
A-Mike Vogel

Round Table In Pictures

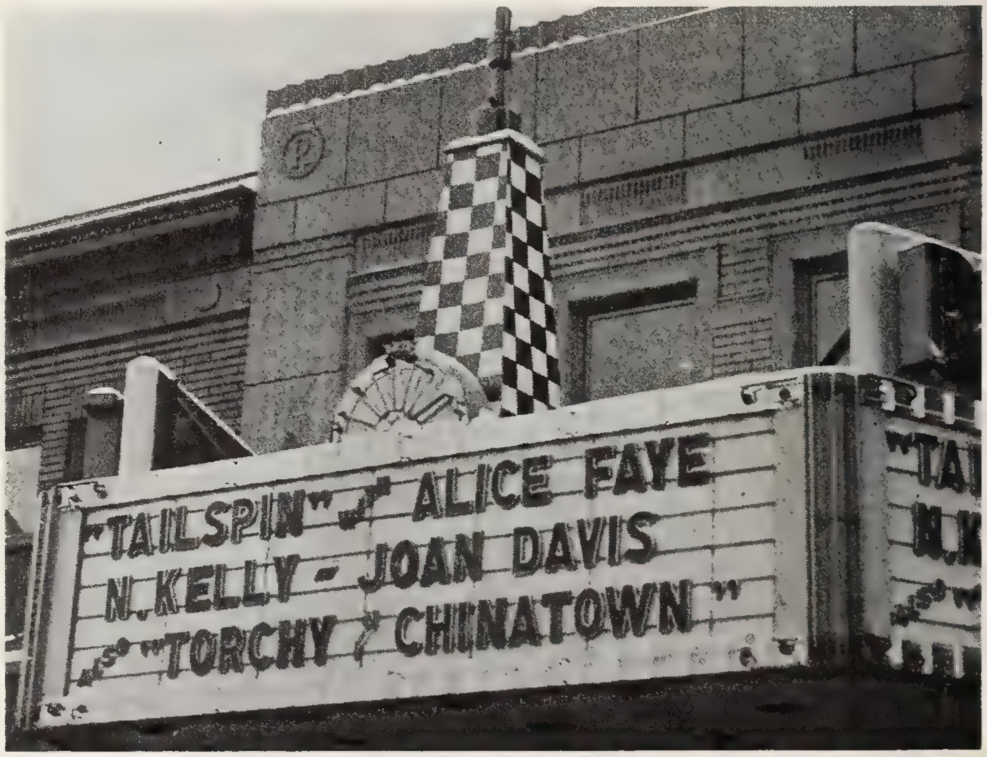
Shown at right is one of the many windows secured by Warner Bros. in advance of the world premiere of "Juarez" at the New York Hollywood. In this display were copies of jewelry used in the film and the original gown worn by Bette Davis. Numerous other windows were planted, including book tie-ups, saddlery, silverware, etc., etc.

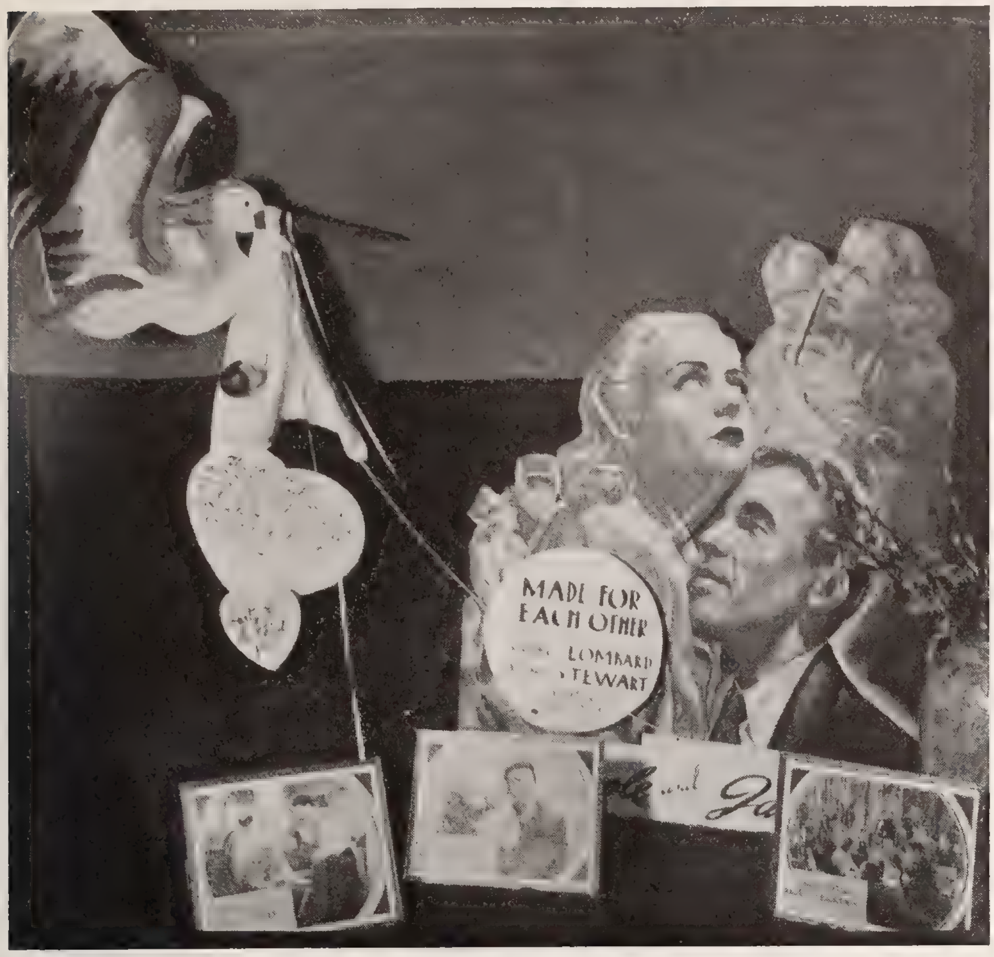
In keeping with the unusual type of operation announced by the new Telepix Cinema, Boston's latest newsreel theatre, is the different lobby poster here reproduced reported by Sid Solomon, who is handling the theatre publicity for Irving Isaacs, owner.

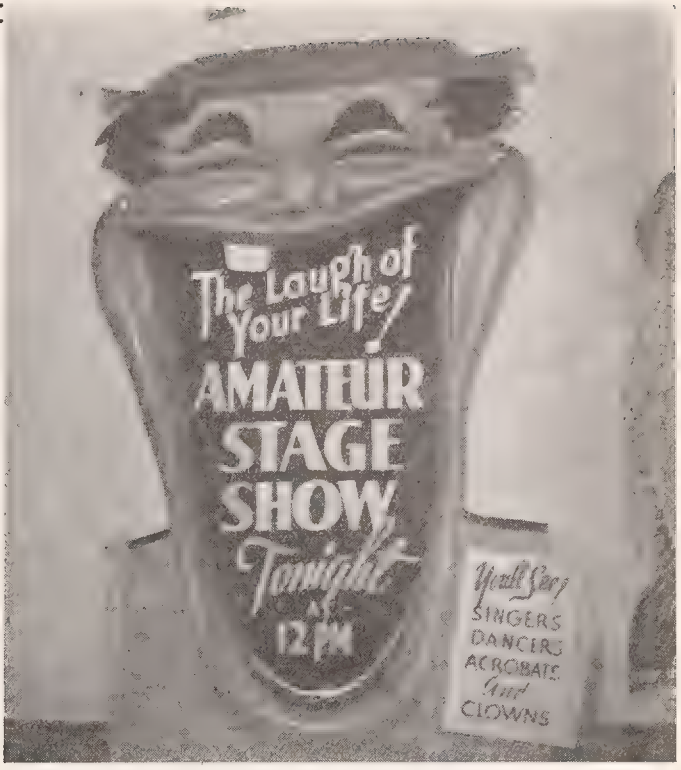

TELEPIX CINEMA
10 AM TILL MIDNITE
FASHIONS


ALEXANDER GRAHAM BELL'S PROPHECY
"IN 1876 BELL PREDICTED TELEPHONE COMMUNICATION BETWEEN ANY TWO PLACES IN THE CITY AND ALSO CITIES AND TOWNS THROUGHOUT THE COUNTRY"
1876
1892
1915
TODAY
1939
The telephone instrument today designed and made to carry the voice across the street or across the seas with equal ease and clarity
STARTS FRIDAY
Don AMECHE • Loretta YOUNG • Henry FONDA in THE STORY OF ALEXANDER GRAHAM BELL
An American miracle of achievement.

To stress the evolution of the telephone, Bob Ungerfeld at RKO Proctor's in Newark, N. J., for "Alexander Graham Bell" built the giant setpiece above consisting of actual reproductions of the original photographs taken at the time telephonic history was being made, dating from 1876 to the present. . . . A 14-foot pylon with an automatic neon beacon flasher was mounted atop the marquee of the Regent Theatre, in Rochester, recently, by Art Krolich to sell "Tailspin." Display could be seen from either direction at a distance of 500 feet.


"TAILSPIN" with ALICE FAYE
N. KELLY - JOAN DAVIS
also "TORCHY in CHINATOWN"





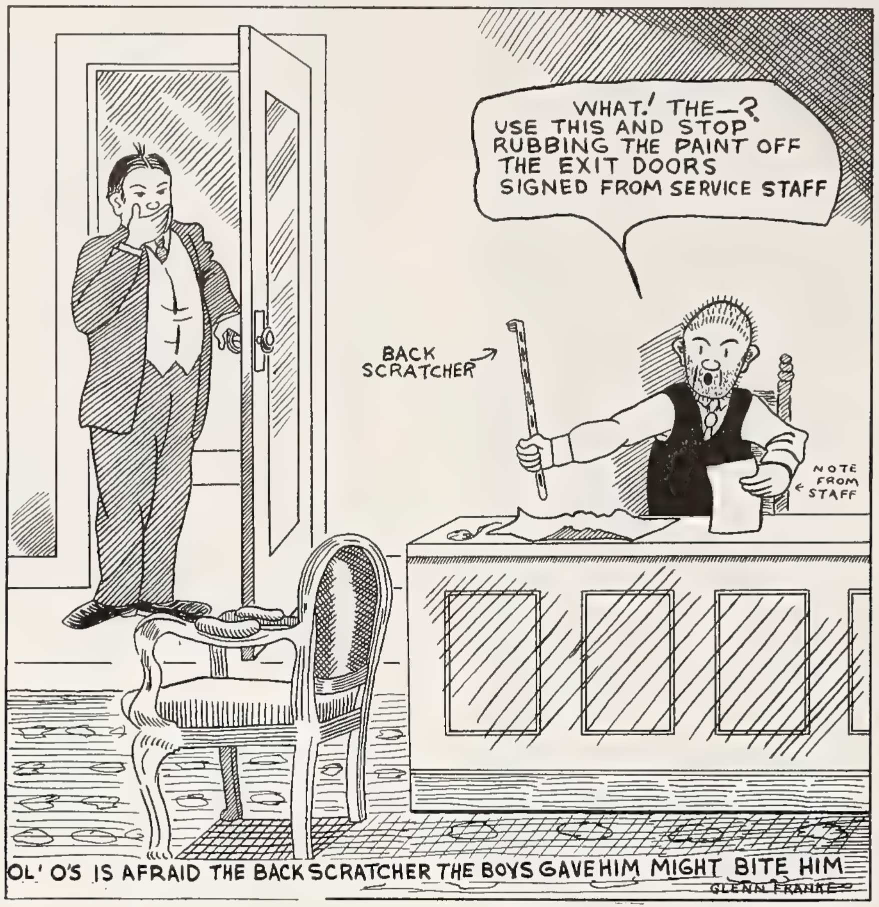
Lobby setpiece conceived by B. V. Samuels, advertising manager of the Midwest Theatres in Detroit, is reproduced above. While the display in this instance was used to sell an amateur stage show, copy is changed from time to time to sell pictures with a comedy angle.

At a total cost of 75 cents the above "Made For Each Other" display was constructed by Harold Cohen, Embassy Theatre, in Lewiston, Pa. The figures depicted in the background were cut out from a three-sheet and mounted on beaverboard. Stork was cut out of board painted in whites and grays, diaper with doll was purchased in five and ten, and copy in heart form plugged the cast, title, playdates, etc. Scene stills were stationed at base of display.

Large star head cutouts were planted in front of the Civic Theatre, in Wellston, Ohio, by Manager John Brown in advance of "Three Smart Girls Grow Up." Also standing out front are two sets of the "three smart girls," children of local prominent families, who were entrants in the exploitation contest run in local newspaper in connection with the engagement.

Promoted from the local Vocational School was use of their Officers' Cadet uniforms in which J. J. La Fave dressed his ushers for the opening of "Gunga Din" at the F-P Tivoli Theatre, in Walkerville, Ontario. The African hats were purchased from five and ten, house artist painting title across the front. Promoted also for the occasion were boots worn by the boys, which were secured from a nearby riding academy. Further publicity was gained by the contingent parading streets opening day.

SHOWMEN'S LOBBY LAFFS


WHAT! THE—?
USE THIS AND STOP RUBBING THE PAINT OFF THE EXIT DOORS
SIGNED FROM SERVICE STAFF
BACK SCRATCHER
NOTE FROM STAFF
OL' O'S IS AFRAID THE BACKSCRATCHER THE BOYS GAVE HIM MIGHT BITE HIM
GLENN FRANKE

Round Tabler, Glenn Franke, of Cheviot, Ohio, introduces a few of his characters in the new strip having to do with the activities of the fictitious Drofilm Theatre in the non-existent town of Beelerville. At the desk is OSCAR OLIVER, the demon operator, and in the door MARQUEE MIKE, the manager. Other characters will be introduced by Franke in succeeding issues. **(Characters portrayed in this series are fictional. Any similarity to actual persons living or dead is purely co-incidental.)**

University Co-Eds Aid On "Girls in White"

Through the cooperation rendered by four co-eds of the University of Georgia and a local ambulance company, Moon Corker, at the Georgia Theatre, in Athens dressed the girls in white nurse's uniform, each carrying a portable weekend bag with "Four Girls in White" imprint and had them drive about town.

As ambulance with siren sounding stopped at all street corners and large department stores, girls alighted and distributed calling cards engraved with appropriate copy bearing the names of the four girls in the picture. Stunt was also pulled twice on the University campus at break of classes. Girls were given passes for their cooperation. Corker credits P. E. McCoy, theatre publicist, who aided on the campaign.

"COME AND SEE US"

Special Breakfast Matinee Staged for 'Prison Without Bars'

Tying in with leading hotel next door to Loew's Stillman, in Cleveland, Manager Jack Lykes promoted coffee and doughnuts to be served to the early birds in de luxe fashion at no cost to theatre for "Prison Without Bars." Hotel in exchange received mention in the ads and stories, all three local papers running special accounts of the stunt.

Other activities in connection with this picture were an orchid display in lobby through arrangement effected with leading florists week in advance, tiein copy reading, "Orchids to Corinne Luchaire on her sensational American debut," etc., etc. Another tieup made with nearby beauty parlor brought imprinted fans used by manicurists to dry liquid nail polish on customers. Letters were mailed to heads of social and welfare organizations and 5,000 large sensational heralds distributed house-to-house and in downtown office buildings.

"COME AND SEE US"

Giant Cake Sale Promoted by Moyer

A tieup which ran for five weeks and brought him daily advertising was arranged by Charlie Moyer, Warner's State, Hanover, Pa., with local five and ten. Giant cake sale was arranged by the store which plugged the fact that a certain number of packages of cakes each day would contain passes to the theatre. Coupons stressing the sale were handed out to each customer by every employee, window displays were given over to the stunt and advertised in local dailies.

Having but three days advance notice of a spot booking of Adrienne, well-known mind-reader, Moyer personally promoted a full co-op ad page with banner across top tying in clairvoyant's predictions on spring styles.

Conner Supervises First Community Style, Model Show

For the two-day, Friday and Saturday, style and modeling contest, the first of its kind put on in his community by Marlowe Conner at Warners' Rhodes in the 79th Street section of Chicago, cooperation of 12 local merchants was secured. These included two local department stores, two dress shops, two milliners, two shoe stores, a furrier, a florist, a beauty shop and a jeweler, merchants contributing all necessary apparel and advertising the show heavily in exchange for which they were given lobby and screen mention.

Girls were recruited from the neighborhood via screen and local paper. About 50 girls were registered, from which a committee selected the final 10 girls to do the modeling and compete for the cash prizes. Girls were also given free training for a week by a modeling school instructor.

Conner Announces Commercials

Noted beautician and stylist on local radio program was hired by the merchants to do the commentating; this brought daily plugs on the program for a week in advance. A runway was built from stage down center aisle, girls made four appearances each time in different costume with stylist giving description of the gowns and Conner doing the commercial announcements. In between appearances of girls, local singers, paid off in passes, were presented. To build further interest, door prizes were given to the audience on each night, via the drawing method.

The modeling contest was held on the last night, girls judged by popular applause and winners presented with cash prizes put up by the merchants.

"COME AND SEE US"

"Baby Dumpling" Contest

Capital district fathers and mothers responded eagerly to the "Baby Dumpling" contest conducted by Larry Cowan, manager of Fabian's Grand, in Albany, N. Y., in connection with "Blondie Meets the Boss." Parents were requested to send a picture of their male children under five years to the theatre. Cash prize was awarded to winner, with local "name" officials acting as judges. Newspaper tiein with the *Times-Union,* which carried the "Blondie" comic strip, cooperated with abundant publicity on the stunt.

"COME AND SEE US"

Distributes "Missouri" Pipes

Week ahead of opening of "I'm From Missouri," Joe Hewitt, Lincoln Theatre, in Robinson, Ill., dressed two young girls in hillbilly outfits, overalls, straw hats, and title imprinted bandannas and set them to work covering main streets contacting all male patrons asking them if they smoked a pipe. Those who did, received a genuine Missouri Meerschaum (corncob), each containing label with star name, title, playdates, etc.

Ohio School Bands Compete for Baton Offered by Bannan

Since school bands in the rural schools, around Van Wert, Ohio, are very popular, George Bannan used this angle recently for a novel stage presentation at Schine's Van Wert, in the form of a competition for the drum majors of the various musical organizations. The competition devised to draw entrants from all schools favoring this activity brought a strong list of contestants.

Bannan started off by writing heads of the music departments of all the schools and followed it up with a personal visit to further explain the idea in detail and how the contest was to be handled. Announcements were made at the schools and heralds distributed in all situations. Local and county papers built up further interest with publicity on the event. First prize was an expensive baton donated by local music company which was further advertised by an eight-foot lobby cutout of a drum major holding the prize.

Concert Held Out Front

Each contestant worked four-minute periods on the stage facing the audience. The local high school band served for all entrants in the orchestra pit, parading to the theatre before the competition to give a half-hour concert before entering the house.

Judges included the heads of the music departments of the county schools and rated individual entrants as follows: 1. Start band playing. 2. Beating time while strutting. 3. Stop band playing. 4. Salute. 5. Voluntary exhibition.

The contest proved to be highly successful, the entire cost to Bannan being total of $6.50 for the heralds.

"COME AND SEE US"

Lamm Promotes Music Lessons

Cooperation of the local Wurlitzer Company was secured by Julius Lamm, of Warners' Uptown Theatre, Cleveland, for his opening of "Honolulu." Store built a lobby setpiece and printed tickets used in connection with a giveaway of a steel guitar and 20 lessons through the medium of a lucky number contest. For lobby, Hawaiian music was played by students of the Wurlitzer School of Music at the break of each show. Stunt was advertised widely throughout store and in their advertising in addition to breaks in the theatre's programs, ads and trailer.

"COME AND SEE US"

Wide Coverage Secured on "Adventures of Jane Arden"

Local Ward's Bread distributed cooperated with Andy Roy, Strand, Albany, N. Y., by bannering complete fleet of trucks with picture tiein copy on "The Adventures of Jane Arden." In addition, 10,000 heralds were distributed by the Ward salesmen for wrapping with various products and special announcements were made over radio broadcast. Numerous displays were planted on counters and in windows of stores which included scene stills from the picture.

Elaborate Entertainment Program Arranged for "Grand Awards" Week

Arrangements are now completed for the welcome and entertainment of the 1938 Quigley Grand Awards winners, John Burhorn and George Limerick, due in New York on Monday for a week's stay as guests of *Motion Picture Herald*. Acceptances to the luncheon to be given by Martin Quigley at the Hotel Astor on May 16 in honor of the visiting theatremen indicate a record turnout of industry heads to witness the presentation of the Silver "Grand" and the Bronze "Grand" by William F. Rodgers, general sales manager, Metro-Goldwyn-Mayer. Invitations have also been extended to Governors Leon C. Phillips of Oklahoma, Henry Horner of Illinois, United States Senators from Oklahoma Josh Lee and Elmer Thomas, and from Illinois Senators Scott W. Lucas and James M. Slattery. Among the speakers will be Spyros P. Skouras, president of National Theatres.

Other events in honor of the winners include a special meeting of the A.M.P.A. at the Astor, on Thursday, May 18. In addition, those who will entertain the visitors at theatre and night club parties, private luncheons, ball games and sightseeing trips, visits to the World's Fair, are Metro-Goldwyn-Mayer, RKO Radio, Universal, Altec Service Co., United Artists, Warner Brothers, Twentieth Century-Fox, Republic, National Screen Service, among others. Also listed is a backstage tour of the Radio City Music Hall, as guests of W. G. Van Schmus, managing director.

"Sweetheart" Folders

Ingenious three by four folder was distributed by Russ Bovim, Loew's Ohio, Columbus, in advance of "Sweethearts." Cover bore copy to the effect that the following pages would show how sweethearts through the ages made love. Inside spreads carried caricatured cartoons of Adam and Eve; the caveman era; Launcelot and Elaine; Romeo and Juliet; John Smith and Pocahontas and winding up with Jeannette MacDonald and Nelson Eddy as they appeared in the picture. Under each cartoon was gag copy.

"COME AND SEE US"

A New Service from the

MAJESTIC

ESCORT SERVICE

We can provide you with cheerful escorts to see you home after you have seen the spine-tingling, suspense-taut tale of the unearthly beast . . . its trail so terrifying only Sherlock Holmes dare follow it in—

Sir Arthur Conan Doyle's

THE HOUND OF THE BASKERVILLES

The Adventures of Sherlock Holmes on the Moor

with

RICHARD GREENE
WENDY BARRIE
BASIL RATHBONE

For Information Call
3-6604

Reproduced above is card distributed by Manager Morris Rosenthal for the date on "Hound of the Baskervilles" at the Majestic, in Bridgeport, Conn.

"Oklahoma Kid" Hunt Staged by Harwell

Canton, Ohio, was the scene of a merry chase recently when Bill Harwell, manager of Warners' Ohio, announced that he would have a man on the streets resembling James Cagney who would distribute guest tickets to "Oklahoma Kid." To the first 25 sleuths recognizing the cowboy the tickets were awarded. Stories ran in papers giving description of the man and informing readers what he would wear. Only requirements was that winners approach the Cagney double and ask him if he was the "Oklahoma Kid."

On "Wings of the Navy," theatreman dressed his entire staff in imprinted aviation caps, and through cooperation of Naval Recruiting officer, two one-sheet boards were stationed in post office week in advance and during run of picture with appropriate tiein copy.

"COME AND SEE US"

Penn Celebrates Boy Scout Week

By wholeheartedly getting behind the recent Boy Scout Week, in Santa Barbara, Ed Penn, at the Fox Arlington, turned the event into a goodwill campaign for the theatre. 14 troops were given the forecourt of the theatre, where they erected very attractive displays showing Scout-craft. All local Scouts paraded to the theatre on Saturday morning, held a rally and attended the matinee, boys also furnished a cowboy orchestra which played for two hours in front of theatre each night.

For week ahead of "Stagecoach" opening, entire staff was attired in costumes of that era, old stage coach was promoted for display in theatre forecourt where it attracted considerable attention and numerous windows carried picture copy. "Thanks for Everything" brought a co-op ad page, guest tickets going to the 10 best entries on what each thought the average man would say about each merchant's merchandise.

MORE AWARDS ENTRIES

In addition to the entries detailed in last week's issue of theatremen who were awarded Fortnighter Appointments in the first premliminary of the Second Quarter, the following are further accounts of what other Fortnighters did to catch the eyes of the judges.

"Story of The Empty Window" As Presented by Burhorn

With his eye on an empty department store window located in a busy shopping district, John Burhorn, Gayety Theatre, in South Chicago, persuaded the landlord to allow him to "look after" the empty building in exchange for permanent and active window displays. In advance of his showing of "The Spider's Web," theatremen promoted 1,000 copies of the *Spider* Magazine and planted these in the window with tiein copy to pep up interest in the serial.

For "I Was a Convict," with some paint and at little expense, Burhorn converted the window into a powerful and effective seat-selling medium through use of cell scene with lad dressed in convict's uniform supplying the animation. It is the theatreman's contention that an empty store window can be used to good advantage week after week and that the landlord would rather have his empty store attract attention than have it appear neglected and forgotten.

Unique Syracuse Newspaper Contest Planted by Lampe for "Castles"

Readers who could locate copies of sheet music of pre-war tunes danced to by the Castles during the hey-day of the team's popularity were given an opportunity to win cash and tickets to the date at Keith's Syracuse, on a tiein with the local *Journal*, engineered by Gus Lampe, Schine's city manager, and Manager Harry Unterfort. Contest ran four days and the prizes went to entrants who brought to the theatre the greatest number of these old songs, entire list of which was run by the paper for the benefit of contestants. Publicity was widespread and heightened with scene cuts from the picture.

For outside bally, a 1909 Hupmobile, bannered with picture copy, was run around town and parked at busy intersections. In addition the car followed behind the runners in a popular annual Marathon which attracted crowds lined up to see the race. Second bally, was a girl costumed as the "Yama Yama Girl," in the picture, carrying back-banner around the downtown streets, in stores, etc.

Loewmen Tie Bowie Racetrack To Opening of "Wuthering Heights"

Learning that Billy Saxton had arranged a "Wuthering Heights" handicap at nearby Bowie race track for the Baltimore showing of that film, Ray Bell ahead of the opening at Loew's Capitol in Washington, tied in by taking local newspapermen and sports editors to the track to interview Lawrence Olivier, who came over from Baltimore, where he was appearing with Katherine Cornell in a show. Interview netted the showman four page one breaks.

Also reported by Bell, is stunt arranged by his assistant, Ed Gidley, as advance building for Fred Waring's personal appearance at Loew's Capitol. Contacting local merchant, Gidley sold him on the idea of numerous plugs for the band leader on the store's weekly radio quiz program. In addition, Ed promoted nine cooperative ad pages, four excellent window displays in leading merchant's windows and three radio plugs.

Real Airplane Assembled at Garage To Exploit "Wings of the Navy"

Stunt which created plenty of excitement in Gallup, New Mexico, was arranged by Johnny Sanders for "Wings of the Navy" at the Chief when the theatreman arranged to have a real airplane assembled at a garage about six blocks distant from the theatre and then towed through the streets for display in front of house. Owner of plane supervised placing of the craft which was planted nose down with tail sticking over top of marquee.

With no airport in Gallup, this was a rare treat for the townsfolk, who followed the towing of the ship to theatre and stayed to watch the doings. Newspapers were generous with stories and art.

First-Time Club Endorsement Given Martin for "Pygmalion"

Counted as a distinct accomplishment for his "Pygmalion" date at the Colfax, South Bend, Ind., was a personal endorsement on the picture secured by Guy Martin, from the president of leading women's club. It was a first-time, Martin reports, that such endorsement has been obtained locally and to make it stronger, the president was prevailed upon to address signed letters to the membership on the club letterhead, in support of the date.

Featured in Guy's newspaper campaign was a one-column type ad, headed "Getting Personal," and signed by the theatreman. Copy led off with "pull up a chair, movie fans, and we'll tell you about that picture," etc. Rest of the display gave the low-down on the picture, all done in a casual, adjective-less manner, which proved highly effective.

Lamoureux Sells Theatre Personnel With Series in Local Column

Keeping in mind the value of the institutional publicity as concerns the operation of his theatre, Ed Lamoureux recently promoted leading local columnist to run a series of stories on the modus operandi of the personnel of the Empire Theatre, in Windsor, Ontario. Series proved to be widely read, since the stories appeared in the city's most popular newspaper column. The idea was thought well of by the Famous Players' home office to adopt the feature for recent publication in *McLeans*, Canadian national magazine.

(*Continued on page 70*)

The 'What's What' About Display Ads On the Next Page

(1) Since the second day of his "Oklahoma Kid" date was up against strong local opposition, the National Orange Show, Manager John Robinson, Warners' Ritz, San Bernardino, Cal., elected to employ this novel 85 lines on two columns, instead of the usual small after-opening display. Result at the box-office far surpassed expectations, he reports.

▽

(2) To get away from the usual hold-over copy, the showmanship backfield of Shuttee-Patchen-Harold, Standard Theatres, Oklahoma City, used this approach for the second week of "Honolulu" at the Tower. Ad held up since the endorsement was the "mccoy" with letter containing plug for the hold-over on the date.

▽

(3) The Fort Wayne, Ind., *Journal-Gazette* found occasion editorially to praise the industry, which pat-on-the back was seized upon immediately by Harvey Cocks, general manager, Quimby Theatres, for this smart 125 lines on three columns, in the following Sunday's issue. Ad tied in the editorial to the attractions at the four local theatres of the circuit.

▽

(4-7) The four small one-columns here reproduced are some of those used for the extended run of "Lady Vanishes" at the Little, Baltimore, by Manager Maxwell Weinberg, and offered as an example of what can be done when a small ad budget demands compact copy that pulls. To be noted is that none of the displays in the entire campaign ran over 45 lines on one column.

▽

(8) Realizing that "Pygmalion" was the type of attraction best sold by telling the folks all about it, Guy Martin executed this effective version of a "fireside chat" in which readers were invited to pull up a chair and give ear. The 160 lines on one column said all there was to say about the date at the Colfax, South Bend, Ind.

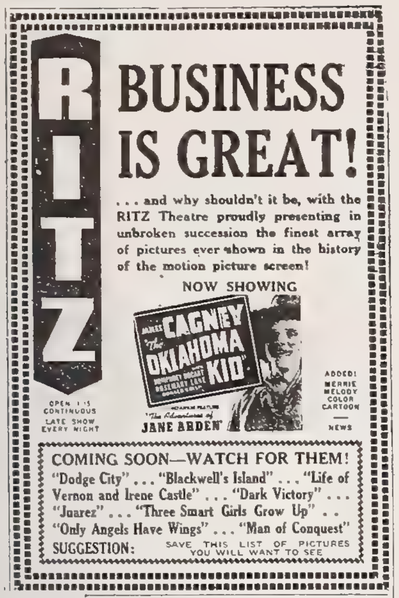
▽

(9) Whether or not St. Paulites were familiar with the term "cafe society," they were well informed as a result of this 135 lines on five columns, by Don Alexander, ad manager of the Paramount, in the Minnesota metropolis. Patron comment cards from the audience at the preview were reproduced for the foundation of the display for good returns.

▽

(10) Another spectacular from Charlie Pincus to introduce his date on "Union Pacific" at the Centre, Salt Lake, carried hand-drawn art in the wood-cut technic found effective by the Utah Round Tabler. Reverses were used liberally to sell both story and spectacle in this 140 lines on four columns.

REPRESENTATIVE NEWSPAPER ADS



RITZ

BUSINESS IS GREAT!

. . . and why shouldn't it be, with the RITZ Theatre proudly presenting in unbroken succession the finest array of pictures ever shown in the history of the motion picture screen!

NOW SHOWING

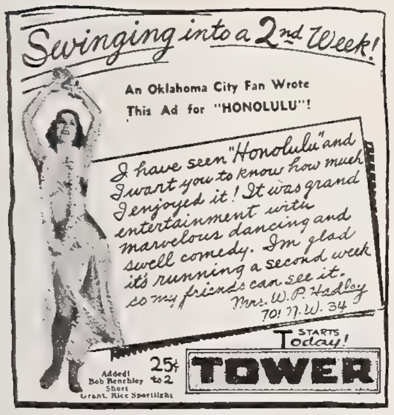
James CAGNEY
"The OKLAHOMA KID"
Humphrey Bogart
Rosemary Lane
"The Adventures of JANE ARDEN"

OPEN 1:15 CONTINUOUS
LATE SHOW EVERY NIGHT

ADDED! MERRIE MELODY COLOR CARTOON — NEWS

COMING SOON—WATCH FOR THEM!
"Dodge City" . . . "Blackwell's Island" . . . "Life of Vernon and Irene Castle" . . . "Dark Victory" . . . "Juarez" . . . "Three Smart Girls Grow Up" . . "Only Angels Have Wings" . . . "Man of Conquest"
SUGGESTION: SAVE THIS LIST OF PICTURES YOU WILL WANT TO SEE

1



Swinging into a 2nd Week!

An Oklahoma City Fan Wrote This Ad for "HONOLULU"!

I have seen "Honolulu" and I want you to know how much I enjoyed it! It was grand entertainment with marvelous dancing and swell comedy. I'm glad it's running a second week so my friends can see it.
Mrs. W. P. Hadley
701 N.W. 34

STARTS Today!

Added! Bob Benchley Short
Grant. Rice Sportlight

25¢ to 2

TOWER

2

THE QUIMBY THEATRES CALL YOUR ATTENTION
TO
THE EDITORIAL IN THE JOURNAL-GAZETTE OF FRIDAY MORNING.

"Movies and a Job Well Done

"The motion picture industry deserves more credit than it has been given for the steady trend away' from sexy and gangster-glory movies.'

"More cinemas with serious themes, more sparkling comedies . . . more emphasis on acting ability and less on mere good looks, superior direction and production of technique, and above all a sense of moral responsibility have characterized the industry in recent months.

"Motion pictures are the PEOPLE'S THEATER. Motion pictures bear an important responsibility. Motion picture men are making a genuine effort, and a successful effort, to maintain a high moral and cultural tone while providing first-rate entertainment.

That The Motion Picture Industry Deserves The Above Compliment Finds Proof in The Pictures Now Playing At The Quimby Theaters

AT THE EMBOYD
Errol Flynn -- Olivia DeHavilland
IN
"DODGE CITY"

AT THE PALACE
DEANNA DURBIN
IN
"3 SMART GIRLS GROW UP"

AT THE RILEY
Loretta Young -- Warner Baxter
IN
'WIFE, HUSBAND AND FRIEND'
PLUS 2ND FEATURE

AT THE JEFFERSON
GEORGE BRENT
IN
"WINGS OF THE NAVY"
PLUS 2ND FEATURE

3

..LITTLE..
Baltimore demands another week for the picture the whole town's talking about . . .
★ ★ ★ 5TH AND LAST WEEK! ★ ★ ★
ALFRED HITCHCOCK'S
"The LADY VANISHES"

4

The Lady Refuses to Vanish!
SIXTH WEEK!
For ALFRED HITCHCOCK'S
The Lady Vanishes
LITTLE "Blue Ribbon with Palms." —Eve Sun

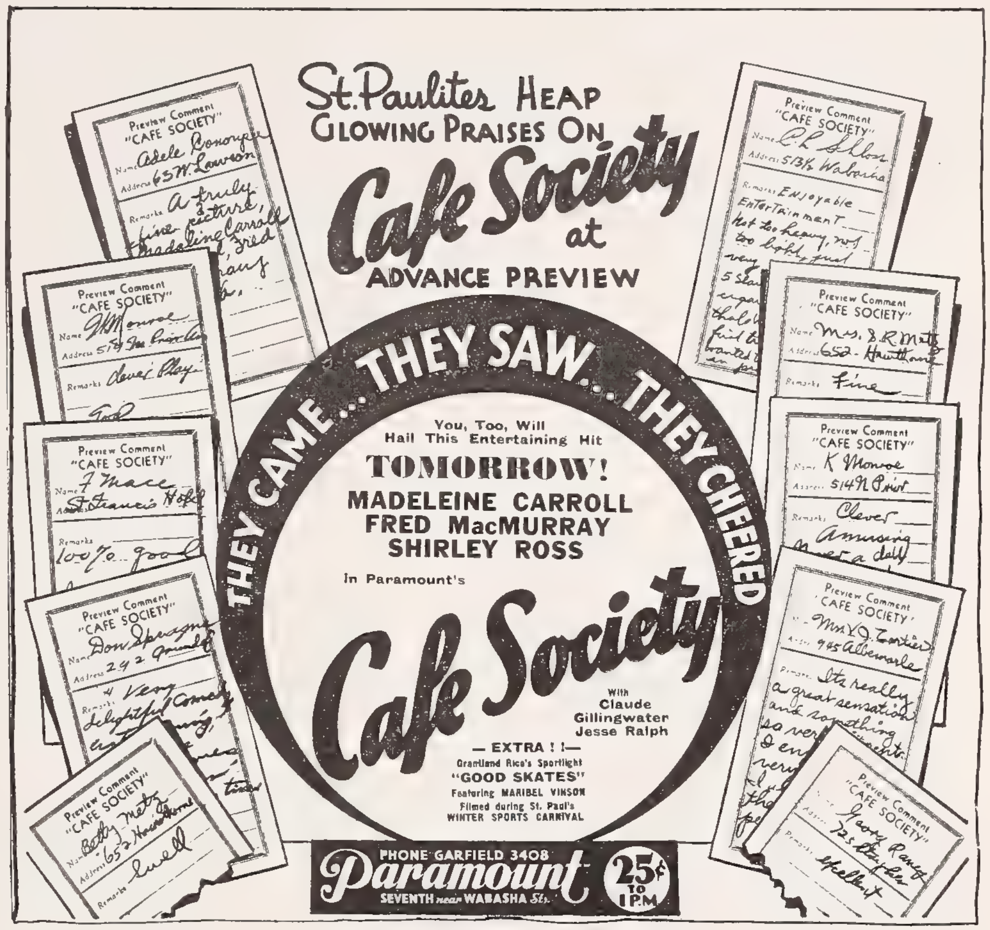
5

TODAY IS THE 51 ST DAY
OF THE SENSATIONAL ENGAGEMENT OF ALFRED HITCHCOCK'S
"THE LADY VANISHES"
—and it still continues to delight throngs of enthusiastic Baltimoreans!
LITTLE THEATRE

6

ALL RECORDS BROKEN!
TENTH WEEK!
"THE LADY VANISHES"
LITTLE

7



St. Paulites HEAP GLOWING PRAISES ON
Cafe Society at
ADVANCE PREVIEW

THEY CAME... THEY SAW... THEY CHEERED

You, Too, Will Hail This Entertaining Hit
TOMORROW!
MADELEINE CARROLL
FRED MacMURRAY
SHIRLEY ROSS
In Paramount's
Cafe Society
With Claude Gillingwater Jesse Ralph

— EXTRA ! !—
Grantland Rice's Sportlight
"GOOD SKATES"
Featuring MARIBEL VINSON
Filmed during St. Paul's WINTER SPORTS CARNIVAL

PHONE GARFIELD 3408
Paramount
SEVENTH near WABASHA Sts.
25¢ TO 1 P.M.

9

• • •
Getting Personal

●**Pull Up a Chair, Movie Fans, and We'll Tell You About That Picture . . .**

PYGMALION

OPENING AT THE COLFAX THEATER ON SATURDAY

● PYGMALION is a strictly down-to-earth, modern romantic comedy, yet it is as different from the average picture of its type as day is from night. Bernard Shaw, who wrote the original play, also adapted it for the screen. He watched it; he supervised it; he nursed it; he O. K.'d it and when he had finished he knew it was good. In fact, when he was notified that it had been awarded the Motion picture Academy Award for the best written picture of the year he became very indignant and retorted that they didn't have to tell him that—he already knew it.

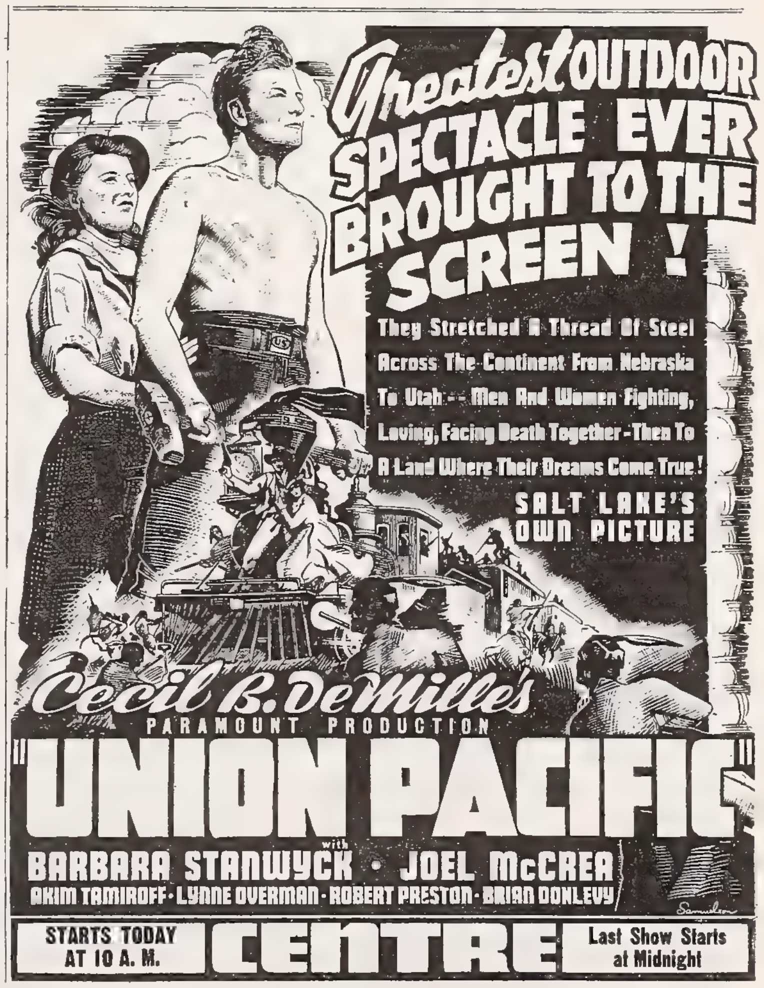
● YOU'LL LAUGH at its wit — you'll work up emotion over the way Shaw's hero manhandles Shaw's heroine You'll agree with the millions who have already seen it in New York, Los Angeles and in Chicago where it just completed an 8-week run at the Apollo theater, that it is smart stuff.

● Leslie Howard stars as Henry Higgins who knows all about languages and nothing about women (he hates them, he thinks). Wendy Hiller, a newcomer and a sensational discovery, plays Eliza Doolittle, the guttersnipe who is molded into a duchess under the guidance of Howard. The rest of the cast is equally distinguished.

● We feel confident that you will acclaim PYGMALION, as did 8 out of 9 New York Critics, "one of the year's ten best pictures."

GUY W. MARTIN,
Managing Director for
Colfax--Palace--State

8



Greatest OUTDOOR SPECTACLE EVER BROUGHT TO THE SCREEN!

They Stretched A Thread Of Steel Across The Continent From Nebraska To Utah -- Men And Women Fighting, Loving, Facing Death Together - Then To A Land Where Their Dreams Come True!

SALT LAKE'S OWN PICTURE

Cecil B. DeMille's
PARAMOUNT PRODUCTION
"UNION PACIFIC"
with
BARBARA STANWYCK · JOEL McCREA
AKIM TAMIROFF · LYNNE OVERMAN · ROBERT PRESTON · BRIAN DONLEVY

STARTS TODAY AT 10 A. M.
CENTRE
Last Show Starts at Midnight

10

"AND IN ADDITION"

(*Continued from page* 68)

Spencer and Bishop Score With Advance on "Pygmalion"

To secure the general public's interest in "Pygmalion" at the Capitol, in Hamilton, Ontario, Manager C. T. Spencer concentrated on the comedy angle of the picture in all ads and theatre displays, in addition to prominent mention of Shaw and the stars to secure interest of the intelligentsia. First newspaper announcement was made two weeks ahead with special stories planted in both local papers on the socially prominent persons making up parties to attend the formal opening. Ad campaign opened with teaser cartoons, on Shaw, switching on opening day from Shaw to the glamour girl angle.

While, in Winnipeg, Hal Bishop at the Capitol, for the same picture highlighted his campaign with a lobby broadcast immediately following the reserved seat preview. Patrons were interviewed as they left the theatre. Spot announcements were carried over both radio stations to stimulate advance boxoffice sale and a scene from the picture was enacted by local amateur dramatic club over CJRC with mention also on CKY's Dr. Query program.

Robot Promoted by Charninsky Sells "Peck's Bad Boy at the Circus"

Secured by Louie Charninsky, of the Capitol, Dallas, Texas, in advance of opening of "Peck's Bad Boy at the Circus" was a radio-controlled robot from a local engineering school which the theatreman reports to be the best crowd-stopper ever used at that house. In fact, it was so good that the theatreman was able only to use the man for a few minutes at a time to avoid street congestion. Man who was tagged "Clanko" gave a spiel on the picture.

Entire lobby was transformed into a circus with entire staff dressed in costume and doorman seated on stool from which he ballyhooed. Elephant secured from nearby circus was properly bannered and paraded through main streets, while front of house was gaily decorated with colored pennants, circus posters, etc.

Small Ads on Different Pages Used by Wise for Ben Blue Date

Since Ben Blue has acquired added draw through his roles in pictures, for the comic's personal appearance at the RKO Colonial, in Dayton, Ohio, a series of two-inch reverse ads were planted on different pages tied to his film background. Small face cut in the three local papers to call attention to the comic was used in each of the displays immediately below a different line of copy referring to the pictures played in.

The ads all appeared on one day, two days ahead of opening, reports Nathan Wise, Dayton RKO publicity director, who handled the assignment. Sixteen were placed in each of the two afternoon dailies and eight in the morning paper, so that the date was sold to readers, no matter what page they were reading.

"Princess for a Day" Contest Promoted by Wright in Syracuse

All the angles of the "Princess for a Day" search put on in connection with the Shirley Temple picture were covered by Erle Wright at the Paramount, in Syracuse in a tiein with the local *Herald*, which cooperated generally for a week ahead. Department store outfitted girl from head to foot, hotel suite was promoted with a luncheon for the winner with six of her playmates. Children were driven about town in an open bannered car and then taken to the theatre to witness the film. Dramatic, managing and city editors of the local papers were each mailed "Little Princess" birthday cakes with cards enclosed signed by the starlet and Wright. This stunt brought additional publicity for the date with each of the papers playing up the engagement.

Shaffer Sells "Pygmalion" to Patrons Through Novel Newspaper Contest

To familiarize the folks of Staunton, Va., with the title "Pygmalion," to open at Warners' Dixie, Manager Frank Shaffer planted a contest in the *News-Leader* nine days ahead. Teaser box was run daily instructing readers to turn to the society page where at top of page a single letter would be found. Entrants were then requested to save the nine issues and correctly assemble initials until they spelled the title and forward set to Contest Editor. Guest tickets were awarded to winners.

Mechanical Man in Window Used By Harwell on "Blackwell's"

Executed on behalf of "Blackwell's Island" at the Ohio, Canton, Ohio, was action display created by Manager Bill Harwell in advance of opening. Stationed in vacant store window on the main street was typical cell block designed from strips of black crepe paper in which was seated a mechanical man. Bill further arranged for the robot while performing his gyrations to exhibit numerous 11 by 14 cards made up with selling copy on the picture. Gag proved to be one of the best attention-getters used by the theatreman in some time and comment from the innocent bystanders confirmed his opinion.

Johnson's "Banner Week" Drive Holds Grosses During Mid-Lent

Having booked a strong list of pictures to contend with the mid-Lent period, Bill Johnson sold his attractions at the Opera House, Millinocket, Maine, as a "Banner Week," plugged widely with a series of heralds and street stunts. With no newspaper published within a radius of 90 miles, Bill endeavored to reach all families with a flyer of some kind on each change of show. Local grocers stuffed outgoing packages with door cards for the convenience of patrons who wished to leave a note on their doors stating they had gone to the movies. Entire lobby was decorated with banners featuring the week's attraction.

ROBERT AUSTIN, weight nine pounds, to Mr. and Mrs. Richard C. Welch on April 21st at the Community Hospital, Camden, Maine. Daddy is projectionist for the Graphic Theatres Circuit in Camden.

▽

C. ROBINSON,
assistant manager of Loew's Embassy, North Bergen, N. J., has been transferred to the Ziegfeld, New York City. Other Loew assistant manager changes include JOSEPH STICA from the Dyckman to the Embassy and BERT ROTHSCHILD from the Ziegfeld to the Dyckman.

▽

K. P. HUNTER,
assistant manager of the College, Kitchener, Ontario, has been promoted to manager of the Centre, London, Ontario, succeeding L. C. MILLS. The latter has been transferred to the Elgin at Ottawa following the resignation of JOSEPH PAUL, to become manager of the Community, recently opened in Welland, Ontario.

▽

BILL TRITES
has been transferred from the Rivoli at Hastings, Neb., to the Orpheum in Omaha, as treasurer, succeeding JACK KOLBO, who has been made assistant manager of the Omaha.

▽

CLIFF BOYD
for many years manager of the RKO Shubert, Cincinnati, has resigned to accept an offer to book stage talent.

▽

ED SIEGAL
is now managing the Metro Theatre in Brooklyn, N. Y.

▽

JOHN HESSE
manager of the Roger Sherman in New Haven, has changed posts with EDWARD LYNCH, Warner Theatre, Bridgeport.

▽

HENRY FONTAINE
former operator of the Lily Theatre, Plainfield, Conn., has taken over the theatre from JOHN BARNETT.

▽

JACK JOHNSTON
has turned over his Ritz Theatre, Kansas City, Mo., to A. F. Baker and his son George Baker.

▽

E. W. COURTER
has reopened the Louis, in St. Joseph, Mo.

▽

GLADYS McGEORGE
has sold the Cunningham, in Cunningham, Kan., to PAUL HECK.

▽

CLIFF SCHAUFELE
formerly at the Lafayette in Batavia has been transferred to the Majestic, with AL NEWHALL, assistant, transferred to Batavia.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col-Mel (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures In Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923
Com-Mel. ....MGM
Adventures of James Arden, 321, Mel......WB
Affairs of Annabel, 902, Com............RKO
After Schooldays, Mus...................Univ.
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel............WB
Almost a Gentleman, 920, Mel...........RKO
Always In Trouble, 914, Com.........20th-Fox
Ambush, 3820, Mel........................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels With Dirty Faces, 351, Mel........FN
Annabel Takes a Tour, 908, Com.........RKO
Annie Laurie, Mel....................Foreign
Arkansas Traveler, 3806, Com.............Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West......................Col
Arizona Legion, 982, West...............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel......................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com...............Foreign

B

Back Door to Heaven, Mel..............Para
Ballerina, Mel........................Foreign
Battle of City Hall, Mel..................WB
Beachcomber, The, 3863, Mel...........Para
Beau Geste, Mel..........................Para
Beauty for the Asking, 915, Com.........RKO
Big Town Czar, 3018, Mel..............Univ.
Bizarre Bizarre, Com................Foreign
Billy the Kid Returns, 851, West.........Rep
Black Bandit, 3051, West...............Univ
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel..........................Col
"Blondie," Com............................Col
Blondie Meets the Boss, Com.............Col
Blue Montana Skies, 844, West.........Rep.
Booloo, Mel...............................Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel...................RKO
Boy Trouble, 3824, Mel.................Para
Bridal Suite, 937, Com.-Mel............MGM
Broadway Musketeers, 368, Mel............FN
Broadway Serenade, 931, Mus............MGM
Bronze Buckaroo, Mel.................St. Rts.
Brother Orchid, Mel........................WB
Brother Rat, 355, Com.....................FN
Burn 'Em Up O'Connor, 919, Com-Mel..MGM
Bulldog Drummonds Secret Police, Mel...Para

C

Cabira, Mel.............................Foreign
Cafe Society, 3826, Mel..................Para
California Frontiers, West.................Col
Calling Dr. Kildare, 932, Mel...........MGM
Campus Confessions, 3802, Com...........Para
Captain Fury, Mel..........................UA
Captain Scorpiob, Com..................Foreign
Carefree, 837, Mus-Com...................RKO
Career, Mel. ....RKO
Cat and the Canary, The, Mel...........Para
Charlie Chan at Treasure Island, Mel.
20th-Fox
Charlie Chan In Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel..........................FN
Champ, The, Mel.........................MGM
Champs Elysees, Com-Mel.............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel..........................GB
Christmas Carol, 917, Com-Mel..........MGM
Cipher Bureau, 312, Mel...................GN
Citadel, The, 909, Mel...................MGM
Climbing High, 8072, Com.................GB
Coast Guard, Mel. ....Col
Code of the Cactus, West.............St. Rts.
Code of the Fearless, West...........St. Rts.
Code of the Secret Service, Mel...........FN
Code of the Streets, 3019, Mel...........Univ
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel..............Mono
Convicts at Large, Mel................St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com................UA
Crashing Through, 327, West..............GN
Crime Over London, Mel..................GB
Crime Ring, Mel..........................RKO
Crime Takes a Holiday, Mel..............Col
Crossroads, Mel.......................Foreign
Curtain Rises, The, Mel.............Foreign

D

Dangerous Cargo, Mel...............20th-Fox
Dangerous, Fingers, Mel................Mono
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dack Victory, 354, Mel....................FN
Dawn Patrol, 303, Mel.....................WB
Dead or Alive, Mel.........................WB
Delinquest Parents, Mel..............St. Rts.
Devil on Wheels, The, Mel...............WB
Devil's Island, 313, Mel...................WB
Disbarred, 3818, Mel.....................Para
Disputed Passage, Mel...................Para
Divorce of Lady X, Com. (C)..............UA
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)...............WB
Double Crime in the Maginot Line, Mel.
Foreign
Dove, The, Mel...........................RKO
Down in "Arkansaw," 805, Mus...........Rep
Down on the Farm, 920, Com.........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel...............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C)...........................UA
Duke of West Point, Mel..................UA
Duke Steps Out, Mel..................St. Rts.
Dust Be My Destiny, Mel.................WB
Dybbuk, The, Mel......................Foreign

E

Each Dawn I Die, Mel......................FN
East Side of Heaven, Mus-Com..........Univ
East Side, West Side, Mel..........20th-Fox
Edge of the World, Mel...............Foreign
Elsa Maxwells Hotel For Women, Mel.20th-Fox
Empire of the West, West.................GN
Empty World, Mel..........................GB
Everybody's Baby, 931, Com..........20th-Fox
Exile Express, 301, Mel...................GN
Exposed, 3032, Mel.......................Univ

F

Family Next Door, 3020, Com..........Univ
Family Affair, A, Mel.....................WB
Fast and Loose, 924, Mel................MGM
Federal Man Hunt, 820, Mel...............Rep
Federal Offense, Mel.....................Para
Feud of the Range, West...............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel.......................Col
Fisherman's Wharf, 844, Mus.............RKO
Five Came Back, Mel......................RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan 922..........................RKO
Flight at Midnight, Mel....................Rep
Flight to Fame, Mel........................Col
Flirting with Fate, 914, Com-Mel.......MGM
Flying Irishman, 919, Mel................RKO
Foggy Quay, Mel......................Foreign
Forged Passport, 823, Mel.................Rep
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Mel................Foreign
Four Daughters, 352, Mel..................FN
Four Feathers, The, Mel. (C).............UA
Four Girls in White, 921, Mel..........MGM
Four's A Crowd, 306, Com.................WB
Freshman Year, 3025, Com-Mel..........Univ
Frog, The, Mel..............................GB
Frontier Pony Express, West.............Rep
Frontier Scout, 325, West.................GN
Frontiersman, 3856, West.................Para
Frontiers of '49, West.....................Col
Fugitives for a Night, 903, Com.........RKO

G

Gambling Ship, 3023, Mel................Univ
Gang, The, Mel.......................St. Rts.
Gang Bullets, 3818, Mel.................Mono
Gang's All Here, The, Com-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel...............Mono
Gantry the Great, Mel......................WB
Garden of the Moon, 358, Mus-Com........FN
Geronimo, Mel............................Para.
Ghost Town Riders, 3054, West...........Univ
Girl Downstairs, The, 916, Com-Mel.....MGM
Girl from Brooklyn, The, 951, Mel...20th-Fox
Girl from Mexico, Com-Mel...............RKO
Girl from Nowhere, Mel..................Mono
Girl Must Live, Com........................GB
Girl Refuge, The, Mel.................Foreign
Girls on Probation, 369, Mel..............FN
Glory of the Faith, Mel...............Foreign
Going Places, 359, Com-Mel...............FN
Golden Boy, Mel. ....Col
Gold Is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com-Mel..........MGM
Good Girls Go to Paris, Com-Mel.........Col
Gorilla, The, 944, Com-Mel..........20th-Fox
Gracie Allen Murder Case, Com-Mel......Para
Grand Illusion, Mel..........Foreign (World)
Grand Jury's Secrets, Mel................Para
Great Man Votes, 913, Com...............RKO
Great Waltz, The, 908, Mus.............MGM
Guilty Trails, 3052, West.................Univ
Gunga Din, 912, Mel......................RKO
Gun Packer, 3851, West..................Mono
Gunsmoke Trail, West.....................Mono

H

Hard to Get, 310, Com-Mel................WB
Hardys Ride High, 934, Com-Mel..........WB
Harlem Rides the Range, West........St. Rts.
Hatred, Mel. ....Foreign
Hawaiian Holiday, Coml.-Mel............Univ
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel...................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel......................St. Rts.
Hell's Kitchen, Mel.........................WB
Herbst Manover, Com.................Foreign
Heritage of the Desert, Mel...............Para
Heroes of the Desert, 7118, West..........Rep
Heroes of the Marne, Mel............Foreign
Hidden Power, Mel.........................Col
His Exciting Night, 3036, Com...........Univ
Hobby Family, The, Com...................WB
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West...........Rep
Homework, Com. ....Para
Homicide Bureau, Mel......................Col
Honolulu, 922, Mus-Com.................MGM
Honor of the West, 3055, West...........Univ
Hostages, The, Mel....................Foreign
Hotel Imperial, Mel........................Para
Hound of the Baskervilles, 936, Mel..20th-Fox
House of Fear, The, Mel.................Univ
Human Beast, The, Mel...............Foreign

I

I Am a Criminal, 3812, Mel..............Mono
I Am the Law, Mel..........................Col
Ice Follies of 1939, 925, Com-Mel.......MGM
I Demand Payment, Mel..............St. Rts.
Idiot's Delight, 920, Com-Mel...........MGM
If I Were King, 3810, Mel................Para
Illegal Traffic, 3809, Mel.................Para
I'm From Missouri, 3830, Com...........Para
In Early Arizona, West....................Col
In Old Caliente, West.....................Rep
In Old California, West. ....Univ.
In Old Mexico, 3855, West...............Para
In Old Montana, West.................St. Rts.
Inside Information, Mel..................Univ
Inside Story, 934, Mel...............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel..................GN
Invitation to Happiness, Com-Mel........Para
Irish Luck, Mel............................Mono
Island of Lost Men, Mel..................Para
I Stand Accused, 806, Mel.................Rep
I Stole a Million, Mel....................Univ
I Take This Woman, Com-Mel...........MGM
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel......MGM
Itto, Mel. ....Foreign
I've Got a Horse, Mel.................Foreign
I Was Made a Convict, 824, Mel..........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family at Grand Canyon, Com.
20th-Fox
Jones Family in Hollywood, 946, Com..20th-Fox
Juarez, 301, Mel...........................WB
Juarez and Maximilian, Mel.........St. Rts.
Just Around the Corner, 915, Mus-Com.
20th-Fox

K

Kentucky, 923, Mel. (C).............20th-Fox
Kid from Kokomo, The, 363, Mel.........FN
Kid from Texas, Mel......................MGM
King of Chinatown, 3827, Mel...........Para
King of Alcatraz, 3804, Mel..............Para
King of the Turf, Mel......................UA
King of he Underworld, 317, Mel.........WB
Knight and the Lady, Mel..................WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Mob, The, Com.............Col
Lady of the Tropics, Mel.................MGM
Lady's from Kentucky, The...............Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel.................GB
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La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West...........Col
Lawful Outlaws, West. ....Para
Lawless Valley, 981, West...............RKO
Law of the Texan, West....................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus............MGM
Let Us Live, Mel...........................Col
Liebe Im ¾ Takt, Com.................Foreign
Lighthorse Harry, Com.....................WB
Lightning Carson Rides Again, West...Victory
Listen Darling, 904, Mel.................MGM
Little Adventuress, The, Mel..............Col
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Little Miss Broadway, Mus...........20th-Fox
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Love Affair, 916, Mel....................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com...........RKO
Magnificent Fraud, The.................Para
Maisie Was a Lady, Com.-Mel.........MGM
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Mothers of Today, Mel..................Apex
Mountain Rhythm, West.................Rep
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Mutiny on the Bounty, 536, Mel........MGM
My Lucky Star, 905, Mus.-Com.....20th-Fox
My Song of Love, Mel................Foreign
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Mystery of the White Room, 3037, Mel...Univ
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N

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Next Time I Marry, 910, Com...........RKO
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90 Degrees South, Mel...............Foreign
North of Shanghai, Mel..................Col
North of the Yukon, Mel..................Col
Not Wanted, Mel........................WB

O

Off the Record, 314, Com.-Mel...........WB
Oklahoma Kid, 308, Mel.................WB
Old Bones of the River, Com.........Foreign
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One Third of a Nation, 3825, Mel......Para
One Wild Night, Mel..............20th-Fox
Only Angels Have Wings, Mel...........Col
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Our Leading Citizen, Com..............Para
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P

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Personal Secretary, 3034, Mel...........Univ
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Phantom Stage, 3056, West..............Univ
Pirates of the Skies, 3033, Mel..........Univ
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Prairie Justice, 3053, West..............Univ
Prairie Moon, 7107, West.................Rep
Prairie Nights, West......................Col
Pride of The Navy, 822, Mel.............Rep
Prison Nurse, Mel........................Rep
Prison Train, Mel...................St. Rts.
Prison Without Bars, Mel.................UA
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Q

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R

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Red River Range, 864, West.............Rep
Reform School, Mel..................St. Rts.
Religious Racketeer, Mel............St. Rts.
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Renegade Trail, West....................Para
Renfrew of the Royal Mounted Saves a Lady, 328, West.........................GN
Return of the Cisco Kid, Mel........20th-Fox
Return of the Frog, Mel..............Foreign
Rrythm of the Saddle, 7108, West........Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, W1-2, West..........GN
Riders of the Rio Grande, 3855, West....Mono
Rio Grande, West........................Col
Risky Business, 3029, Mel...............Univ
Road Demon, 918, Mel..............20th-Fox
Road to Eldorado, West..................Rep
Road to Reno, 3017, Com...............Univ
Roaring Nineties, The, Mel...............WB
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Roll, Wagon, Roll, West...............Mono
Romance of the Redwoods, Mel............Col
Rookie Cop, Mel.........................RKO
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Rose Marie, 643, Mus...................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
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Rulers of the Seas, Mel.................Para

S

Sacrifice d'Honneur, Mel.............Foreign
Safety in Numbers, 906, Com.........20th-Fox
Saint Strikes Back, 918, Mel............RKO
Sandy, Com. ....Univ
St. Louis Blues, 3822, Mel..............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It in French, 3813, Com............Para
School for Husbands, Com.-Mel......Foreign
Second Fiddle 949, Com.-Mel.........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel.........Univ
Secrets of an Actress, 365, Mel............FN
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com.............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel.............20th-Fox
Shine On Harvest Moon, 852, West......Rep
Shining Hour, The, 912, Mel...........MGM
Silver on the Sage, 3858, Mel.........Para
Sing, You, Sinners, 3801, Mus.........Para
Singing Blacksmith, Com.-Mel.......Foreign
Singing Cowgirl, The, W1-3, West.......GN
Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel..................WB
Six-Gun Rhythm, W1-19, West...........GN
Six-Gun Trail, West.................St. Rts.
Six Shootin' Sheriff, West................GN
Sixty Glorious Years, Mel (C)..........RKO
Slalom, Mel..........................Foreign
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com............20th-Fox
Society Lawyer, 930, Mel...............MGM
Society Smugglers 3024, Mel.............Univ
Some Like It Hot, Mus..................Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sons of the Legion, 3803, Mel..........Para
Sorority House, 924, Mel...............RKO
So This Is London, Com..............Foreign
South Riding, Mel........................UA
Southward Ho!, West....................Rep
Spies of the Air, Mel................Foreign
Spirit of Culver, 3014, Mel..............Univ
Spoilers of the Range, West..............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel........................Col
Stablemates, 906, Com.-Mel............MGM
Stagecoach, Mel.........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stand Up and Sing, Mel.................Rep
Stanley and Livingstone, Mel........20th-Fox
Star Maker, The, Mus...................Para
Star of Midnight, 990, Mel.............RKO
Starlight Over Texas, 3859, West........Mono
Star Reporter, 3821, Mel................Mono
Stolen Life, Mel.........................Para
Storm, The, 3016, Mel..................Univ
Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The, 938, Mel.........................20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus.............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel.........Col
Strange Faces, 3035, Com.-Mel..........Univ
Street of Missing Men, 811, Mel........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel........Mono
Stronger Than Desire, Mel............MGM
Student Nurse, Mel......................WB
Stunt Pilot, Mel.........................Mono
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel.........Para
Suez, 913, Mel......................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel....................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel., 20th-Fox
Sweepstake Winner, Com. ....FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.........Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel............................MGM
Tell No Tales, 935, Mel................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West...................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com.......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com..............UA
There's That Woman Again, Com........Col
They Asked for It, Mel..................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, West.................Rep
Thundering West, The, West..............Col
Tidal Wave, Mel.........................Rep
Timber Stampede, West..................RKO
Time Out for Murder, 908, Mel......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel.......Para
Too Hot to Handle, 903, Com.-Mel......MGM
Topa Topa, Mel.......................St. Rts.
Topper Takes a Trip, Com................UA
Torchy Blane in Chinatown, 371, Mel.....FN
Torchy Gets Her Man, 318, Mel..........WB
Torchy Runs for Mayor, 322, Mel.........WB
Touchdown Army, 3805, Com............Para
Tough Kid, 3819, Mel...................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel.................Col
Trigger Pals, W1-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West..................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel...........Mono
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

V

Valley of the Giants, 305. Mel. (C)......WB

W

Wanted by the Police, 3817, Mel........Mono
Wanted by Scotland Yard, 3829, Mel....Mono
Ware Case, Mel......................Foreign
Waterfront, Mel..........................WB
Water Rustlers, W1-1, West.............GN
Way Down South, Mus..................RKO
We Are Not Alone, Mel..................WB
Wedad, Mel..........................Foreign
Western Jamboree, 841, West............Rep
West of Cheyenne, West.................Col
West of the Sante Fe, West..............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3866, West....Mono
While New York Sleeps, 922, Mel....20th-Fox
Whispering Enemies, Mel................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel.................Rep
Women, The, Com.-Mel..................MGM
Women in the Wind, 316, Mel..........WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Doughter, 357, Com......FN
You Can't Cheat an Honest Man, 3005, Com. ....Univ
You Can't Get Away with Murder, 364, Mel. ....FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com............................UA
Zero Hour, The, Mel.....................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton -Arthur Lake - Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliott-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	61	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett - Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 8,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
Hidden Power	Jack Holt-Gertrude Michael			
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 30,'39†	59	
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†		
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee - Eugene Pallette			
Only Angels Have Wings	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 22,'39†	61	
Q Planes (G)	Laurence Olivier-Valerie Hobson	June 15,'39†	82	Mar. 11,'39
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39

FIRST NATIONAL

(See Warner Brothers)

GB PICTURES

(Distributed in part by 20th Century-Fox)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A	Lilli Palmer-Margaret Leckwood			

GRAND NATIONAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	52	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	48	Nov. 19,'38
Trigger Pals (G) W1-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	54	

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Empire of the West	George Houston			
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†		
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street*	Margo-W. Abel-L. Talbot			
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39†		
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay		57	Feb. 18,'39

METRO-GOLDWYN-MAYER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†	*86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulette Goddard-Alan Marshal - Ann Rutherford - Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar: 11,'39, p. 54; Apr. 22,'39, p. 61.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernard Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38, pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mr. 25,'39, p. 82; Apr. 15,'39 ,p. 84; May 6,'39, pp. 61, 64.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable-Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore-E. Arnold-G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney-Cecilia Parker-Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62.)				
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39 ,p. 63.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young-Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12, '38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robt. Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeannette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tell No Tales 935	Melvyn Douglas-Louise Platt	May 12,'39†		
(See "One Hundred to One Shot," "In the Cutting Room," Mar. 25,'39.)				
Too Hot to Handle (G) 903	Clark Gable - Myrna Loy - Walter Pidgeon-Leo Carrillo	Sept. 10,'38†	106	Sept. 17,'38
(Exploitation: Nov. 12,'38, p. 66; Nov. 19,'38, p. 93; Dec. 3,'38, p. 48; Dec. 10,'38, p. 63; Jan. 21,'39, p. 53.)				
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rurtheford			
(See "In the Cutting Room," May 6,'39.)				
Bridal Suite 937	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Champ, The (reissue) (G) 281	W. Beery-J. Cooper-I. Rich		86	Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
It's a Wonderful World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
Maisie Was a Lady	R. Young-A. Sothern-R. Hussey	June 23,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time	Lionel Barymore-Sir C. Hardwicke-B. Watson-U. Merkel-B. Bondi			
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeannette MacDonald - Nelson Eddy		112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland-Frank Morgan-R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boys' Reformatory 3828	Frankie Darro-Grant Withers	May 1,'39†	61	
(See "In the Cutting Room," Apr. 8,'39.)				
Convict's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3816	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mexicali Kid (G) 3741	Jack Randall	Sept. 14,'38	51	Sept. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5,'38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	58	Jan. 14,'39
Starlight Over Texas (G) 3859	Tex Ritter-Carmen LaRoux	Sept. 7,'38†	58	Sept. 24,'38
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable-Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'38
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Police (G) 3817	F. Darro-E. Knapp-R. Kent	Sept. 21,'38†	59	Sept. 24,'38
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12, '38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains 3855	Jack Randall-Joyce Bryant	June 1,'39†		
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39		
Girl from Nowhere 3830	Anne Nagel-Warren Hull	June 10,'39†		
Irish Luck*	Frankie Darro	July 21,'39†		
Mr. Wong in Chinatown*	Boris Karloff	July 14,'39†		
Roll, Wagon, Roll 3855	Tex Ritter	June 29,'39†		
Stunt Pilot		June 29,'39†		
Wolf Call 3827	Movita-John Carroll	May 18,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G)	Patricia Ellis-Wallace Ford	Apr. 21,'39†	*85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Campus Confessions (G) 3802	Hank Luisetti - Betty Grable - Eleanore Whitney	Sept. 23,'38†	65	Sept. 17,'38
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3850	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Hotel Imperial	Isa Miranda-Ray Milland	May 12,'39†		
(See "In the Cutting Room," Dec. 31,'38.)				
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
In Old Mexico (G) 3855	William Boyd-George Hayes	Sept. 9,'38†	62	Aug. 6,'38
King of Alcatraz (A) 3804	Lloyd Nolan - Gail Patrick - J. Carroll Naish	Sept. 30,'38†	58	Oct. 1,'38
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G)	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	*75	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlotte Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo. Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Sing, You, Sinners (G) 3801	Bing Crosby-Fred MacMurray-Ellen Drew-Donald O'Connor	Sept. 2,'38†	88	Aug. 13,'38
Sons of the Legion (G) 3803	Donald O'Connor - Billy Lee - Lynne Overman-Eliz. Patterson-William Frawley	Sept. 16,'38†	60	Sept. 17,'38
(Exploitation: Sept. 24,'38, p. 65.)				
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Union Pacific (G)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Connor			
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William..Kent Taylor-Ellen Drew	June 2,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Connor			
Invitation to Happiness	Irene Dunne-Fred MacMurray	June 16,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,39†		
Lawful Outlaws*	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Mr. and Mrs. Bulldog Drummond	John Howard-Heather Angel	July 28,'39†		
Our Leading Citizen*	Bob Burns-Susan Hayward			
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Some Like It Hot	Gene Krupa & Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Star Marker, The	B. Crosby - L. Campbell - A. Sparks			
Stolen Life (A)	Elisabeth Bergner - Michael Regrave	May 26.'39†	92	Feb. 18,'39
Undercover Doctor	L. Nolan-J. C. Naish-H.Angel	June 9,'39†		
(See "Federal Offense," "In the Cutting Room," Feb. 4,'39.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Returns 851	Roy Rogers - Mary Hart - Smiley Burnette	Sept. 4,'38†	56	Sept. 24,'38
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down In "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot- J. Lang	Feb. 24,'39†	61	Feb. 11,'39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston-June Storey-Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Overland Stage Raiders (G) 862	Three Mesquiteers-Louise Brooks	Sept. 20,'38†	55	Oct. 1,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Three Texas Steers	Three Mesquiteers-Carole Landis	May 15,'39†		
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente*	R. Rogers-M. Hart-G. Hayes			
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mickey the Kid*	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan			
Mountain Rhythm	G. Autry-S. Burnette-J. Storey			
Raiders of the Wasteland	Three Mesquiteers			
Road to Eldorado	Roy Rogers-Mary Hart- Geo. Hayes			
Stand Up and Sing*	R. Byrd-B. Cabot-J. Storey			
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 25,'39†	65	Apr. 29,'39
Southward Ho!	Roy Rogers-Mary Hart			
Tidal Wave	Ralph Byrd-Kay Sutton			
Zero Hour, The	Frieda Inescort-Otto Kruger			
(See "In the Cutting Room," Apr. 22,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,'39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves 911 (G)	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Carefree 837 (G)	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan (G) 922	Lee Tracy-Peggy Shannon	Apr. 21,'39†	*60	May 6,'39
Flying Irishman, The (G) 919	Douglas Corrigan-Paul Kelly-Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61.)				
Lawless Valley (G) 981	George O'Brien-Kay Sutton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
	Victor McLaglen-Chester Morris-		59	Aug. 6,38
Pacific Liner (G) 914	Wendy Barrie	Jan. 6,'39†		
Panama Lady 925	Lucille Ball-Allan Lane	May 12,'39†	65	
(See "Second Shot," "In the Cutting Room," Apr. 1,'39.)				
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rookie Cop 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	
(See "G-Dog," "In the Cutting Room," Apr. 8,'39.)				
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	*64	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 838	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39; p. 81.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L.Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble In Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39
Coming Attractions				
Career	Anne Shirley-Edward Ellis			
(See "In the Cutting Room," May 6,'39.)				
Dove, The	S. Duna-L. Carrillo-T. Holt	May 26,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Five Came Back	C. Morris-W. Barrie-L. Ball	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
(See "In the Cutting Room," Apr. 15,'39.)				
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love	C. Lombard-C. Grant-K. Francis			
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 19,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Timber Stampede*	George O'Brien			
Way Down South	B. Breen-S. Blane-A. Mowbray			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always In Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Charlie Chan In Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Simm	Apr. 21,'39†	81	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61; Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	*70	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square 942	T. Power-A. Faye-A. Jolson	May 12,'39†		
(See "In the Cutting Room," Mar. 25,'39; exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Safety In Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'39, p. 60.)				
Straight Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	68	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Coming Attractions				
Boy Friend 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†		
(See "In the Cutting Room," Apr. 8,'39.)				
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
East Side, West Side	Amanda Duff-Kane Richmond			
(See "In the Cutting Room," Apr. 22,'39.)				
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern-Elsa Maxwell-Lynn Bari			
Girl from Brooklyn, The 951	A. Faye-W. Baxter-C. Winninger	June 23,'39		
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
Jones Family at the Grand Canyon	Jed Prouty-Spring Byington			
Jones Family "In Hollywood" 946	Jed Prouty-Spring Byington	June 2,'39†		
(See "In the Cutting Room," Apr. 22,'39)				
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	July 28,'39†		
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; No. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Jean Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-D. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'34, p. 60.)				
Prison Without Bars (A)	Corrine Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly-Alan Mowbray-Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Tepper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sethern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	*90	May 6,'39
Four Feathers, The (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
Man in the Iron Mask	Louis Hayward-Joan Bennett-Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz-Andrea Leeds-Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Little Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R. Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 20,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The G) 3004	Basil Rathbone - Boris Karloff-Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melyvn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitaoitn: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18, '39
(Exploitation: May 6,'39, p. 60.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Ex Champ	Victor McLaglen-Tom Brown - Nan Grey-Constance Moore	May 19,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Hawaiian Nights		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
In Old California	R. Arlen-A. Devine-C. Moore			
I Stole a Million	George Raft-Claire Trevor	July 14,'39†		
Inside Information	J. Lang-D.Foran-H. Carey	June 2,'39†		
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Old Grad	C. Grapewin - G. Louise - D. Foran			
Sandy	Baby Sandy-Mischa Auer	July 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
They Asked for It	Michael Whalen - Joy Hodges - William Lundigan	June 9,'39†		
(See "In the Cutting Room," May 6,'39.)				

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, pp. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer-Lya Lys	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald - Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powell-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Champan-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Secret Service	Ronald Reagan-Rosella Towne	May 27,'39†	58	
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The 363	Wayne Morris - Pat O'Brien - Joan Blondell-May Robson	June 24,'39†	127	Apr. 29,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Sweepstakes Winner 373	M. Wilsen-J. Davis-A. Jenkins	May 20,'39†	59	
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61.)				
Four's a Crowd (G) 306	E. Flynn - O. de Havilland - R. Russell-P. Knowles	Sept. 3,'38	91	July 16,'38
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'39, pp. 74, 75.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield-Ann Sheridan "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Valley of the Giants (G) 305	Wayne Morris - Claire Trevor - John Litel-Chas. Bickford	Sept. 17,'38†	79	Sept. 17,'38
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 6; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Jory	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "In the Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Dead or Alive*	Jane Wyman-Allen Jenkins			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Margot Stevenson			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Glayds George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen	Marg't Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The*	Henry O'Neill-Irene Rich			
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
Knight and the Lady, The	Bette Davis-Errol Flynn			
Lighthorse Harry	B. Wheeler-M. Wilson-G. Dickson			
Nancy Drew and the Hidden Staircase*	B. Granville-F. Thomas-J. Litel			
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†		
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stevenson			
(See "In the Cutting Room," May 6,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School* (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Two Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star		Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Outlaws of Paradise	Tim McCoy	Victory			
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	April 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpieb	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The* (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk The* (G)	Lupino Lane	(MGM)		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. ..'39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outsider, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air* (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. ..'39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Flat Feet Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots (4-22-39) 9508	Mar. 31,'39†	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda—Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10
(New Series)		
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Pygmy Hunt, The W-687	Aug. 6,'38	8
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 18—They're Always Caught (10-8-38) P-615 Stanley Ridges	Sept. 3,'38	22
No. 19—Think It Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Bravest of the Brave, The (8-27-38) H-728 John Burton	Aug. 6,'38	11
Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Hollywood Hobbies M-878	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Little Ranger, The (8-27-38) C-741	Aug. 6,'38	11
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Troubles (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 11,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Fisticuffs (10-1-38)	Aug. 27,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-903 (Color)	Dec. 17,'38†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Read (10-15-38) F-758	Aug. 27,'38	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-8	May 12,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10

(THE RELEASE CHART--CONT'D)

Titel	Rel. Date	Min.
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael	May 5,'39†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow	June 2,'39†	1 rl.
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans	May 19,'39†	1 rl.
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.
No. 10—P8-10	May 5,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone	Feb. 24,'39†	10
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nite Mare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
No. 5—J8-5	May 12,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,'38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Airhoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
Diamond Dust R8-11	May 12,'39†	1 rl.
Watch Your Step R8-12	June 9,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—L8-6	June 16,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin', Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Western Welcome, A 93,501	Sept. 9,38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television (5-6-39) 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Fisherman's Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Smooth Approach 94,310	May 19,'39†	9½
Snow Falls (3-18139) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic 94,114	June 9,'39†	8
Donald's Cousin Gus 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 (Exploitation: Jan. 7,'39, p. 50; Jan. 28,'39, pp. 59, 60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer 94,118	Sept. 1,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Sand Hogs 9205	May 12,'39†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
Fashion Forecast, No. 4 9604	July 7,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	May 26,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb. 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9707	June 9,'39	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	1 rl.
Barnyard Baseball 9517	July 14,'39	1 rl.
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	7
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nick's Coffee Pot 9513	May 19,'39†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,'39†	1 rl.
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	1 rl.
Owl and the Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Prize Guest, The, 9514	June 2,'39	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	8
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Sports Immortals 9305	June 23,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jerusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palymra		1 rl.
Wanderers of the Desert		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(3-11-39 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
No. 63—3361	May 15,'39†	1 rl.
No. 64—3362	June 10,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cucukoo 3254	Apr. 24,'39†	1 rl.
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellie of the Circus 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons 3232	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics 3230	May 17,'39†	18
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charioteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium 3241	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes 3233	Aug. 9,'39†	17

OSWALD CARTOONS

Title	Rel. Date	Min.
Ghost Town Frolics 2294	Sept. 5,'38	7

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 54—Novelty 3365	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty 3373	May 1,'39†	9
No. 63—Novelty 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
There Goes the Bride 3030 Fifi D'Orsay	Aug. 27,'38	2 rls.
Zero Girl 4009 Evelyn Chandler	Sept. 5,'38†	2 rls.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls.
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026	Apr. 29,'39	2 rls.
You're Next to Closing 4027	May 13,'39	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 4609	Apr. 22,'39	1 rl.
For Your Convenience 4610	May 20,'39	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires 4309	May 6,'39	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39)	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Whacky-land 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-34-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Tea-biscuit 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apollon and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apollon and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch. 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4514	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.

PICTORIAL REVUES

Title	Rel. Date	Min.
No. 2—Hollywood—Sculling—Furs 3812	Aug. 13,'38	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Swing Cat's Jamboree (7-9-38) 3912 Louis Prima and Orch.	Aug. 6,'38	8
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawford "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard 4910 Luis Zingone	May 27,'39	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Warning, The (4-1-39)		35

DEVLIN

Title	Rel. Date	Min.
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10
Reporter Investigates Liberty (5-6-39)		17

REGAL

Title	Rel. Date	Min.
Youth Marches On (9-24-38)	Sept. 24,'38	20

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Old Black Joe	Sept. 15,'38†	17
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9

SANDERS FILM

Title	Rel. Date	Min.
Midsummer In Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SCREEN MEMORIES

Title	Rel. Date	Min.
Memory Lingers On, The (8-13-38)		9

WORLD

Title	Rel. Date	Min.
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troops of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	
Mandrake, the Magician Warren Hull-Doris Weston	May 6,'39†	
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Dick Tracy Returns (8-6-38) 7201 Ralph Byrd-Lynn Roberts (15 episodes)	Aug. 20,'38	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Malo	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st.episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Larry Crabbe	Apr. 11,'39†	
Oregon Trail, The Johnny Mack Brown-Louise Stanley	July 4,'39†	
Phantom Creeps, The Bela Lugosi-Dorothy Arnold		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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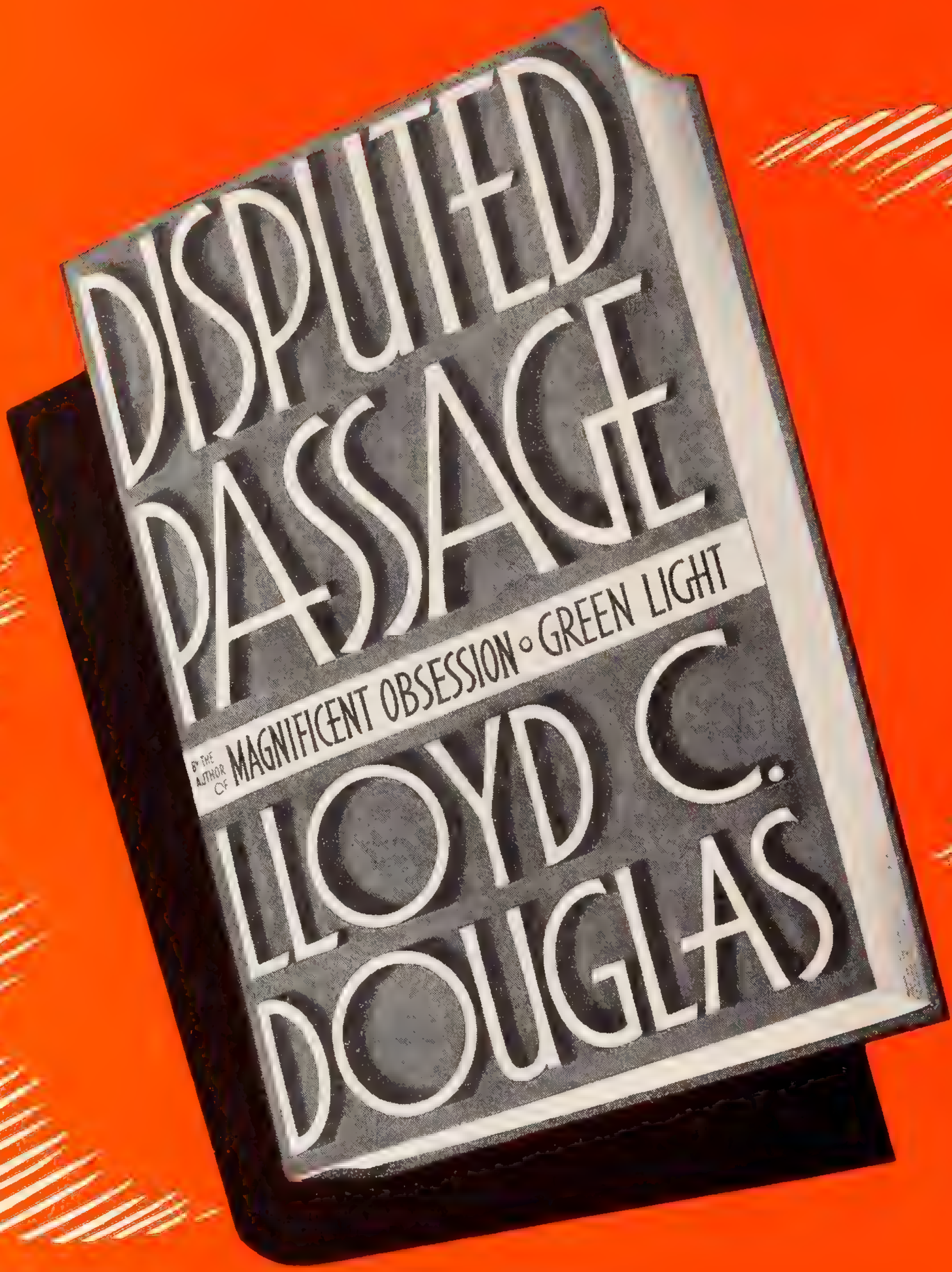
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MAY 20, 1939

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VARIETY

NEW YORK.

TOP MONEY PIX THIS YEAR

Film Story Editors' Jitters Over Anti-Nazi Themes; B.O. Reactions

MG LEADS '38-39; WB 2D, 20TH 3D

First Week

To B'w

June 15

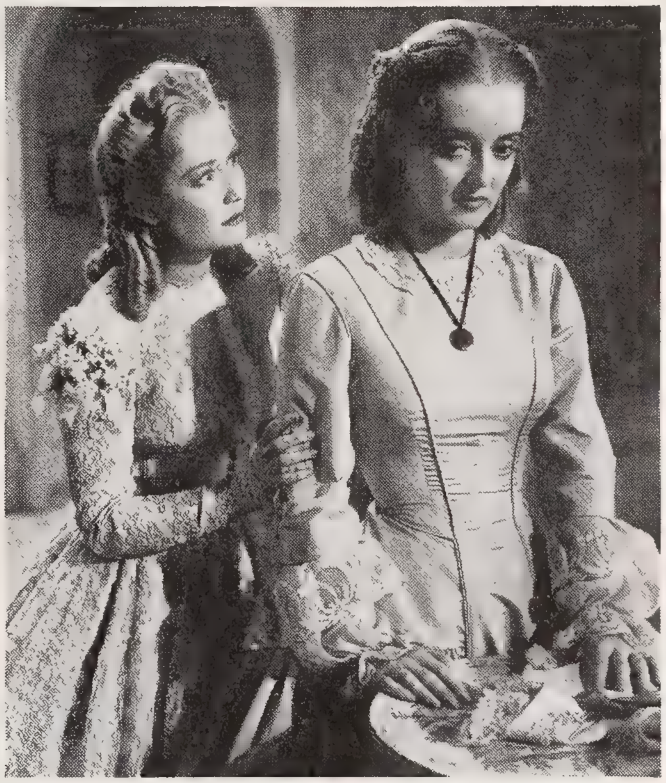
P. S.—And that's not counting "Goodbye Mr Chips" which opened sensationally this week at the Astor, N Y and Four Star Theatre, Los Angeles. Other M-G-M TOP MONEY PIX

New Product
Featured In
Week's News

'A FAMILY AFFAIR' is ready for preview! Screen reunion of John Garfield, 'The Four Daughters' and the rest of the big 'Four Daughters' cast will be a headline feature of the important Warner attractions for summer release.

A THRILLING PICTURE. Ann Sheridan lends her exclusive variety of 'oomph' to the action-filled scenes of 'The Devil on Wheels', script of which holds her rapt attention as production nears completion. Others cast are Pat O'Brien, John Payne, Gale Page, Frank McHugh.*

DECORATION DAY DEBUT of Paul Muni and Bette Davis in 'Juarez' will be accompanied by year's top magazine and newspaper advertising coverage!*



PULITZER PRIZE PLAY becomes next Warner vehicle for Bette Davis. Also far-famed as a novel, 'The Old Maid' brilliantly co-stars Miriam Hopkins.

THE KISS FROM 'KOKOMO'. Pat O'Brien, Joan Blondell and May Robson discreetly disappear while 'Brother Rat' Wayne Morris goes amorous and Jane Wyman goes glamorous *(both below)* in 'The Kid From Kokomo', new Warner comedy sensation.

DIRECTION BY MICHAEL CURTIZ, elaborate filming by Warner studio and sincere performances of Claude Rains, Gale Sondergaard, Donald Crisp, Montagu Love result in trade press hailing Vitaphone's 'Sons of Liberty' *(in Technicolor)* 'finest of all short films.' *(left)*

*A Warner Bros. Picture

This Stops Fast Drivers

This S

DARK VICTORY
JUAREZ
DODGE CITY
THE OKLAHOMA KID
WINGS OF THE NAVY
YES, MY DARLING DAUGHTER
DAWN PATROL

Never a let-up! Fall *and* Winte

NOWHERE ELSE IS THERE ANYTHIN
PART OF OUR SUMME

For the Summer! *For t*

JUAREZ • THE KID F

Muni and Davis in the No. 1 dramatic attraction of all time! Funnier and speedier than 'Bro

For the Summer!

HELL'S KITCHEN • A

First big starring show for the 'Dead End' Kids since 'Crime School'! John Garfield,

For the Summer!

THE DEVIL ON WHEELS •

Most unusual, most thrilling story of dare-devil drivers! (Pat O'Brien, John Payne, Ann Sheridan)

ops Fast Talkers!

IE KID FROM KOKOMO
FAMILY AFFAIR
IE MAN WHO DARED
ELL'S KITCHEN
IEY MADE ME A CRIMINAL
NFESSIONS OF A NAZI SPY
ACH DAWN I DIE

BROTHER RAT
DEVIL'S ISLAND
ANGELS WITH DIRTY FACES
THE DEVIL ON WHEELS
BLACKWELL'S ISLAND
THE SISTERS
FOUR DAUGHTERS

COMPARE!

Spring *and* Summer!

HAT APPROACHES EVEN CHEDULE!

immer!

OM KOKOMO

(Wayne Morris, Pat O'Brien, other top names!)

For the Summer!

AMILY AFFAIR

Daughters, and 'Four Daughters' cast and director reunited!

For the Summer!

ACH DAWN I DIE

Co-starring Cagney and Raft! Terrific follow-up for 'Angels'!

Warners are on top!

The Record is Here!

The Record Proves It!

JACK L. WARNER • HAL B WALLIS
In Charge of Production *Executive Producer*

"We seldom commit ourselves, but..."

» » Charles P. Skouras, one of the shrewdest operators in the business, wires: "As you know we seldom commit ourselves about pictures, but this is one of the exceptions. 'Young Mr. Lincoln' is one of the greatest pieces of entertainment I have ever seen, and its appeal for young and old, the masses and classes, is bound to make it one of the outstanding pictures of all time."

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 7 May 20, 1939

"VOLUNTARY CHAIN"

THE project which seeks the auspices of the Allied States Association for the formation of a buying-and-booking combination representing some 2,500 theatres may be either a political or a commercial fact, or both. In any event it contributes a dash of action and excitement to the recently rather tedious aspect of the issues between the majors and the independents.

Twenty-five hundred is a lot of theatres, showing that the independents can be colossal too if they want to, and can get together.

One is to be reminded that booking combines have often in the past been a way to power—and commonly to ultimate mergers or other form of benevolent assimilation. The news pages of the ***Herald*** last week mentioned the rise of Mr. Stephen Lynch and his theatre combine which went ultimately into Paramount's structure. And there was, and is, the Stanley circuit, drawn at long last into Warner Brothers. Mr. Sam Katz rose to power and dominion by a Chicago booking combine, acquiring the strength of competitors and neighbors, and that went into Paramount, too.

The Stanley circuit was, if you have a moment for history, born of the nucleus of the Lubin theatres, of which Mr. Sigmund Lubin was required to divest himself when he became a producer member of the Patents Company group. It was the notion of the late Jeremiah J. Kennedy that the picture makers should not, at that time, compete with the exhibitor customers. It is true enough incidentally, that he did have, not only an idea about distribution—which became the General Film Company—but also one about exhibition. And that never came to flower because of government suits, among other things.

The pattern of development is familiar, too, in other fields. In the retail grocery trade there has for some years been visible the rise of buying coalitions to give competition to the chain stores with "voluntary chains."

The final problem involved in these inevitable trends toward consolidations is the maintaining of the local institutionality of the theatre, the showmanship of the local administration—the continuance always of that part of the show that can not be shipped, either in the film can or the press book. In the case of Paramount, the movement has been seen in full cycle, with the semi-disintegration of the Publix chain into the array of Paramount partnerships, each of which is in turn in no small degree made up of what amounts to sub-partnerships in the autonomous nature of the more successful theatre managements.

△ △ △

RELEASE *from* CARE

IN the wake of the high wave of shouted contentions, mostly external, that the motion picture must get acutely socially conscious and excited over causes, comes now a marked flow of expression in behalf of what the motion picture is about—entertainment.

Over in London the other day, writing in the *Observer,* Miss C. A. Lejeune, assuredly no die-hard conservative or reactionary, says: ". . . any widespread attempt to combine pictures with politics would be exceedingly unpopular in this country, and both dangerous and unprofitable in the long run. . . ."

Miss Lejeune speaks for: ". . . more honest comedy and even a reversion to romance and sentiment. Ronald Colman, for instance, in 'Monsieur Beaucaire,' Deanna Durbin and Basil Rathbone in 'Trilby,' and either a revival or a remake of 'Smilin' Thru.' "

And from Columbia Pictures Corporation's Chicago convention speaks Mr. Jack Cohn, saying: "The world looks today, as never before, for release from care and for entertainment. Where one person may go to the theatre hoping for the strong meat of controversy, hundreds go for lighter but no less important fare."

* * *

COMPETITION for the screen, as has been remarked often enough on this page, has been steadily, continuously increasing ever since Mr. Henry Ford brought out a car to take the customers past the scenery, which previously was taken past the customers on the screen—as exemplified by Hales Tours and Scenes of the World. Since have come cabaret, roadhouse, public dancing, rotogravure, better cheap magazines, golf, bridge, radio, the cocktail custom, organized and syndicated gossip, motor trailers, lotteries, cruises by land and sea, penny-ante stock speculation, installment selling of luxury gadgets, cultured-pearls, merry-go-round economics, and a Federal Theatre. All in all, it is a miracle that the industry of the motion picture has done so well as it has in maintaining call upon mass attention. It was born as almost the only important mass entertainment and has come into a period where it is but one of many appeals for the customer entertainment dollar.

Now important is the fact that something like an equilibrium of status has been reached by the motion picture among the media of emotional satisfaction, and that from this time on the job is giving the audience, no longer miracle or wonderment, but rather its competitive money's worth of emotional reaction—entertainment.

The ill-fated experiment of the campaign entitled "Motion Pictures Are Your Best Entertainment" punctuated the end of the movie "institutional" era. The possession of the medium of the screen assures nothing. The decision is on the entertainment value of the individual picture and its merchandising. Once every motion picture was a show, always entertainment, now it depends on what motion picture it is. It may be the most entertaining thing in town, or it might be more fun to do a lot of other things.

BECAUSE men outlive their periods and carry over memories of success patterns of other days, the motion picture industry is still beset on its margins by hopes and promises of miracle. Miracles are not to come again on the screen. It has had its share. We have now seen enough of color to know that no perfection of color to come would make a vast, or any, difference at the box office. The stereoscopic picture has long been a fact, using several systems, and it is a trifling gadget of occasional novelty exploitation. We saw the amus-

[*Continued on following page, bottom of column 1*]

This Week

Showmanship Honored

The tools of selling evolved and developed as a by-product of the motion picture have been adopted by general business with notable success and with efficiency which might well be emulated today by the industry which fathered the art of showmanship. Such was the theme developed by Spyros Skouras in the principal address at the presentation of the annual Quigley Grand Awards to John Burhorn of Chicago and George Limerick, of Enid, Okla. The silver and bronze plaques were presented by William F. Rodgers for Martin Quigley and the MOTION PICTURE HERALD at a luncheon attended by ranking executives of advertising and publicity departments of the major companies on Tuesday at the Astor Hotel.

The presentation is reported in the story on page 15 *and is pictured on pages* 12, 13 *and* 14.

Favorable

Financial statements were forthcoming this week from RKO, through its trustee, the Irving Trust Company, and from Monogram, Universal, and Technicolor. In each case the company showed a profit.

Details of this and other financial news are on page 40.

"VOLUNTARY CHAIN"

[*Continued from preceding page*]

ing but incidentally expensive folly of wide films under such names as "Grandeur."

The motion picture in the home has hit its stride, with amateur picture-making, the while progressing, developing still, revealed as no revolution. Additionally the cinema has been taken into industry and advertising on terms that indicate how big and how little that is to be.

The potentialities of the screen theatre have been well explored from the "shooting gallery" to the vast Music Hall than which no bigger screen theatre is likely ever to be built. Also we have seen the coming of the once promised revolution of the chromium plated version of the nickelodeon in the Trans-Lux idea, with some success, but also no revolution.

In other words, the placer mining days are over. The motion picture is just a business, which needs to be attended to every hour on the hour. "The Million Dollar Mystery," terrific serial success, in 1914 paid 700 per cent. If on the average motion pictures can make a final net of 5 per cent today they are doing well.

TERRY RAMSAYE

Mayer Honored

Louis B. Mayer, Metro-Goldwyn-Mayer vice-president in charge of production, was to receive an honorary degree of Doctor of Laws Thursday afternoon from the University of New Brunswick, in Frederickston, New Brunswick. The award was made for "achievements in combining visual education and uplift with pictorial entertainment, and stabilizing a new element in the routine life of the world which threatened at one time to become unruly."

Mr. Mayer's early education was in the public schools of St. John, N. B., although his first film venture was in Haverhill, Mass., where he gradually acquired control of all five theatres. As his theatre interests extended through New England, he also turned to the exchange end of the business, and to production; and in 1923 became head of operations of the merger which produced Metro-Goldwyn-Mayer. Mr. Mayer is to arrive in New York from New Brunswick over the week end.

Another honorary degree will be awarded a member of Metro-Goldwyn-Mayer in June; this being the honorary degree of Bachelor of Laws to be awarded John J. Maloney, district sales manager, by his alma mater, St. Vincent's College, Latrobe, Pennsylvania.

MOTION PICTURE HERALD

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Wants Rights

Gerald Cock, television director of British Broadcasting Company, of London, talked this week with various of the major distributors' executives to obtain from them permission to use some of their features and shorts in BBC's British telecasts, and to arrange for availability of prints. He had sought arrangements through the Motion Picture Producers and Distributors of America which referred him to individual executives of member companies. Progress, if any, was not disclosed.

The novelty appeal of newly launched television is being capitalized by New York theatres, four houses in the midtown area having installed sets in their lobbies for the incidental entertainment of their patrons. They are the Paramount, Carnegie, Plaza and New Amsterdam.

Optimistic reports of popular acceptance of the medium continue to come from England, talent guild disputes over control of television actors remained unsettled, and American radio and electrical companies rushed plans for increasing production of sets.

Developments are on page 46.

ASCAP Acts

The American Society of Composers, Authors and Publishers will amend the pending action attacking the constitutionality of the Florida law penalizing the operations of the Society in that state, to cover any changes which may be enacted in the law. The amendments would be with reference to the proposed changes in the new Florida law now before the Florida legislature, including a provision for a three per cent tax on the Society's gross receipts in Florida; the appointment of a receiver for ASCAP's Florida business in the event the tax is not paid; minimized penalties of the existing law, and repeal of the provision prohibiting infringement suits.

Defense of Methods

Present day motion picture advertising methods, accused of unscientific approach, old-fashioned style, and failure to attract the customers by a psychologist and authority on film and radio research, were defended as being practical and effective although necessarily pragmatic by Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, and Harry Goldberg, Warner theatre exploitation director, at a luncheon meeting of the Associated Motion Picture Advertisers.

The debate is reported on page 24, *picture on page* 11.

Story Purchases

Buying a total of 66 story properties, the highest purchased in any month since August, 1938, 16 producers added 47 originals, nine novels, seven plays and three magazine stories to their literary holdings last month. Metro-Goldwyn-Mayer was the largest buyer; while such plays as "The American Way," "The Road to Rome" and "The Blue Bird," and novels such as "The Mortal Storm" and "Grapes of Wrath" were among the works acquired.

An account of the month's purchases will be found on page 25.

Copyright Change

Working now on the language of a first draft of the proposed change in the Federal Copyright Act of 1909, representatives and attorneys of various interests, including films and radio, are continuing the discussions which have been under way for more than a year, in an attempt to introduce a bill which would modernize the law before the present session of Congress adjourns. The first draft was drawn up by Dr. Edith Ware, executive secretary of the committee for the study of copyright of the committee for international intellectual cooperation of the League of Nations.

Tax Cost to Americans

Distributors in England say that the newly proposed import and excise duties will mean a payment of at least $3,821,925 annually by American interests, a minimum cost to them of 10 to 15 per cent on their operations. Producers declare the total assessment would mean the difference between profit and loss. Exhibitors see the likelihood of a marked product shortage and increased rental costs. Labor is fearsome of less employment and lower wages.

Details are in Aubrey Flanagan's article on page 55.

War Clouds

Truman Talley, director of Fox Movietone News, on Monday set up the first American newsreel office at The Hague, in Holland, to care for any footage arriving from any conflict in Central Europe. It was the first time that any American newsreel has had any direct representation in The Hague, which heretofore was covered on assignment from Paris.

Mr. Talley arrived in Paris on Wednesday and after the weekend will proceed to Spain to reestablish the newsreel there. It was not known at what point Spanish newsreel headquarters will be placed.

Royalty and Reels

A plane carrying the newsreels of the arrival of King George and Queen Elizabeth, the first monarchs of Great Britain ever to set foot in North America, took off from Quebec early Wednesday afternoon, carrying the combined coverage of the five American newsreel companies to New York for printing and thence to the screens. As the "Empress of Australia," serving as a royal yacht, landed at Wolfe's Cove Wednesday morning, with its convoy of two Canadian destroyers and two British cruisers, the guns in the fortress boomed out a 21-gun royal salute, all caught by the cameras.

The King and Queen, walking down the gangplank to the maroon and gold marquee on the dock, were met by the officials.

All Montreal theatres were closed from 4 to 4:30 p. m. so that staffs and patrons could see the King and Queen. "Intermission passes" good until 6 p. m. were issued.

The first reels will be included in this week's makeup by the newsreel companies where possible, this footage being taken under the conditions agreed upon by the American companies and the Canadian Government, under which the companies received a special permit for their men and equipment to pass through to Canada and back, without customs inspection. Each company has one crew (consisting of three men, of whom one is a contact man) in adition to the coverage afforded by the Associated Screen News, the Canadian agency.

The newsreel men are under the direct supervision of the Canadian Royal Mounted Police.

FOR READY REFERENCE

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German Bund Sues

A $5,000,000 libel action against Warner Brothers, Milton Krims, John Wexley and Leon G. Turrou, and a petition for an injunction to restrain further showing of Warners' "Confessions of a Nazi Spy" were filed in New York federal court last Friday by Fritz J. Kuhn, on behalf of himself and the German-American Bund, of which he is president.

Mr. Kuhn contended that the Bund is "a patriotic, loyal American organization, upholding the Constitution and laws of the U. S."

Vahan H. Kalenderian is counsel for Kuhn; Joseph Karp of Warners' legal department is handling the suit for the company.

—

The arrest of Mr. Kuhn and several of his lieutenants in the Bund was ordered Wednesday by New York officials, on perjury charges.

Nazi Films

The attention of the Government at Ottawa has been drawn to a series of lectures and film exhibitions being conducted in British Columbia by an Austrian Nazi. The Honorable Grote Stirling made the complaint, charging that the film was comprised chiefly of "Heil Hitler" and the singing of "Deutschland Uber Alles." He urged it was "time for action" when public opinion was so aroused. Prime Minister Mackenzie King assured Mr. Stirling that the incidents referred to had already come to the Government's attention and that the authorities were taking steps. In Vancouver, a member of the British Columbia board of motion picture censors said he understood police were searching for the German film propagandist and hoped to catch him at the next showing.

Merger

Associated Film Audiences and Films for Democracy, the organization from which Walter Wanger recently resigned because of its refusal to take a stand against Communism, have merged.

Bootlegging

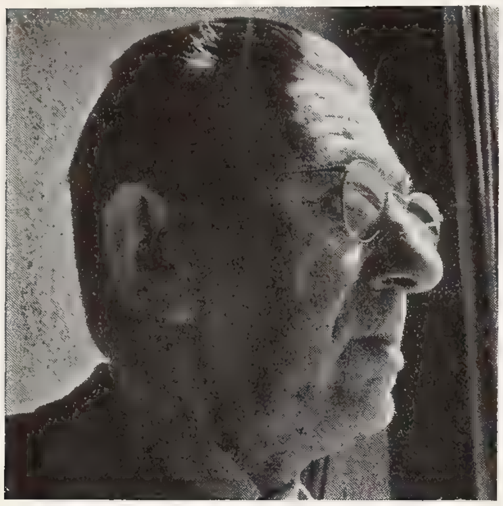
A number of arrests in Michigan, Ohio and Kentucky this week signaled a drive by the industry to stamp out the bootlegging of stolen or illegally duplicated prints, a practice which has plagued film producers and distributors since the birth of the industry but which within the last year, it is indicated, has grown to large scale operation.

The tangled trail of the bootleggers and the extent of their operations are reported on page 16.

This Week In Pictures

By staff photographer

EXHIBITOR in New York, above. Sam Lee, Kentucky circuit operator, arrives for the Fair.



By staff photographer

CHARTER MEMBER of Projectionists Local 306, Mike Berkowitz, above, of the Capitol theatre, New York, one of the oldest projectionists in service, was honored this week by the 25–30 Club of the Local.

SPECIAL TRAIN. Paul O. Klingler, above right, manager of the Rialto in Lewiston, Pa., welcomes William H. Pine, Patricia Morison and William Henry on the "Union Pacific".

VISITORS, left. Richard P. Leahy, exhibitor of Bay City, Mich., and Nancy Carroll who presently is playing the lead in the Broadway play, "I Must Love Someone", meet in the RKO exhibitor reception room in Radio City.

By staff photographer

FROM NEW ORLEANS, Alfred E. Gross, owner of the Cortez in that city, visits the RKO World's Fair reception room.

PRIZE WINNER, left. Theodore G. Ehrsam, manager of the Huntington Station theatre, Huntington, L. I. receives a cash prize won in a letter writing contest from Ray Perkins, radio star, at the Westinghouse exhibit in the World's Fair.

By staff photographer

MONOPOLY. Santiago Castillo, visitor to New York, operates the Palace, only house in British Honduras.

EXHIBITOR AND HOSTESS, below. Sidney E. Samuelson, leader of New Jersey and national Allied States, meets Miss Frances Smith, receptionist, in the lounge room prepared by RKO for exhibitors visiting New York.

By Cosmo-Sileo

NEW EQUIPMENT, developed by Western Electric and its licensees is shown for the foreign market at the Astor Hotel, New York. Left to right, K. A. Stuber, National Theatre Supply; Victor Coster, Motiograph; Miles Goldrick, Latin American manager for Erpi; Clifford W. Smith, Erpi vice-president; Mrs. Victor Coster; A. E. Meyer, International Projector; Alfredo Murua, Argentine producer; E. S. Gregg, Erpi; Ray Gallo, George Schutz, Better Theatres; and Jack Brosezk.

By Cosmo-Sileo

NEW CAREER. Walter Damrosch, above, will appear as himself in Paramount's "Star Maker".

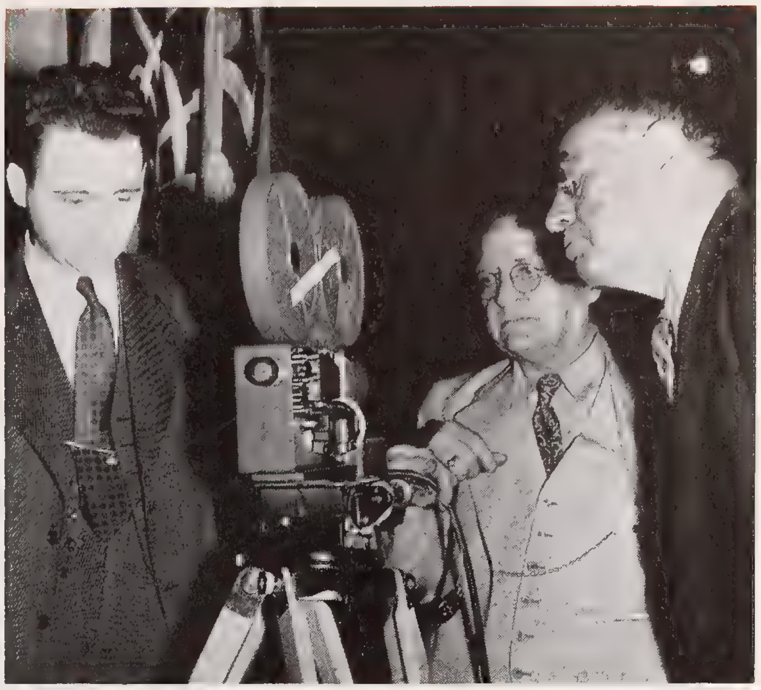
BEEFSTEAK PARTY guests, above. Walter Immerman, Balaban and Katz general manager, and Phil Dunas, Columbia midwestern manager, at the dinner which followed Columbia's Chicago convention.

Courtesy NBC

CHAIRMAN of the RKO board, left. Richard C. Patterson, formerly of the Department of Commerce and NBC, succeeds Floyd Odlum.

DEBATE, below. A quiet moment at the AMPA meeting at the Astor in New York which was featured by a defense of present film advertising technique. Left to right, Paul Lazarus, Jr., president; Harry Goldberg, Warners, and Howard Dietz, MGM, defenders, and Howard Strickling.

By staff photographer



By staff photographer

SOUND PROJECTOR for 16 mm film, designed for heavy duty theatre use, is demonstrated by William and Herman DeVry. Examining critically is F. H. Richardson, technical writer, Motion Picture Herald. See page 36.

LOBBY CONVERSATION above is by Nicholas M. Schenck, president of Loew's, Inc., and MGM, and J. R. Vogel of the theatre department at the invitation preview of "Goodbye, Mr. Chips," Metro's third from its British studios which opened this week at the Astor in New York.

By staff photographer

HOUSEWARMING. Executives of the Alexander Film Company and guests at the cocktail party opening their new quarters at 630 Ninth Avenue, New York, are Ansel C. Knowles, James P. Cunningham, Motion Picture Herald; Adolph Haas, Charles Light, and James A. Cron, Motion Picture Daily.

Quigley Awards Mark Honors for Showmanship

SHOWMANSHIP in the theatre was honored this week at the presentation of the annual Silver and Bronze Quigley Grand Awards Plaques to John Burhorn of Chicago and George Limerick of Enid, Okla. The need for emphasis on the development of ingenuity in selling was emphasized by Spyros Skouras, principal speaker at the Awards luncheon on Tuesday in New York, and by William F. Rodgers, who made the presentations on behalf of Martin Quigley and Motion Picture Herald.

(Pictures by staff photographer)

Above. Spyros Skouras of National Theatres; Martin Quigley, publisher of Motion Picture Herald, and William F. Rodgers of MGM.

Above. Leon Netter, Paramount; Colvin Brown, vice-president of Quigley Publications, and John Burhorn, Silver Award winner.

Below, Terry Ramsaye, editor of Motion Picture Herald; Charles E. McCarthy of Twentieth Century-Fox, and Mort Blumenstock of Warner Brothers.

Below. A-Mike Vogel, Round Table chairman, leans over for a word with George Dembow and Herman Robbins of National Screen Service.

Al Adams of Republic, Gertrude Merriam, associate chairman of the Managers' Round Table, and George Dembow, above.

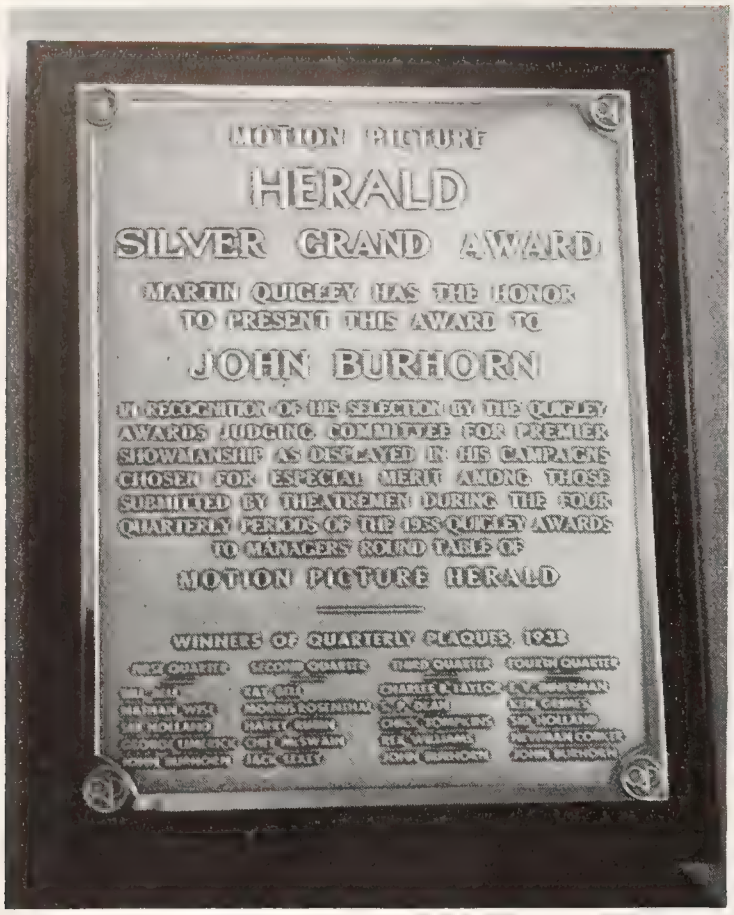
By Cosmo-Sileo

Guests at the luncheon in the panorama above, not in the order of their appearance, are: Mort Blumenstock, Harry Mandel, John O'Connor, Gradwell Sears, Terry Ramsaye, Joseph Bernhard, Ned E. Depinet, George Limerick, William F. Rodgers, Martin Quigley, Spyros Skouras, John Burhorn, Colvin Brown, Leon Netter, Herman Robbins, George Dembow, Gertrude Merriam, Al Adams, Lou Lifton, Silas F. Seadler, Oscar Doob, Irving Lesser, Gus Eyssell, Charles McCarthy, Arthur Mayer, Lynn Farnol, William Heineman, Frank McCarthy, Alec Moss, Monroe Greenthal, George Walsh, William Ferguson, Maurice Bergman, Herbert Fecke and Ray Gallagher.

Along the table from right to left above, Mr. Blumenstock, Joseph Bernhard and Gradwell Sears of Warner Brothers and Ned E. Depinet of RKO Radio.

Below, Mr. Depinet, Mr. Sears and Mr. Rodgers.

Lynn Farnol of United Artists, second from left above, holds Mr. Brown, Monroe Greenthal, UA, and Oscar A. Doob, Loew's, in conversation.



MOTION PICTURE
HERALD
SILVER GRAND AWARD
MARTIN QUIGLEY HAS THE HONOR
TO PRESENT THIS AWARD TO
JOHN BURHORN
IN RECOGNITION OF HIS SELECTION BY THE QUIGLEY
AWARDS JUDGING COMMITTEE FOR PREMIER
SHOWMANSHIP AS DISPLAYED IN HIS CAMPAIGNS
CHOSEN FOR ESPECIAL MERIT AMONG THOSE
SUBMITTED BY THEATREMEN DURING THE FOUR
QUARTERLY PERIODS OF THE 1938 QUIGLEY AWARDS
TO MANAGERS' ROUND TABLE OF
MOTION PICTURE HERALD

WINNERS OF QUARTERLY PLAQUES, 1938
FIRST QUARTER SECOND QUARTER THIRD QUARTER FOURTH QUARTER

The Silver Grand Award won by Mr. Burhorn is shown above. Approximately 15 by 18 inches in size it includes, besides the inscription to Mr. Burhorn, the names of quarterly winners of plaques and citations of merit during 1938. A similar plaque, in bronze, was awarded to George Limerick.

Below. Mr. Limerick discusses a point with Ned E. Depinet.

Below. John O'Connor of RKO and Harry Mandel.

John Burhorn and George Limerick, left and right above, the winners, are welcomed to the Quigley Publications offices by Terry Ramsaye.

Above. Spyros Skouras, the principal speaker, with Mr. Quigley.

Si Seadler of MGM gestures expansively for the cameraman.

William Ferguson, also of MGM, demonstrates something with a fountain pen.

INDUSTRY LEADERS HONOR QUIGLEY AWARD WINNERS

Skouras and Rodgers, Speakers at Presentation to John Burhorn and George Limerick, Praise Goal of Competition

The importance of continuous, ingenious and imaginative showmanship at the motion picture industry's point of contact with the public, the theatre, was the theme stressed by speakers at the presentation this week of the annual Quigley Awards. The silver and bronze plaques, symbolic of outstanding honors in the competition conducted by the Managers' Round Table were presented on Tuesday to John Burhorn of Chicago and George Limerick of Enid, Okla., at a luncheon at the Astor Hotel, New York, attended by circuit and home office advertising executives.

Spyros Skouras, National Theatres head who gave the principal address and William F. Rodgers, Metro-Goldwyn-Mayer sales manager who made the presentation on behalf of Martin Quigley and the Motion Picture Herald, both spoke with emphasis on the need for improved showmanship today in presenting the product to the public and maintaining sound good will.

Use in Other Industries Cited

Pointing out that other industries, notably the automotive field, have adopted the tools of showmanship developed by motion picture pioneers and used them well to build sound public relations and easy product acceptance, Mr. Skouras accused the film industry of neglecting to make full use of the materials at hand for proper presentation of its product to the consumer.

"The films of importance, of value, which are being produced by the industry today," he said, "are not receiving the box office response which should be expected as a reasonable return for the care and money expended in their production. That they do not so respond can be blamed only on lack of proper exploitation and showmanship. It is up to the theatremen, the exploitation men in the field to direct their efforts so that these pictures receive their due response from the public."

Asks Higher Standards

The National Theatres executive prefaced his plea for more and better showmanship by praising the Quigley Awards competition for raising standards and encouraging new efforts.

"I have known Martin Quigley for 24 years and for that long have admired and respected his influence in furthering the interests of the motion picture industry," he said. "I have watched particularly the Quigley Awards and the work they are doing in encouraging showmanship.

"Showmen are made, not born.

"The motion picture today is a temple of entertainment for all peoples. It is a great cultural force, powerful in raising the mentality of its vast audience. Exploitation's part in this influence should be strongly encouraged and it is through such means as these Awards that it will be fostered and brought to efficient functioning."

> ***"Other industries—the motor car field is a case in point—have adopted the tools of showmanship developed by the motion picture industry and used them to their own interest with great success. We should take advantage of the means at our hand to build public good will for our industry as they have done for theirs." — SPYROS SKOURAS, National Theatres executive, at the presentation of the Quigley Awards.***

Leading from his observation that general business has turned to good advantage the showmanship in which the motion picture industry pioneered, Mr. Skouras pointed out that the first steps toward concerted good will or promotional advertising were made in the Motion Pictures' Greatest Year drive and urged a continuation of that effort.

"We should all combine our thoughts and energies to bring about a movement to make the public conscious of the important pictures being made today," he continued. "I believe that the industry drive last year was a great success in bringing the attention of the public to bear on motion pictures. The newspaper attention we received is worthy of note. Headlines, stories and editorials in 895 newspapers presented our story to the public. I would like to see a similar effort made this year by the combined industry.

"In congratulating these winners of the Quigley Awards I ask all of you to join in an effort to bring the industry the rewards it deserves."

Mr. Quigley, presiding at the presentation luncheon, expressed appreciation for the interest shown by the guests and speakers and pointed out that because of the nature of the duties and responsibilities of most of those present no emphasis was needed on the part played by showmanship in the industry.

"The Awards to be presented today," he added, "are only a reasonable recognition of works of merit in showmanship in the field."

Encouragement First Purpose

A-Mike Vogel, chairman of the Managers' Round Table, said that the first and most important function of the Awards competition was the encouragement extended to the men in the field to exert extra showmanship effort by setting up a goal for which to strive.

"Our industry today," he continued, "must compete on equal terms with other forms of entertainment for a share of the amusement dollar. Success in that competition is only possible if we use to the fullest advantage every device of showmanship at hand and every device our ingenuity can invent."

He exemplified the material value of the Awards to exhibitors with the statistics that among the more than 100 winners of monthly plaques named since the competition began in 1934 more than one-third have received definite promotion. Of the ten Grand Award winners at least half have been given better positions and a majority of all other winners have received salary increases or bonuses as a direct result of the Awards.

The actual presentation of the plaques to Mr. Burhorn and Mr. Limerick was made by Mr. Rodgers, introduced by Mr. Quigley as a "genuine veteran and pioneer of the industry, although he is youthful by the calendar." The MGM general sales manager alluded first to his activities in the formulation of the trade practice code, adding that he hoped at the luncheon "to make at least two new converts to it."

Turning to the winners, he said, "Distribution and sales departments have always had great respect and admiration for the exploitation end of the business, for the men who can accomplish the unusual through imagination and ingenuity. This respect should be and is heightened for these two men who have succeeded in competition with others in their field from all over the world.

"Example for Others"

"In the past these presentations have been made by esteemed representatives of the industry, usually in the department of production. That they are being made now by a representative of the sales department does not lessen the sincerity of the respect and congratulations we offer you.

"I believe I speak on behalf of the entire industry in congratulating you. We all hope that you will continue the work you have begun. You have set an example for others to compete for these Awards and you are a credit to this competition."

A blue ribbon jury of advertising and publicity executives voted the silver plaque to Mr. Burhorn and the bronze to Mr. Limerick last February after judging the campaigns which had the highest standings in each classification in the quarterly awards for 1938. The Silver Award winner is manager of the Gayety theatre, a South Chicago last run unit of the Indiana-Illinois circuit. The bronze winner is city manager for the Griffith Amusement Company in Enid, Okla.

Entertained in New York

The winners were the guests of Quigley Publications in New York for the entire week, the film companies joining in preparing a full program of entertainment for them.

Arriving Monday, they attended a screening of "The Mikado" and a luncheon given by Nate Blumberg, president of Universal. After a Warner Brothers cocktail party at the Rainbow Room they were dinner guests of Herman Robbins and George Dembow, of National Screen Service.

Following the presentation luncheon Tuesday Altec Service Company was host at a Plaza Hotel cocktail party and at dinner in the Diamond Horse Shoe.

On Wednesday RKO Radio gave them a luncheon at the New York Athletic Club and, following a backstage tour of the Music Hall, a theatre party at a performance of "Abe Lincoln in Illinois."

A special Associated Motion Picture Advertisers luncheon Thursday at which they were speakers was followed by a visit to the Eastern Service Studios in Astoria. Universal was host at a dinner party and at a performance of "Hellzapoppin."

On Friday Twentieth Century-Fox was to be host at a luncheon at the Waldorf Astoria Hotel. After a baseball game they were to see "Leave It to Me" as guests of United Artists.

The weekend was to be spent at the World's Fair, on Saturday as guests of Metro-Goldwyn-Mayer and on Sunday as guests of Republic.

MAJORS AND FBI TRAIL "BOOTLEG" FILM TRAFFICKERS; ARREST ONE

Sequences from a Dozen Pictures, Even Including "Rushes" from Studio Floors, Cemented Together Into "Feature"

The organized industry and Federal Bureau of Investigation started this week to explode the "bootleg print racket" which has been known for a year to have flourished in New York, Ohio, Michigan, Illinois, Wisconsin, Virginia, Iowa, New Mexico, West Virginia and Indiana.

Pleads Guilty

The first sizeable "leak" in distributors' normal income channels was believed to have been stopped with the FBI's apprehension of one R. E. Gregg, operating through the Pan-American Laboratory, a distribution company, in Chicago. He pleaded guilty last Wednesday, before Judge Philip L. Sullivan, following an indictment handed up by the federal grand jury there.

Gregg pleaded guilty to four counts, specifically for copying, reprinting and vending, for profit, an RKO short film, "The Cat's Canary," without authority of the copyright owner. Under Section No. 28 of the United States Copyright Law, covering willful infringements for profit, Gregg faces imprisonment up to one year, or a maximum fine of $1,000, or both.

Information obtained Tuesday disclosed that the distributors and the authorities are on the trail of others.

100 Prints Recovered

Already 100 prints of features and shorts, possessed illegally, have been recovered.

The organized industry for years has been conducting investigations into "bootleg" and illegal trafficking in duped and stolen prints, and on occasion has succeeded in rounding up the culprits and prosecuting them. Through its Copyright Protection Bureau, however, the majors for a year have been concentrating on a nationwide hunt in the present situation, working with local and state authorities, and finally bringing in John Edgar Hoover and his FBI men from Washington.

Jack H. Levin, director of the Copyright Protection Bureau, of which Gabriel L. Hess, of the Hays organization, is counsel, said this week that a principal factor were the complaints made directly to the Bureau and to distributors by owners of regular theatres and their exhibitor organizations against itinerant exhibitions in the neighborhoods. A number of theatre owners complained that product of the major distributors was being shown in unfair competition to them, and on investigation the distributors discovered they had no record of any such rentings or exhibitions. The itinerants obtained their films from "bootleg" print traffickers, and in many instances the itinerants themselves engaged in the "bootleg" business after obtaining possession of prints.

The Copyright Protection Bureau made it clear that the itinerants and not regular theatre owners are for the most part the participants in the present schemes.

State and Local Authorities

As a result of the exhibitor complaints, Harold L. Groves of the Protection Bureau was assigned to this investigation and during the early months the trail led to tracking down exhibitions through New York, Ohio, Michigan, Illinois, Wisconsin, Virginia, Iowa, New Mexico, West Virginia, and Indiana.

Mr. Groves worked with the local and state authorities, obtaining the necessary evidence. This evidence indicated a violation under the criminal statute of the federal copyright laws, which evidence was turned over to the Federal Bureau of Investigation, which assigned special agents, resulting in the matter being referred to Martin Ward, Assistant United States Attorney in Chicago.

NEW CONTRACTS SEEN AS AUSTRALIAN HOPE

The film industry in Australia is hopeful that most of its difficulties, trade and legislative, will be solved by the new standard contract now being drafted, Harry Hunter, Australian manager for Paramount, said this week on his arrival in New York. Success of the contract, he said, may prevent the spread of adverse legislation among the Australian states.

Mr. Hunter is visiting John W. Hicks, vice-president and foreign manager of Paramount, at the home office. He will go to Los Angeles early in June to attend the company's national sales convention and will sail June 21st for Australia from there.

As the investigation dug deeper, it showed not only 35 mm. but also 16 mm. duped prints were being distributed throughout the country.

Acting further on exhibitors' complaints of outdoor merchant shows in competition with regular theatres, the trail continued through Indiana, Illinois, Wisconsin, and finally led to the source of supply in Traverse City, Michigan.

Operated Own Exchange

In that city, an itinerant exhibitor, who also operated his own "distributing exchange" for other itinerant exhibitors, surrendered to Mr. Groves 15 reels of 35 mm. film belonging to major distributors, after M. Fifarek, chief of the Traverse City fire department, found the prints stored in a garage. The exhibitor admitted that all of these prints, which were the property of the major distributors, had been purchased by him for theatre exhibitions in Indiana, Michigan, Illinois, and Wisconsin, and that, in turn, his source of supply was a "bootleg" distributor in Cincinnati, Ohio. The Copyright Protection Bureau refused to identify the titles of the prints seized or disclose the name of the itinerant at this time.

In Cincinnati the Bureau uncovered the bootleg exchange, also unnamed at this time, and found films which were stored in a hideout in Covington, Kentucky. Inspection of 51 reels so recovered revealed that the title leaders were stripped. These are being held at present in New York for identification pending further prosecutions.

According to further information obtained in Cincinnati, this exchange also was leasing film to small theatres in West Virginia and Illinois. When these "prints" were seized, although they bore the title, copyright notice and imprint of a major distributor, they really were cut-outs of many various subjects that were re-edited and sold as major product.

Exhibitors soon realized that the films they rented were "hot" and contained choppy sequences perhaps from a dozen pictures—the feature they "rented" maybe containing part of a comedy, parts of cartoons, dramas and whatnot, all cemented together to make up the length of a feature, without any continuity or entertainment value. Their own private pre-exhibition screening, of course, showed that they could not present the picture to their public. One "feature" even contained "rushes" from studio floors, containing the unit number identifying plate.

Dummy Titles Used

Contrasting this method of sale and exhibition, another group of pictures being exhibited were found to be major product with dummy titles. The original titles were removed and dummy ones inserted to reduce the possibility of detection.

In those states where censorship seals were necessary, spurious seals were affixed. One establishment in Cincinnati had a whole can of censor seal leaders ready to affix to all illegal film they were using.

In Cleveland, cooperating with Emmet Potts, superintendent of criminal investigations, it was revealed that independent distributors new in the business had purchased unwittingly several subjects from a bootlegger in Maryland, and were openly advertising such subjects on a rental basis. Upon being questioned they disclosed their source of supply and turned over the prints.

Old Film Thought Destroyed

Much of the film being trafficked is film which the distributor owners thought had been "junked." Old film, ordered by distribution executives to be destroyed—chopped in half as is customary, on its way to being treated to regain the silver—sometimes is never destroyed, according to the Copyright Protection Bureau, whose Mr. Levine points out "leaks" even exist in the organized industry. Other films trafficked are dupes of prints that have been stolen, principally from film delivery trucks, from around exchanges in the field and elsewhere. Others are prints supposedly sold legitimately for use abroad, but, in line with the system, eventually finding their way back to this country for bootlegging.

The Bureau could give no actual estimate of the amount of rentals involved in the bootlegging, other than to say it runs into many thousands of dollars a year. In the old days of film bicycling, said Mr. Levine, rental losses ran as high as $10,000,000 annually.

Product of all of the larger distributors has been bootlegged. Where a feature or short was used in its original form, the titles were changed so as not to have any similarity whatever with the original, the bootleggers thus hoping to avoid detection. In the cases where the picture is merely a collection of shots and sequences from many pictures, as already explained, the title, of course, means nothing.

The "bootleggers," however, did come quite close to the originals in their use of 'Crazy Newsreel" for "Goofytone Newsreel," "Wild Man" for "Going Wild," "The Gang" for "Our Gang" comedies, and so on.

Others under Investigation

Both the FBI and the majors and their Protection Bureau are in possession of information on the methods and tricks by which some of the sharper "bootleggers" operate, although it is said that fully 90 per cent of the operators are not "sharpsters" and run their business crudely.

The Bureau refused to disclose the names of the itinerants and theatres renting the films, because publication of such information now would jeopardize the cases and also "tip off" those still being investigated.

INDUSTRY TO TAKE PROGRAM FOR SELF-REGULATION OUT FOR AIRING

Majors Line Up with Exhibitors for "Open Forums"; Executives in New York Reopen Conferences on Arbitration

The industry's trade practice program for self-regulation, in formulation now for nine months, is about to be brought into the open for discussion and dissection by all concerned.

(Signs late Wednesday, as given by a leader of the majors' trade practice committee, indicated that the program might be in final form by the weekend. Similar "signs" have appeared, however, for weeks on end, for months.)

Although the document itself has not yet emerged from the latest of its many revisions at the hands of the distributors' lawyers, and from the hands of the distributors' executives who still are trying to arrive at a workable form of arbitration, the attention of both exhibitors and distributors will be given to the program for the first time jointly in "open forum," first, on Thursday, at a meeting in New York's Astor, called by Allied States of New York, and, secondly, at the already widely publicized national convention of the parent Allied, June 13th to 15th, in Minneapolis.

Large Groups from Both Sides

With large delegations from both sides on record to attend both meetings, the program now faces a thorough inspection in public. During the long period of construction, it has had only the attention of comparatively small committees representing the various organized exhibitor groups, meeting in private negotiation with committees of the distributors.

Just what is to come, "codewise," out of the two approaching "open forums," remains to be seen; for one thing, the exhibitors want to know what the majors intend to do about some of the additional concessions they had asked for, and just what the majors propose by way of arbitration machinery.

That arbitration stands as a very vital point was conceded by William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, chief of the majors' negotiation committee.

Elsewhere there has been mention of actual enactment around August, retroactive to all 1939-40 contracts.

New York Forum May Draw 1,000

Taking advantage of the scheduled convention of the six eastern regional Allied organizations, Max A. Cohen, president of the comparatively new Allied of New York, has received acceptances from many of the majors' executives, to hold open discussion with independent exhibitor delegates on the trade program and other industry matters, at the Hotel Astor, New York, starting Tuesday morning.

Attendance of 1,000 Expected

Mr. Cohen announced that independents participating will come from Maine to Ohio, and Washington, D. C., delegations from the six eastern Allied units holding the convention: Allied of New York, New Jersey, Eastern Pennsylvania, Connecticut, Washington, and the Motion Picture Theatre Operators of Maryland and Independent Exhibitors of Boston. One thousand is the anticipated attendance.

PROGRAM OF ALLIED NEW YORK SESSIONS

The three-day meeting in New York of six regional Allied organizations, starting Tuesday, will highlight an "open forum" on the pending trade practice program, in which both owners and distributors will participate. The full schedule of the convention in the Grand Ballroom of the Hotel Astor follows:

TUESDAY, MAY 23

10 A. M.—Registration.

11 A. M.—Eastern regional Allied conference—presiding officer, Frank Lydon.

2:30 P. M.—Open meeting, New York Allied—appointment of resolutions committee; election of delegates to national Allied convention, June 12; general business.

7:00 P. M.—Guests of reception committee of distributors.

Evening—Guests of Broadway first-run theatres.

WEDNESDAY, MAY 24

2:00 P. M.—Open meeting—addresses by Col. H. A. Cole, president, national Allied, and Abram F. Myers, chairman, national Allied; reports of grievance and resolutions committees; talk on "Insurance Economy".

7:00 P. M.—Official visit to World's Fair, evening designated by Fair as "Allied Theatre Owners Day".

For the Women—Matinee theatre party, "The American Way", Center theatre.

THURSDAY, MAY 25

12:30 P. M.—Luncheon.

2:00 P. M.—Open forum, for the industry—topic, "Self-Regulation".

7:00 P. M.—Cocktail party, Grand Ballroom, reception hall.

8:00 P. M.—Annual dinner.

10:30 P. M.—Dancing.

For the Women—Matinee theatre party, "Kiss the Boys Goodbye", Henry Miller theatre.

Colonel H. A. Cole, president of national Allied, and Abram F. Myers, general counsel and board chairman, will lead the independents in the trade program forum, with distributors represented by William F. Rodgers, MGM; Neil F. Agnew, Paramount, and Ned Depinet, RKO. Other distribution executives will be on hand.

Col. Cole left his headquarters at Dallas Sunday on an eastern organization trip that will take him to Allied affiliates in Indianapolis, Detroit, Columbus, Baltimore, and, finally, to New York.

Open Forum Highlighted

With sessions open to all, the steering committee is aiming to highlight the open forum on Thursday afternoon, the final day of the meeting.

Allied is understood to have requested the attendance of United Artists at the forum, but the company declined, it is said, on the grounds that the form of its operations preclude its participating in the self-regulation plan, as previously noted.

The distributors have agreed to entertain the delegates Tuesday evening at a reception, their committee comprising H. M. Richey, RKO; Jack Bellman, Republic; Al Herman, Universal; Milton Kusell, Paramount; Ed McAvoy, RKO; E. K. Shea, MGM; Ed Schnitzer, Warners; Charles Stern, U. A.; William Sussman, Twentieth Century-Fox; George Weeks, Monogram, and Lou Weinberg, Columbia.

Code A Highlight At National Meet

Attention to the self-regulation program will be of even greater scope when Allied members from all over the country converge upon Minneapolis and the Hotel Nicollet, June 13th to 15th, to decide, also in open forum, whether independent exhibitors will "go along" with the program as presently constituted.

There, too, the majors will participate in open discussions, besides representatives of the MPTOA and other exhibitor organizations, and the Motion Picture Producers and Distributors.

The keynote, as set down by Allied's President Cole, will be a "once and for all" settlement of trade practice controversies, so far as independents are concerned.

"Each theatre owner," he said, "will be given opportunity to hear, and to answer the other side, and from there on he is on his own," continuing: "If the majority of theatre owners of the U. S. want to accept the trade practice reforms as submitted by the producers, they may rest assured that Allied will find no fault, and we are positive that the producer-distrubtors feel likewise." Allied previously had rejected the program.

Colonel Cole, and others in Allied have said that they feel some solution will be reached at Minneapolis, and that solutions will also be reached on the controversial issues of the Neely anti-block selling and blind booking bill.

Leaving the floor open to all groups, as promised both by Col. Cole and Al Steffes, Allied chieftain of the Northwest who is directing the convention, a secret ballot by individuals attending is likely to follow, both on the trade program and on block booking regulation.

Mr. Steffes, Wednesday, said that action by independents on the trade practice program and other controversial questions "will likely make it necessary to extend the convention two days."

Last week, MOTION PICTURE HERALD (page 13), disclosed that petitions from representatives of hundreds of theatres had been filed with Mr. Steffes for permission to present a plan for a national buying-and-booking combine, which Mr. Steffes granted.

Last week, acceptances to the Minneapolis sessions were reported from E. L. Kuykendall, of the competitive MPTOA, from C. C. Pettijohn and David Palfreyman, of the Hays organization, and from Jack Cohn, Neil Agnew, Ned Depinet, William F. Rodgers, James R. Grainger, W. Ray Johnston, Tom Conners, Al Schlaifer, Joseph I. Breen, H. M. Richey, Harry Buxbaum, Sam Dembow, Edward A. Golden, Abe Montague, William Scully, Edward M. Saunders, Mort Singer, George Skouras, Max Roth, Gradwell Sears, Jules Levy and Harry Brandt.

Among acceptances this week were those of Herman Robbins, Morgan Ames, Henri Elman, Jack Flynn, W. C. Gehring, Harold B. Franklin, R. R. Biechele.

Committee Deep In Arbitration

With the majors' lawyers believed to have finally reached or approached the end of the revisions they have been making for weeks in the trade practice program, the distributors' sales managers on Monday in New York turned to "the stumbling block," arbitration, which they had promised in the original draft, but which had not been fully developed.

Taking in hand a system for arbitrating dis-

(*Continued on following page, column 1*)

ARBITRATION STILL CHIEF PROBLEM

(Continued from preceding page)

putes under the trade code as devised by their lawyers, the sales managers labored through most of Monday and stood ready for another session before the weekend, with the "hope," as expressed by one committee member, that the complete document would be ready by the time Allied and other independents open their forum on the program in New York on Thursday, or, at least, by the time of national Allied's open meeting in Minneapolis June 12th.

The chief problem has been the establishment of an arbitration system that will be both legal and workable and acceptable by all participating distributors and the exhibitors who will be asked to ratify the entire program. Other points, such as reallocations, designations, clearance and cancellation, are also under discussion by the committee. "Definite progress" was reported Wednesday.

In addition to William F. Rodgers, as chairman, executives participating in the week's conferences included Richard Dwight, of counsel to Twentieth Century-Fox; E. W. Aaron and Irving Greenfield at M-G-M; I. Howard Levinson, Warners; Ned E. Depinet and William Mallard, RKO; William Scully and Adolph Schimel, Universal; Neil F. Agnew and Lou Phillips, Paramount; Eugene Picker, Columbia.

Executives Undecided

Mr. Rodgers said that the method of adoption of the plan by the industry is contingent upon the outcome of the current efforts to agree on arbitration procedure.

A canvass of distribution companies revealed considerable indecision among sales executives as to whether they would be willing to put the other phases of the trade program into effect by incorporating them in exhibition contracts in the event the arbitration efforts failed to produce results.

Current indications are that only three major distributors, as of this date, are prepared to grant cancellation, score charge elimination and other contractual concessions of the trade program without obtaining an acceptable arbitration procedure subscribed to by a majority of their exhibitor accounts.

There was no denial that any inability of Allied States to approve the plan or to commit its membership to arbitration, should an acceptable procedure be evolved, might lead to the withdrawal of several distributors. Moreover, some distribution companies still have not decided whether they will put the program into effect in the event the Government persists in its refusal to approve it.

Failure to achieve an acceptable arbitration procedure, failure of a sufficiently representative number of exhibitors to approve the program or failure of the Government to express itself on the subject could make the participation of at least four distributors extremely doubtful, it now appears.

Floyd St. John Retires

James R. Grainger, president of Republic and Floyd St. John, of San Francisco, announced Wednesday that Mr. St. John had disposed of his interests in the distribution in California of Republic pictures to Republic Pictures of New York, effective Friday. Mr. St. John will retire.

Francis Bateman, manager of the Los Angeles office, and Sid Weisbaum, San Francisco manager, and the personnel of both offices will continue. Mr. Grainger said that arrangements will be made with others to operate these exchanges as franchise owners.

Majors Seek More Particulars; U. S. Would Avoid Naming Names

The bill of particulars which the Department of Justice gave distributors two weeks ago, in the Government's anti-trust suit in New York, is far from satisfactory to the defendant companies and application to federal court in New York to compel the Department to provide additional details was to be made late this week.

The Government last Saturday filed an affidavit and letter with Federal Judge William Bondy, in reply to the majors' affidavit submitted in opposition to the Government's application for an order dispensing with the naming of witnesses under item eight of the bill.

The Government's affidavit disputed the applicability of Federal Judge John C. Knox's decision in the suit brought by Vocafilm Corp. of America against American Telephone and Telegraph Co., Western Electric Co. and Erpi, cited by the majors.

The Government on Monday is to resume the questioning of United Artists executives before trial of the New York suit.

Austin C. Keough, general counsel of Paramount, in an affidavit filed Wednesday with Judge Bondy, denied that Paramount had retaliated against witnesses and participants in the anti-trust suit.

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Trust Situation in the Field

Frank Murphy, United States attorney general, will go to the West Coast shortly, "to make some speeches," and is expected to discuss the California film situation.

Department officials at Washington, however, said Mr. Murphy is not going west to try any suits. They said the contemplated series of trust suits against circuits, similar to the Oklahoma case, probably would not materialize before July 1st.

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New Suit Filed, Action on Others

Following the recent U. S. supreme court decision against the Interstate Circuit of Texas, B. R. McLendon, operating theatres in Atlanta, Texas, on Monday filed suit in Judge W. H. Atwell's federal court at Dallas, for an injunction to restrain the eight major distributors from withholding product from his theatres until 30 days after they are shown at Texarkana, 25 miles away. Judge Atwell set May 27th for a hearing. Also named are the Paramount-Richards theatres.

The 12 distributors and four circuits (Griffith companies) named by the U. S. in its trust suit filed May 1st in Oklahoma, joined Tuesday in asking extension of time to answer the federal complaint.

The hearing before Edgar Eldredge, master in chancery, in Chicago, in the suit of the Government against Balaban and Katz and the major companies, began on Tuesday, with the admittance into court of the documents subpoenaed by the Government.

Because attorneys for the independents in their suit against Balaban and Katz and the eight majors were busy elsewhere, there was a postponement of this case for 30 days.

Ohio Court Exempts Candy And Popcorn from Tax

Ohio exhibitors are concerned over a decision just rendered by the state supreme court which held that candy and popcorn come within the classification of food, and as such are exempt from the three per cent retail sales tax. Food for consumption off the premises is not taxable. The decision affirms one rendered by the lower courts after a confectioner challenged the tax issue. The State Tax Commissioner estimates an annual loss of $500,000 by the exemption, and this, many exhibitors feel, will offer the legislative solons another excuse for reinstating the previous 10 per cent admission tax, which was rescinded in favor of the current three per cent impost.

Says Hollywood Share in Latin America Is Growing

American distributors have not lost ground in Central America and Mexico despite the recent Department of Commerce report that Hollywood product in that territory now accounts for 70 per cent of the total used as compared with 95 percent previously, according to A. L. Pratchett, Paramount manager for Central America and Mexico, who arrived in New York Wednesday. He said the markets there have grown greatly and Hollywood's share is larger than ever.

Connie (Jumbo) Dreher, Monogram West Texas representative, has changed his headquarters from Dallas to Lubbock, Texas.

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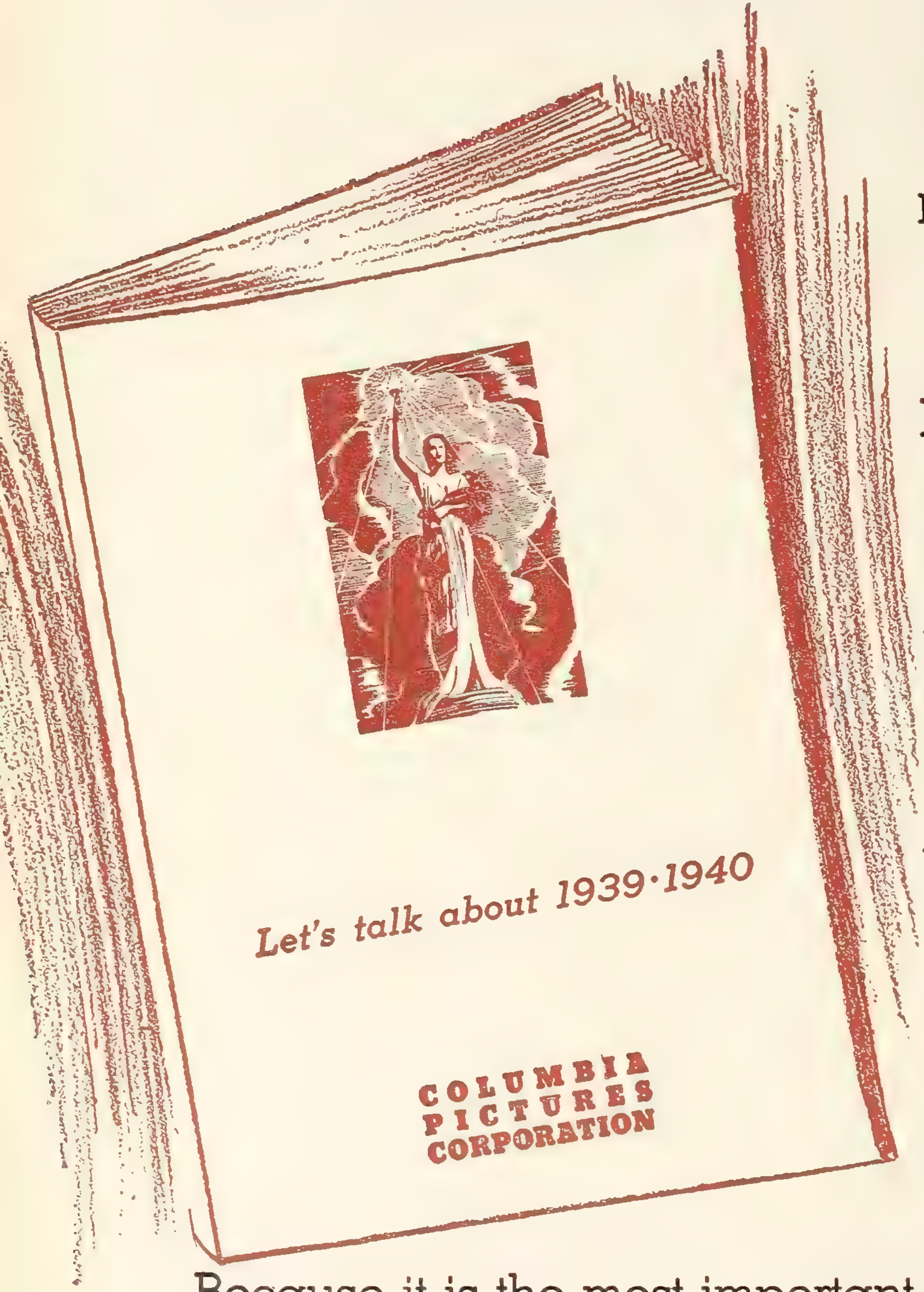
● **SHORTLY** Columbia Pictures will issue its product announcement for 1939-1940. This announcement has been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Because it is the most important announcement exhibitor-wise that Columbia has ever made covering any single year's product, we urge you to examine it very closely.

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Writers Delay On Affiliation

The Screen Writers Guild on Tuesday voted to present the question of the unit's affiliation with a national labor organization to the council of the Authors' League of America of which it is a part.

Negotiations Dropped

In Hollywood, the negotiations between the Screen Writers Guild and the producers were broken off. The producers claimed their recognition of the Guild as a bargaining agent and the "refusal" of the Guild to be "reasonable" would prevent that organization from pressing its claims against the producers before the National Labor Relations Board. The Guild claimed that the producers tried to "foist a company union" contract upon them. They pointed out the refusal of the producers to allow any contract shorter than seven years. The NLRB had a request from the Guild to resume its hearings.

Communism Charges Aired

Charges of communism in the studio locals—leveled at IATSE dissidents by the International officers with whom Jeff Kibre, minority leader of Local 37, and other Local 37 officers have been waging an internal fight—faced an airing as the result of a decision by American Federation of Labor officials in the Central Labor Council to investigate the "Los Angeles Citizen," organ of the AF of L. John Gatelee, international officer of the IATSE, was expected to present to Congressman Martin Dies of the Congressional un-Americanism investigating committee, and Attorney General Frank Murphy, evidence of radicalism and "sabotage."

In the fight between Local 37 and the IATSE international officers, an agreement may be reached if the IATSE offer of restoration of autonomy to the Local 37 is accepted. The IATSE wants the "subversive" officials to be discarded. Jeff Kibre—leader of the fight against the national leaders if the IATSE, who was arrested twice last week, first for contempt of court and then on suspicion of criminal syndicalism, and each time released—offered to resign if international officers Harold V. Smith and Lew Blix also resigned. The offer was declined.

Other Activities

In New York City, Warner Brothers' warehouse workers, claiming anti-union discrimination, struck against the Vitagraph, Inc., First National, and the Globe Importing Company. At midweek, the strikers, members of the American Federation of Bookkeepers, Stenographers, and Accountants Union, had placed picket lines in front of Warner home offices and theatres, and announced that they would extend the lines to all theatres showing Warner product.

Other labor developments were:

A call issued by the board of the Screen Actors Guild, asking extras to vote on retention of their membership in the guild, and a mail election for a new council;

Effective operation of the nine year contracts of the producers with the Screen Directors Guild and the Unit Managers Guild;

Renewal of negotiations between the Screen Publicists Guild and the studio managers;

Approval by the producers of the new working agreement with the American Society of Cinematographers;

Approval by the Society of Motion Picture Editors of their new working contract with the producers;

A strike against the Moe Rosenberg circuit houses in the Bronx, New York City, by the Theatrical Managers, Agents, and Treasurers Union, three theatres affected;

Reelection of Ribert Ansetett as president of Local 1, New York stagehands union.

COLUMBIA, FOX, MGM DIVISIONAL MEETINGS

Paramount and RKO Conventions in June Will Wind Up Sales Gatherings

With their main 1939-40 sales meetings long since out of the way, Columbia Pictures, Twentieth Century-Fox and Metro-Goldwyn-Mayer this week turned to divisional meetings to bring details to their staffs in the field, here and abroad, of product and policy for the new season.

Paramount and RKO in June

Columbia this week held the second of three regional conventions, starting Sunday, at the Hotel Drake, Chicago, where the announcement was repeated concerning 42 features, 16 westerns, four serials and 14 series of shorts, made previously at the first convention, in New York. The third meeting opens Saturday at the Hotel Ambassador, running through Monday.

Metro-Goldwyn-Mayer on Saturday and Sunday conducted its fourth regional meeting, in San Francisco.

In London, Twentieth Century-Fox's British sales convention was held, and plans were made for a convention in France.

All but Paramount and RKO have held 1939-40 sales conventions, Paramount scheduling its meeting for June 8th to 10th, in Los Angeles, and RKO setting June 19th to 22nd, at Westchester Country Club, Rye, N. Y.

At the RKO convention, the delegates will hear of the company's plans for Gene Towne, producer and former writer, who will make four a year, and of Graham Baker's new association with Mr. Towne; also, of plans for three Richard Dix features for 1939-40, of a new contract with Jean Hersholt for three features a year, continuing the "Dr. Christian" stories, to be made by Stephens-Lang Productions, and of the project for RKO's new association with the new producing firm of Boris Morros, who will produce eight remakes of French pictures, some with Stan Laurel and Oliver Hardy.

Twentieth Century-Fox Convention

The British sales convention of Twentieth Century-Fox was held in London last Thursday through Saturday, with Herman Wobber, sales director; Walter J. Hutchinson, foreign sales manager, and Truman H. Talley, Movietonews producer, from New York, in attendance. Francis L. Harley, British managing director, presided with R. Sutton Dawes, sales director, assisting.

Mr. Hutchinson took to the convention a new-season message from S. R. Kent, president, in New York, and gave details of the 52 features already made known for 1939-40.

Mr. Wobber sailed for the United States, and Mr. Hutchinson for Rio de Janeiro, to hold the company's first South American convention.

A convention for France, scheduled for Tuesday and Wednesday, in Paris, was postponed because Mr. Talley, who was to preside, was in Holland.

Twentieth Century-Fox in Hollywood this week added to its 1939-40 program with plans for a "Hollywood Cavalcade," history of the business, to cost an estimated $2,000,000.

New season's sales effort will be concentrated at the start in a seventh annual sales drive, to be dedicated to Joseph M. Schenck, board chairman, starting August 20th.

Metro-Goldwyn's Meeting

The fourth in a series of regional meetings for MGM office managers, bookers and checking supervisors was held last weekend in San Francisco, with a fifth meeting to follow in Chicago this weekend, all sessions hearing of the company's plans for 44 to 52 features for 1939-40.

The Columbia Convention

Columbia held its second regional convention last Sunday at the Hotel Drake in Chicago, attended by 70 delegates, including New York home office executives and managers and salesmen of nine midwest and Canadian branches. The next meeting, concluding the series, will be in Los Angeles.

Jack Cohn, vice president, and Abe Montague, sales manager, presided, with Rube Jackter, Louis Astor, Louis Weinberg, Max Weisfeldt, Maurice Bergamn, Hank Kaufman, Maurice Grad, George Josephs and Irving Moross addressing the delegates.

Mr. Cohn said that the question of social and political problems in motion pictures can best be answered by his conviction that "the world looks today, as never before, for release from care and for entertainment."

"The problem of entertainment versus the presentation of current problems does not exist," he continued. "Where one person may go to the film theatre hoping for the strong meat of controversy, hundreds go for lighter but no less important fare. This doesn't mean that we must provide the public with immature entertainment; it means that when we have a social message to offer, we must provide it with interest and excitement."

Stressing showmanship in selling as vital to "a business built on showmanship," Mr. Montague told the delegates that the exhibitor today wants to know everything possible about the product he is expected to bring to his patrons.

"The 'tricks' of selling film," he continued, "have been replaced by the 'business' of selling, and I think that Columbia has made much progress along those lines," due, he said, to the close association between home office and the salesman, through decentralization of authority and the development of manpower.

Besides the announcement of 42 features, 16 westerns and four serials for the new year, the convention was told that with 30 of its 40 features for the present season already completed, Columbia will offer one prduction a month for release the remainder of the year.

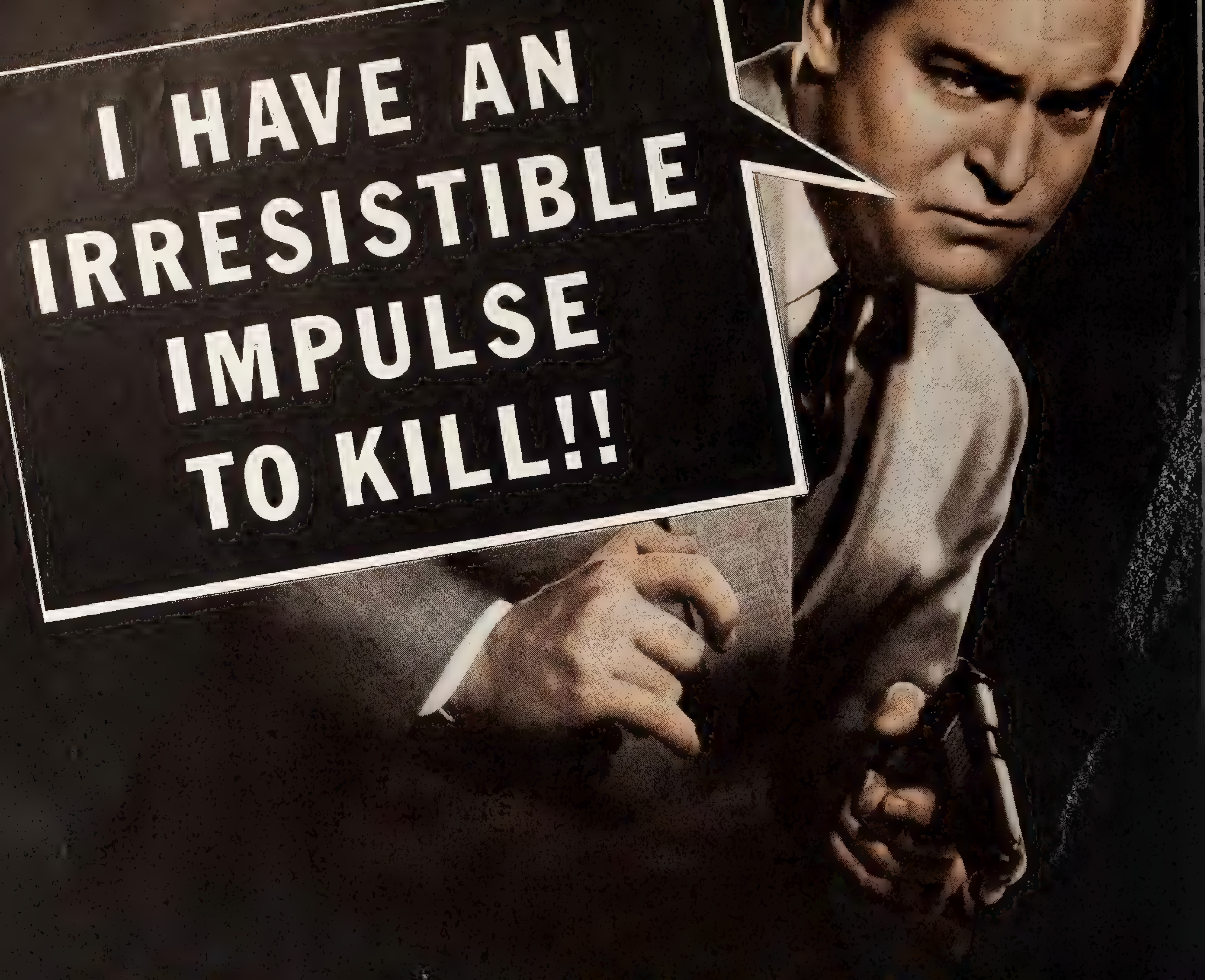
With "quality to be the basis of short subject sales under the planned industry code of fair practices, Columbia will set its short subject budget at almost $2,000,000, a substantial increase," Max Weisfeldt, short subject sales supervisor, announced.

The convention also was told that "Lost Horizon" and "The Awful Truth" will be made available for return bookings, on a special contract basis, with new prints, new "paper" and new advertising campaigns.

Mr. Jackter, assistant sales manager, discussed "manpower" within the company's ranks, and announced the promotion of Joe Jacobs from salesman in Minneapolis, to manager in Omaha.

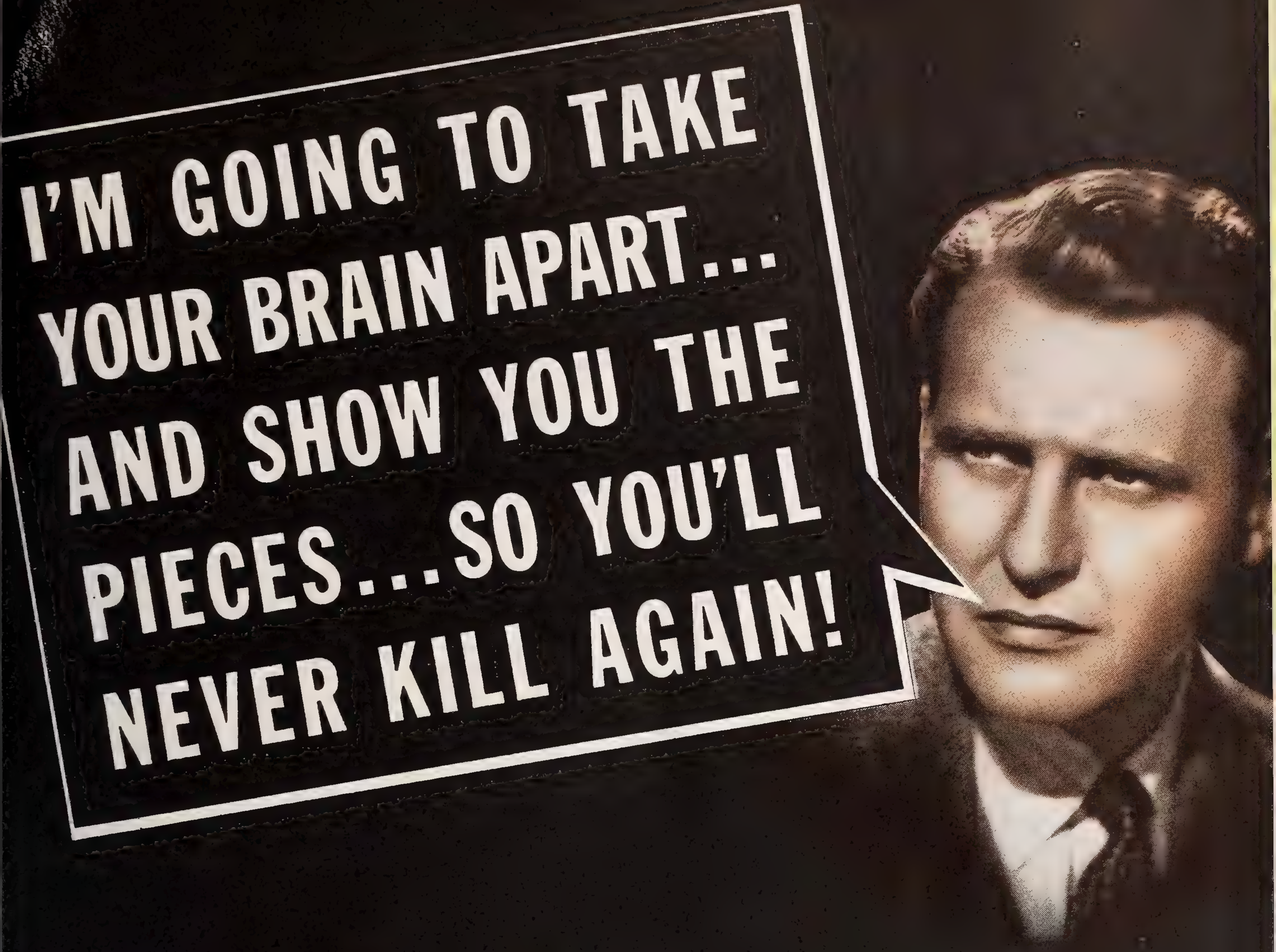
Forming Propaganda Bureau

Edmund Goulding, motion picture director, is expected in New York from Hollywood soon to form the "American Propaganda Bureau." Mr. Goulding in Hollywood this week said: "I hope we can get a leading newspaper publisher, a radio chieftain, a magazine owner, a ranking churchman, a movie producer and a book publisher, all to sit on the same committee, talk over national problems and give their opinions to the public."


I HAVE AN IRRESISTIBLE IMPULSE TO KILL!!

Daringly Different!

No wonder Motion Picture Daily said BLIND ALLEY is "two pictures in one" and that "it may be offered to practically any type of patronage with confidence." Imagine, if you can, a drama in which psychiatry becomes a thrilling, living, thing...reconstructing a murderer's mind...bit by bit...to reveal what makes him kill! Realism...stark


I'M GOING TO TAKE YOUR BRAIN APART... AND SHOW YOU THE PIECES...SO YOU'LL NEVER KILL AGAIN!

Weirdly Fascinating

...grim ... and plunging on to an unpredictable, unforgettable climax...that is **BLIND ALLEY**... A COLUMBIA PICTURE . . . . *starring CHESTER MORRIS, RALPH BELLAMY, ANN DVORAK . . . and with a cast including Joan Perry, Melville Cooper, Rose Stradner . . . a screen play by Philip MacDonald, Michael Blankfort, Albert Duffy . . . and directed by Charles Vidor.*

CHARGES OF "STALE" FILM ADS ANSWERED

Attendance the Best Test of Methods, Dietz Tells Psychologist at AMPA Luncheon

Charges by a psychologist that current styles of advertising motion pictures are "old-fashioned," haven't changed in 25 years and are failing to attract customers to the theatres, were answered in detail Thursday, at a luncheon of the Associated Motion Picture Advertisers, in the Hotel Astor, New York City, by Howard Dietz, director of advertising and publicity for MGM, and Harry Goldberg, director of exploitation for Warner Brothers Theatres. Dr. J. S. List, psychologist and authority in radio and film research, and associated with the National Broadcasting Company and the National Board of Review, had made the charges at an AMPA luncheon three weeks ago.

Repeats Charges

Dr. List sat on the dais during the three-cornered debate Thursday and heard the pragmatism of the motion picture industry praised above the exactitude of pre-examined campaigns and heard the value of psychology as a science questioned. In rebuttal Dr. List repeated his assertions that the advertising of motion pictures was "stale" and that unless the advertisers "woke up," the industry would "die." Mr. Dietz ridiculed Dr. List's suggestion that a "survey" be made from house to house to determine public tastes. The job, said Mr. Dietz, was not to give the public what it wants, but "what it imagines it wants."

The Crosley and other radio public preference surveys were then cited by Mr. Dietz, thus:

"I feel somehow that the man who conducts such a survey is accompanied by the ghost of Joe Miller. We in this industry could not survive on that basis."

While radio had been in its prime for the last ten years, the motion picture industry also had experienced a 100 per cent increase in theatre attendance, Mr. Dietz said, answering the intimations of Dr. List that radio was more successful through better advertising methods.

"If the people do come out from their homes to pay money in the theatres, one draws the conclusion that while it is true that they do stay at home to listen to the radio, it is also true that they only listen to the radio because they stay at home."

Mr. Dietz noted that radio does not charge admission to home listeners.

Calls Attendance Best Proof

The best proof of the success of present motion picture advertising methods is boxoffice attendance, Mr. Dietz said. Audiences, he asserted, would "long ago have rejected any entertainment" that did not come up to their expectations, "and they would not have come in such increasing numbers to the theatres, in these past years."

Mr. Dietz admitted motion picture ads used cliches, but the language, the pictures, the space, the types of stories enforced limitations, he pointed out.

"The most important thing in an advertisement," he said, "is to tell where the picture plays, when, and how much it costs."

Opening the debate, Mr. Goldberg made the points that radio programs attendances are not affected by the weather as are motion pictures, that a campaign for a radio program may extend over weeks and months, but motion picture advertisers must plan anew for a new picture every week, and that "radio gives away free what we sell; so our success is even more remarkable."

Mr. Goldberg said "little or nothing" could be learned from radio marketing, that the motion picture business was "a pragmatic" business, where "everything is tried."

Decries "Scientific Approach"

Mr. Goldberg declared the "scientific approach" does not apply in motion pictures because "you are practically in a new business every time you have a new picture to sell."

In reply, Dr. List said that neither radio nor psychology needed defense, but that "when the fourth industry in the world has to depend upon a few carloads of stars for its success, there's something wrong with that industry."

He asserted that the advertisements for the Motion Picture's Greatest Year campaign last year were an example of "stale" thinking.

"I say to you, as a psychologist," he added, "that unless you use the clean cut of a surgeon, the motion picture industry will bleed to death. You have fallen into a type of advertising that repeats itself a thousand times over and over."

Grand National Has Four Ready for Distribution

Grand National has two features and two westerns ready for distribution. The features are "Exile Express," starring Anna Sten and Alan Marshal, and "Panama Patrol," second of the Cipher Bureau pictures, which features Leon Ames, Charlotte Wynters and Adrienne Ames. The westerns are "The Singing Cowgirl," third of the series starring Dorothy Page, and "Six-Gun Rhythm," starring Tex Fletcher.

Sol Edwards, eastern division sales manager, has announced the following appointments of branch managers: Marcel Mekelberg, Boston; Bert Freese, Buffalo; Max Stahl, Cleveland; William Minder, New Orleans; Herbert Given, Philadelphia; Joe Hartman, St. Louis; Joe Kaliski, Washington; Paul Richrath, Albany; William Benjamin, Chicago, and Ralph Peckham, Detroit, and acting branch managers, Douglas Desch, Kansas City, and Max Shulgold, Pittsburgh.

Set Actor Refugee Unit

Actors' Equity has granted permission for the formation of Refugee Artists' Group in response to a request signed by Sam H. Harris, George S. Kaufman and Moss Hart. The group will function as a cooperative unit under the direction of Beatrice Kaufman, the playwright's wife.

Aaron S. Rosenthal, formerly controller for Republic and Grand National, has opened an office in the Union Bank Building in Los Angeles as an accountant and tax consultant. He was for many years with the Internal Revenue department.

"Crisis," the Herbert Kline documentary film based on the recent Czechoslovakian situation, has been booked by Loew's for its entire metropolitan New York circuit. Mayer and Burstyn, New York, own the American distributing rights.

Twentieth-Fox Set for "Young Lincoln" Opening

Twentieth Century-Fox on Wednesday completed plans for the first public showing of its "Young Mr. Lincoln," to be held at the Fox-Lincoln theatre in Springfield, Ill., on the night of Memorial Day. The company says the State of Illinois and the City of Springfield are cooperating.

Newspaper critics from 22 cities, syndicate writers, photographers and trade press representatives in addition to governors of nearby states and educators and historians will make the pilgrimage to Lincoln's home city for the first showing of Darryl F. Zanuck's second Cosmopolitan production, as guests of the company. A special train will carry the easterners from New York to Springfield and special railroad accommodations have been arranged for those going from middle western cities. A special car will take Hollywood celebrities.

The Hollywood stars will participate in a nation-wide radio broadcast from the scene. Lowell Thomas will act as master of ceremonies for the radio part of the festivities and will introduce Marian Anderson, Negro contralto, who will sing a group of songs.

The broadcast will be staged before the audience in the theatre as a prologue to the picture. It will be relayed to station WGN, Chicago, and will be carried by 72 stations on the coast-to-coast network of Mutual Broadcasting, from 8:00 to 8:30 P. M., Central Time, and from 10:00 to 10:30 EDST.

In Springfield, headquarters for the visitors will be established in the Abraham Lincoln Hotel and the Leland Hotel. Special wire facilities for the working press will be provided and through arrangements with the *Illinois State Journal* the visiting newspapermen will have access to the equipment of the newspaper's editorial rooms.

The visitors will arrive in Springfield on the morning of May 30. They will be guests at a luncheon given by the civic organizations of the city. Lowell Thomas will respond to the speech of welcome by Mayor John W. Kapp and will introduce the motion picture celebrities. After luncheon the guests will be taken on a tour of the historical spots of the city, including the Lincoln Memorial and Lincoln's home.

Following the screening that night the guests will be entertained at a buffet supper at the Abraham Lincoln hotel. Entertainers will be taken from New York.

This week the Illinois State Legislature passed a resolution introduced by Representative Streeper, calling for the appointment of a committee of seven senators and seven representatives to represent the state at the premiere.

The program has been arranged by Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, and his home office staff, who will be hosts to the visitors on the trip to and from New York.

Fan Magazine Enlists Papers in Duals Survey

With the cooperation of local newspapers throughout the country, Screen Book, a Fawcett Publication, will launch, during the week of June 12, a "public preference" survey on the dual bill situation.

Ralph Daigh, managing editor of Screen Book, this week, said he had received indorsement of the idea, and a wish that the industry return to single features, from a majority of the studio executives.

HOLLYWOOD BUYS 66 MORE STORIES FOR 1939-1940 FEATURE PROGRAMS

Many from Among Outstanding Plays and Novels of the Season; Largest Number for Month Since August, 1938

Hollywood has acquired 66 more books, plays and originals for their feature program commitments to exhibitors for 1939-40. Many of the newly acquired properties are from among the outstanding plays and novels of the season. The purchases constituted the largest total in a month since August, 1938.

Comparing with the 37 properties acquired in the corresponding month last year, April's purchases included 47 originals (which accounted for 71 per cent of the total), nine novels, seven plays and three magazine stories. The largest single purchaser was Metro-Goldwyn-Mayer, with five originals, three plays and a novel; while RKO bought seven originals, one play and one novel, for a total of nine properties; and Twentieth Century-Fox and Universal each accounted for eight, with Warner Brothers and Monogram acquiring seven apiece.

Among the outstanding works purchased were Robert Sherwood's "Road to Rome," for which screen rights were bought from Pathe, and the Phyllis Bottome novel, "The Mortal Storm," both acquired by Metro-Goldwyn-Mayer; "The American Way," stage play by George Kaufman and Moss Hart, bought by Max Gordon for RKO release; John Steinbeck's novel, "Grapes of Wrath," now in its fourth printing and purchased by Twentieth Century-Fox for a reported $65,000, and "The Blue Bird," Maurice Maeterlinck's play, for which the same company is said to have paid in the neighborhood of $35,000.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
May, 1938	23	13	0	36
June	24	32(a)	3	59
July	11	5	2	18
August	44	43(b)	6	93
September	39	10(c)	2	51
October	23	28(d)	1	52
November	34	19(e)	6	59
December	27	14(f)	2	43
January, 1939	42	14(g)	1	57
February	33	21(h)	1	55
March	30	15(i)	8	53
April	47	12(j)	7	66
TOTALS FOR 12 MONTHS	377	226(k)	39	642

(a) Including 3 published magazine stories.
(b) Including 5 published magazine stories and 1 newspaper serial.
(c) Including 2 published magazine stories and 1 newspaper comic strip.
(d) Including 4 published magazine stories.
(e) Including 13 published magazine stories.
(f) Including 12 published magazine stories.
(g) Including 7 published magazine stories and 1 radio program.
(h) Including 1 published magazine story and 2 radio programs.
(i) Including 4 published magazine stories.
(j) Including 3 published magazine stories.
(k) Including 60 published magazine stories, 1 comic strip, 1 newspaper serial and 3 radio programs.

The Stories Bought

The month's purchases, with all available production credits, follows:

Abraham Lincoln Boggs, original by Harry Hamilton, purchased by Republic. Edward Ellis will be featured.

Adventures of Don Juan, original by Rowland Leigh and Ring Lardner, Jr., purchased by Warner Brothers for Errol Flynn.

Along the Rio Grande, original by Oliver Drake, purchased by RKO.

American Way, The, stage play by George Kaufman and Moss Hart, purchased by Max Gordon Plays and Pictures Corp. RKO will distribute.

Angela Is 22, stage play by Sinclair Lewis, purchased by Lester Cowan, for RKO or Universal release.

Around the World in 80 Days, novel by Jules Verne, made into a French silent film by the R. A. C. Company; purchased by Boris Morros.

Blackmail, original purchased by Metro-Goldwyn-Mayer for Edward G. Robinson. H. C. Potter will direct.

Maeterlinck's "Blue Bird"

Blue Bird, The, stage play by Maurice Maeterlinck, purchased by Twentieth Century-Fox for Shirley Temple. Ernest Pascal will write the screenplay and Gene Markey will be the associate producer.

Boycott, original by Vincent Sherman and Lee Katz, purchased by Warner Brothers for Alan Hale and Lya Lys.

Call A Messinger, original by Michael Kraike and Sally Sandlin, purchased by Universal.

Countess Maritza, stage play by Emmerich Kalmann, purchased by Metro-Goldwyn-Mayer.

Courageous Seaman, The, original by George Kaiser, purchased by Metro-Goldwyn-Mayer for Wallace Beery.

Criminal at Large, original by Eric Taylor, purchased by Larry Darmour.

Dark Empire, original by Michael L. Simmons, purchased by Universal.

David Cook of the Rockies, novel by Edwin V. Westrate and William Ross Collier, purchased by Republic.

Deadwood City, original by Harrison Jacobs, purchased by Paramount. Harry Sherman will produce.

Deal in Hearts, A, original by Rex Taylor, also known as Queen Takes Queen, purchased by Twentieth Century-Fox.

Death Hops the Bells, magazine story by Charles Molyneux Brown, purchased by Monogram.

Desert Storm, original by Don Ryan, purchased by Warner Brothers.

Desperate Trail, original by Andrew Bennison, purchased by Universal.

On the Bronte Sisters

Devotion, original by Theodore Reeves and Dewitt Bodeen about the Bronte sisters, purchased by Warner Brothers. Bette Davis, Geraldine Fitzgerald, Olivia De Havilland, George Brent, Jeffrey Lynn and Claude Rains will be seen.

Dr. Jenner, original by Dr. Ryland B. Madison, purchased by Metro-Goldwyn-Mayer.

Final Exams, original by Dalton Trumbo, a sequel to Sorority House, purchased by RKO.

First Rebel, The, novel by Neil H. Swanson, about the French and Indian wars, purchased by RKO for Douglas Fairbanks, Jr.

Front Page, The, stage play by Ben Hecht and Charles MacArthur, made into a film in 1931. Remake rights have been purchased by Columbia from Astor Pictures.

Galloping Kid, The, original by Milton Raison, purchased by Universal.

Gangs of Chicago, original by Martin Mooney, purchased by Republic.

General Has A Wife, The, novel by Captain Thomas Leivelt, purchased by A. Edward Sutherland.

Steinbeck Novel

Grapes of Wrath, novel by John Steinbeck, purchased by Twentieth Century-Fox.

Happiness Girl, original by Mark Goldman, purchased by Monogram.

Headline Holiday, original by Wolfe Kaufman, purchased by RKO.

Hobby Family, original by William Brockway, purchased by Warners for Henry O'Neill and Jane Bryan.

Hollywood Cavalcade, original by Lou Breslau and Ernest Pascal, purchased by Twentieth Century-Fox a fictionalized history of the film industry to star Alice Faye and Don Ameche. Harry Joe Brown will produce, Mack Sennett will be associate producer and Irving Cumming will direct.

I Had A Comrade, original by the Honorable Edward Charles Viscount Castlerosse, purchased by Metro-Goldwyn-Mayer.

Irish Luck, original by Charles Molyneux Brown, purchased by Monogram for Frankie Darro.

I Was An Adventuress, French picture produced by Saturn-Film, purchased by Twentieth Century-Fox.

Junior Police, original by Scott Darling, purchased by Monogram.

Life of Henry Bergh, The, original by Joseph Ansen, purchased by Metro-Goldwyn-Mayer.

Lil' Louisiana Lady, original by Fred Myton, purchased by Monogram.

Maluk, magazine story by Corey Ford and Alastair Macbain, purchased by Paramount.

Man Against the Sky, original by John Twist, purchased by RKO. Robert Sisk will produce.

Sing Sing Original

Men in Sing Sing, original by Warden Lewis E. Lawes of Sing Sing, purchased by Columbia.

Midnight Rider, original by Dick Bare, purchased by Atlas.

Mortal Storm, The, novel by Phyllis Bottome, purchased by Metro-Goldwyn-Mayer.

My Mother, Lillian Russell, Liberty Magazine story by Dorothy Russell, purchased by Twentieth Century-Fox.

Ocean Between, The, original by Bruno Frank, purchased by Universal.

Old 69th, The, original by Fred Niblo, Jr., purchased by Warner Brothers for Pat O'Brien.

Opened by Mistake, original by Hal Hudson and Kenneth Earl, purchased by Paramount.

Reno, original by Ellis St. Josephs, purchased by RKO. Robert Sisk will produce.

Road to Rome, The, stage play by Robert Sherwood, purchased by Metro-Goldwyn-Mayer from Pathe. Myrna Loy and Clark

(*Continued on following page*)

TITLES OF STORIES BOUGHT IN MONTH

(*Continued from preceding page*)

Gable will be starred and Joseph Mankiewicz will produce.

Ruler of the Seas, original by Talbot Jennings, purchased by Paramount for Douglas Fairbanks, Jr., Margaret Lockwood and Will Fyffe. Frank Lloyd will direct.

Irving Berlin Music

Say It with Music, original, featuring Irving Berlin's music, purchased by Twentieth Century-Fox.

Shadow Creeps, The, original by Willis Cooper, George Plympton, Basil Dickey and Mildred Barrish, purchased by Universal.

Sherlock Holmes, novel by Sir Arthur Conan Doyle, purchased by Twentieth Century-Fox, as a sequel to "Hound of the Baskervilles." Edwin Blum will write the screenplay.

Silent Knight, musical stage play by Eugene Heltai, purchased by Metro-Goldwyn-Mayer for Jeanette MacDonald and Nelson Eddy. Robert Z. Leonard will produce and direct.

Simon Bolivar, unpublished novel by Ulrich Steindorff, originally called "Caesar and Cleopatra in America," purchased by Warner Brothers for Bette Davis and Errol Flynn.

Sister Carrie, novel by Theodore Dreiser, purchased by Harry Edington (Famous Productions).

Son of the Navy, original by Grover Jones and True Boardman, purchased by Monogram.

Storm Over Bengal, original by Achmed Abdullah, purchased by Republic.

Sunrise, original by Joseph Fields, purchased by RKO. Cliff Reid will produce.

Three Sons, original by Lester Cohe, purchased by RKO for Edward Ellis.

Timber, original by Paul Jarrico, purchased by Universal.

Trigger Fingers, original by Basil Dickey, purchased by Victory Pictures for Tim McCoy.

Untitled Original, by Ben Markson, in "Family Next Door" series, purchased by Universal.

Western Union, original by Ward Wing and Wilfred Rothschild, purchased by Metro-Goldwyn-Mayer. The story is based on the history of the Western Union Company.

Wings Over the Andes, original by Hubert Hilton, purchased by Monogram for one of the "Talispin Tommy" series.

National Decency Legion Classifies 17 Pictures

Of 17 pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, five were listed as unobjectionable for adults, one was cited as objectionable in part and two were condemned. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Gracie Allen Murder Case," "Law Comes to Texas," "Nancy Drew, Trouble Shooter," "Panama Patrol," "Singing Cowgirl," "Six Gun Rhythm," "Skanor-Falsterbo" (Swedish), "Spoilers of the Range," "Tell No Tales." Class A-2, Unobjectionable for Adults: "Double Crime in the Maginot Line" (French), "Dead Men Tell No Tales," "The Eagle and the Hawk," "Rose of Washington Square," "Invitation to Happiness." Class B, Objectionable in Part: "Escape from Yesterday" (French). Class C, Condemned: "Indiscretions" (French), "Wages of Sin."

BEST SELLERS AND RENTERS

"The Grapes of Wrath," by John Steinbeck, the screen rights of which have been acquired by Darryl Zanuck for Twentieth Century-Fox production, has jumped into the lead as the best seller of fiction, according to the monthly tabulations of "Best Sellers and Renters" in The Retail Bookseller, *house organ of The Baker & Taylor Company, New York. Although the best sellers listing has undergone a general change since the previous listing, the best renters listing remains practically unchanged with "All This, and Heaven Too," by Rachel Field, still leading.*

Ten Best Sellers

(Based upon a count of sales from March 20th to April 17th)

1. The Grapes of Wrath, by John Steinbeck.
2. Harlequin House, by Margery Sharp.
3. Guns of Burgoyne, by Bruce Lancaster.
4. The Runaway, by Kathleen Norris.
5. Wickford Point, by John P. Marquand.
6. The Middle Window, by Elizabeth Goudge.
7. Wine of Good Hope, by David Rame.
8. All This, and Heaven Too, by Rachel Field.
9. The Patriot, by Pearl S. Buck.
10. The Tree of Liberty, by Elizabeth Page.

Ten Best Renters

(Based on nationwide reports)

1. All This, and Heaven Too, by Rachel Field.
2. Rebecca, by Daphne du Maurier.
3. Disputed Passage, by Lloyd C. Douglas.
4. Three Harbours, by F. Van Wyck Mason.
5. My Son, My Son! by Howard Spring.
6. Song of Years, by Bess Streeter Aldrich.
7. Wickford Point, by John P. Marquand.
8. The Tree of Liberty, by Elizabeth Page.
9. The Patriot, by Pearl S. Buck.
10. Seasoned Timber, by Dorothy Canfield.

Cinematone Corporation of Hollywood has announced the production of a newly perfected phonograph, "Penny Phono," which will play musical selections for one cent each. The "Penny Phono' will have 20 musical numbers on one record, 10 to each side and Cinematone will build the machines as well as make the recordings.

In a poll conducted at Mount St. Vincent, a Catholic college for women at Riverdale, N. Y., the students favored a voluntary censorship of motion pictures, stage and radio.

Junior Programs Will Expand to Pacific Coast

Expansion of the non-commercial theatrical organization known as Junior Programs, Inc., will be made to serve the entire country next season, with touring companies of adult professional opera, ballet, drama and other performers playing before audiences of children at movie admission prices averaging 10 cents to 25, going as far west as the Pacific Coast for the first time. The performers, equipment and scenery travel in mobile units, playing in school and municipal auditoriums and in film theatres, in arrangements with the local exhibitor, who usually sets morning matinees.

The Junior Programs report for 1938-39, made by Mrs. Dorothy L. McFadden, founder-director, to its directors at a meeting in New York, this week, showed a decrease to $13,305 from the 1937-38 deficit of $23,772.

Employment at Equity rates or better was given during 1938-39 to more than 50 adult professional performers, including opera singers, ballet dancers, players, musicians, lecturers, pupeteers, and other artists, the report revealed. Performances totalled 323, an increase of 33 per cent over 1937-38, and number of different communities served 130, an increase of 16 per cent over 1937-38.

A new opera and a new play will be added during 1939-40 to the organization's existing repertoire of two operas, three ballets and a play. And a small number of new individual artists have been approved by the organization's advisory committees of educators, child psychologists, and drama leaders for booking under Junior Programs banner.

For the coming season Junior Programs is now set to provide service to 31 states and Canada, with negotiations pending for six additional states.

Saul Lancourt, general manager in 1938-39, scheduled 59 performances by the ballet company in 63 days out and 49 performances by the opera company in 48 days out.

New advisory committee chairmen for Junior Programs, Inc., were announced as follows: Community relations—Dr. Garry C. Myers, honorary chairman; John W. Faust, chairman. Educational guidance—Dr. W. Carson Ryan, Jr., honorary chairman; Dr. Hugh B. Wood, chairman. Music—Eugene Goossens, honorary chairman; Lee Pattison, chairman. Drama—Jane Cowl, honorary chairman; Margaret Anglin, chairman. Radio—Mrs. Sidonie Matsner Gruenberg, honorary chairman; Margaret Harrison, chairman.

New quarters of Junior Programs have been set up at 37 West 57th Street. The organization was incorporated in 1936.

Joseph M. Koehler, who has been handling the promotion of the Sponsored Program Service for Muzak Corporation, a Warner affiliate, has resigned to devote his entire time to Radio Events, Inc., of which he is president.

Herman Bernie has resigned as head of the New York office of Myron Selznick agency.

Music Paces Action as Screen Widens Scope of 'The Mikado'

Film Liberates Characters from Stage Limitations and Unshackles Music, Too

by JOSEPH O'SULLIVAN

Gilbert and Sullivan addicts who have had the jitters at the thought of what might happen to the works of their idols when brought to the screen—who have envisioned the Savoyards butchered to make a musical-movie holiday—can rest easy. Likewise those practical showmen who have been puzzled by the delay in film production of the world's greatest comic operas, can stop wondering and chirp a few cheers.

For "The Mikado," the most popular of all Gilbert and Sullivan pieces, is finally exposed to view virtually in its entirety, and in gorgeous color. This is the Geoffrey Toye production, directed by Victor Schertzinger, enlisting most of the principals and all the chorus from the D'Oyly Carte company with the London Symphony Orchestra playing the score, released through Universal Pictures.

They're All There

It is important first to record that the cast measures up to the best ever assembled for this opus. Schooled in the authentic Savoyard traditions, they sing and act with authority; and there is nothing in the production that is not Gilbert and Sullivan. The lyrics, the dialogue, the music, the familiar "business" that has become a hallowed tradition of the Savoyards—they're all there. As Pooh-Bah says, "I counted them myself."

They're all there, although the satiric Gilbert might shudder at the *ad lib* expansion of his static stage business to fit the scope and movement of the screen. On the other hand, the great librettist might emit a sepulchral chuckle at the Gilbertian spirit that went him one better.

Sullivan Would Approve

But no matter how the old gaffer took it, certainly his collaborator, Arthur Seymour Sullivan, would approve, as the musical half of the opera team got all the better of the decision so far as the literal transcription of of his work is concerned. By getting the better of the decision, we mean that, while the Gilbert action is subjected to what might be termed "swing," the Sullivan score is retained in its pristine purity.

Understanding, Pace, Color

On the stage, the music is concerned almost solely with emphasizing the barbed shafts of the Gilbert satire and giving tonal wings to the librettist's flights. On the screen, the music interprets the fantasy of the lyrics and gives pace and color to the constantly shifting scene.

The most striking instance of this moving-musical treatment is Nanki-Poo's singing of "A Wand'ring Minstrel, I." The vagabond son of the Mikado, seeking Yum-Yum, renders this famous ballad while sauntering through the streets of Titipu, and every scene described in his song is shown in natural, unforced action. "Are you in sentimental mood? I'll sigh with you," he sings to two lovers discovered on a balcony. When the song swings into the *allegro marziale* of "If patriotic sentiment is wanted," a company of the Mikado's soldiers come marching by. A song of the sea "with a yeo heave ho, for the wind is free," brings him to a group of sailors on a corner, who join lustily in the chorus.

Allegretto con grazia.
NANKI.
A wan-d'ring min-strel
I A thing of shreds and patch-es, Of bal-lads songs and

The moving-musical treatment of the Gilbert and Sullivan light opera, "The Mikado," is evidenced in the singing of "A Wand'ring Minstrel" by Kenny Baker as Nanki-Poo in the Universal screen production.

Life and Movement

This is a most vividly effective demonstration of screen technic giving life and movement to the stage interpretation of descriptive song. And just as natural and effective is the scene following, where Pish-Tush strolls along with Nanki-Poo and tells him (in song) all about the great Mikado's "decree in words succinct, that all who jested, leered or winked (unless connubially linked), should forthwith be beheaded." The tempo of the music, in synchrony with the constant motion, keeps the action flowing throughout this sequence.

Breaking Gilbertian Bonds

Now, all this perpetual motion is not at all as Gilbert conceived these scenes, as the author of the Bab Ballads worked within the limitations of the stage, and within those limitations was an autocrat. He created his own world of topsy-turvydom and enacted arbitrary laws governing his subjects—how they were to talk, to walk, to react to every situation—every word and movement being geared to the gait conceived by their creator. There is no doubt that, were he living today, he would not be found wanting in the realm of the audible screen and would be the first to break his own traditions.

But Sullivan's music is not bound by any such limitations, and it actually seems to have become unshackled by the greater freedom of the screen and to take on new and richer meanings when merged with the other sound screen elements. The "Three Little Maids" is revealed as a *scherzando* of pattering feet and youthful insouciance. The enchanting madrigal, "Brightly Dawns Our Wedding Day," with golden-tongued bells seen swaying in Oriental towers, is a symphonette in color, action and sound. "The Moon and I" becomes a nocturnal reverie, and "Tit-Willow" a romantic bucolic burlesque. "The Lord High Executioner" follows more closely the stage pattern, as does the duet, "Were You Not To Ko-Ko Plighted," one of the loviest things in the opera.

The dramatic and the *maestoso* of the musical score are illustrated and emphasized by the pictured action and the pacing of the scenes. Katisha's first entrance, announced by a motif of impending doom for the luckless Ko-Ko, is a case in point. The music is cut down to the essential action, Katisha's big solo, "Ye Torrents Roar," being omitted.

No Counterpart on Stage

The most impressive coalition of action and music, one that could have no counterpart in any stage presentation, is the entrance of the Mikado and Katisha. To the accompaniment of the traditional Japanese "Miya Sama" and the cheers of the citizens of Titipu, the Mikado and his daughter-in-law-elect, while borne aloft by slaves on sumptuous palanquins, sing their well-known hymns of praise to themselves to the rhythmic tramp of their loyal legions who lift up their voices in chorus of assent and adulation.

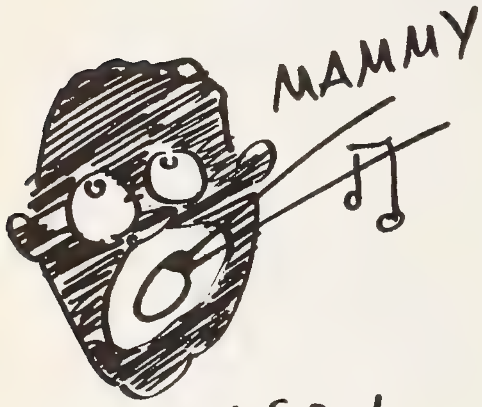
Something to Ponder Over

At certain points in the picture, underscored music is used to dramatize the dialogue. Notably effective is that used in the scene of the first meeting of Nanki-Poo and Yum-Yum, a romance theme; and in the scene where Ko-Ko reads the message from the Mikado decreeing that there must be an execution within a year—or else. Here the "Miya Sama" is underscored, a threat in musical terms if Ko-Ko doesn't carry out the execution.

How Victor Schertzinger, who was recruited from Hollywood by producer Toye to direct "The Mikado," and Toye, himself, who directly supervised the music and conducted the London Symphony Orchestra in the production of the film, succeeded in preserving the sacred traditions, while expanding these lyric pictures within their own frames to the broader dimensions of the sound screen, without throwing the subjects out of perspective and inducing a Lord Chancellor's nightmare in the Old Guard of the Gilbert and Sullivan fans, is an achievement that will give the Savoyards something to ponder over.

"ROSE OF WASHINGTON SQUARE"

~~BIG~~
~~GREAT~~
SENSATIONAL!!!
IN


MAMMY
AL JOLSON

New York (Held for 3rd)
Baltimore (2nd Wk. smash
Charlotte, N.C.
Kansas City (Uptown Opening
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San Francisco
Memphis
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St. Louis
Bridgeport (Topping
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Springfield, Mass. (Topping "Ragtime
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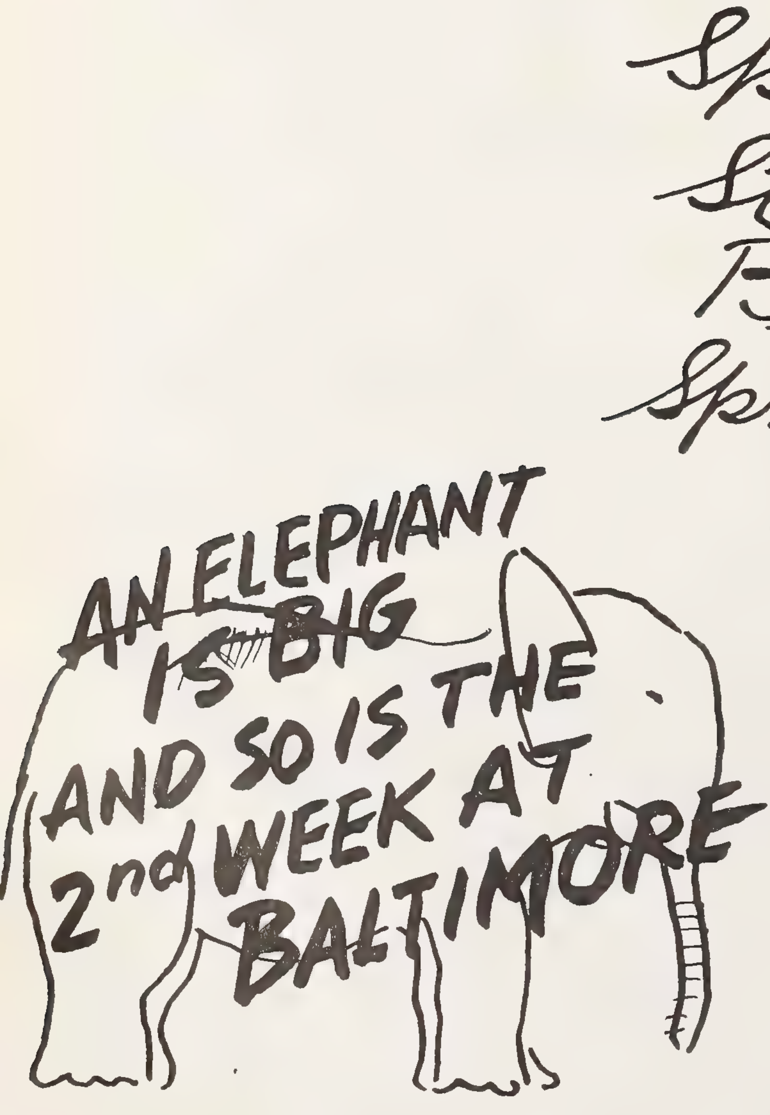
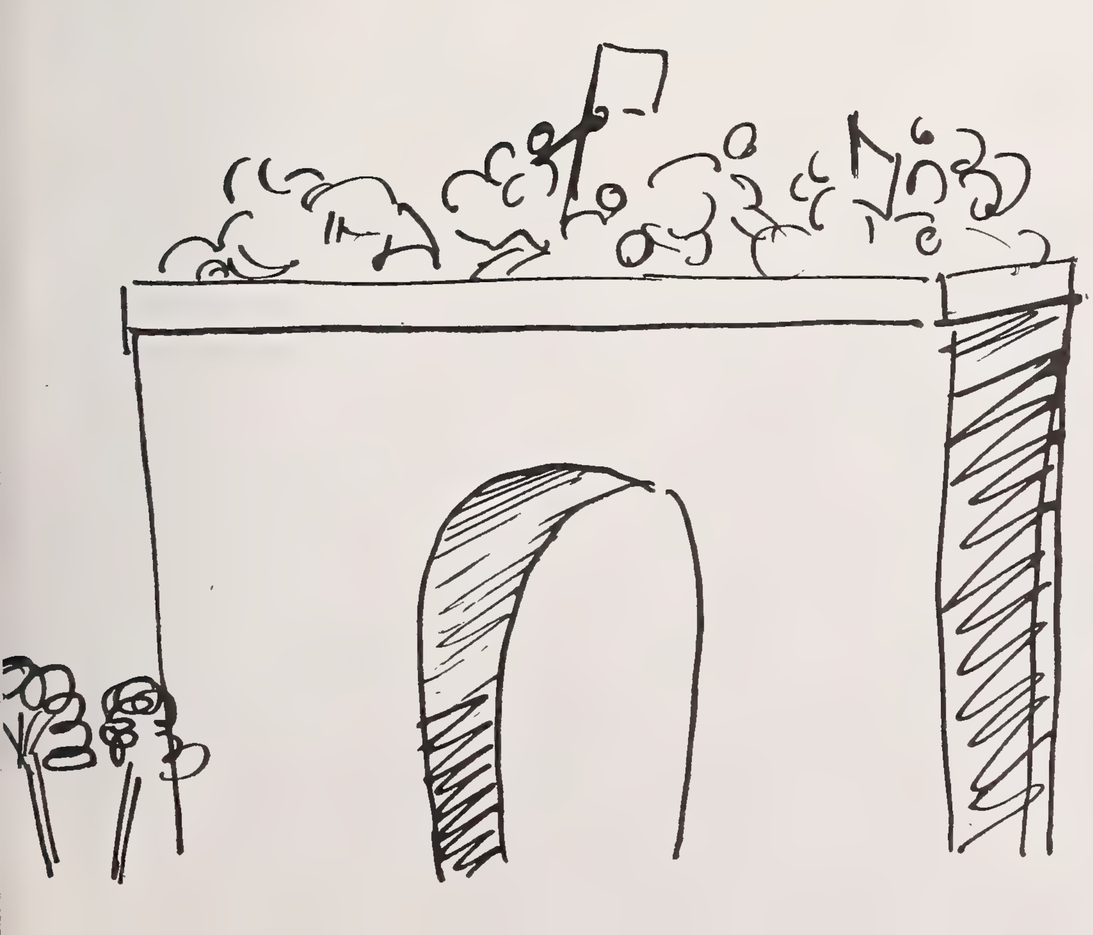

AN ELEPHANT
IS BIG
AND SO IS THE
2nd WEEK AT
BALTIMORE

"ROSE OF WASHINGTON SQUARE"

3RD SMASH WEEK ROXY, N.Y.

TYRONE
AND
ALICE

"ROSE"
THE SWEETEST
BOXOFFICE FLOWER
THAT GROWS!



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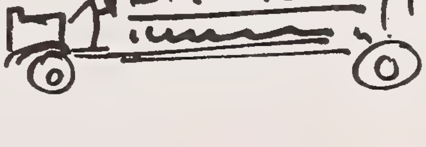


20TH CENTURY FOX

ECKHARDT'S 25 YEARS IN INDUSTRY HONORED

Chicago Exchange of 20th Century-Fox Film Get Set for Silver Jubilee Drive in July

by WILLIAM F. CROUCH
in Chicago

Chicago's film industry will pay tribute throughout July to one of its outstanding leaders, Clyde W. Eckhardt, manager of the 20th Century-Fox Film exchange. The occasion is Mr. Eckhardt's 25th anniversary in the film business, during which time he has been with the Fox company almost exclusively.

Silver Jubilee Campaign

Clyde W. Eckhardt's Silver Jubilee is the title given a sales drive now being prepared for the month of July by the Chicago Fox staff. The local exchange is leading in the company's annual sales drive, which ends next month. This standing of his exchange in the company is pointed to as typical of Mr. Eckhardt's performance over the many years.

One goes back to 1899 to learn that it was then, as treasurer and advance representative of the Lincoln J. Carter Theatrical Attractions, Inc., that Mr. Eckhardt made his debut in the show business. He remained with the Carter company until 1907 when he became manager of three W. P. Shaver "legitimate" theatres. From 1909 until 1914, Mr. Eckhardt was traveling business manager of various attraction producing companies. During this time he augmented his business duties with acting assignments, and played varying roles when emergencies prevented a member of the cast from appearing.

Into Films in 1914

In the early summer of 1914 Mr. Eckhardt entered the motion picture industry as assistant to the manager of the A. W. Cross Independent Film Company. The following year, on September 13, 1915, he entered the employ of the Fox Film Company as an assistant manager of the Pittsburgh exchange. It was three months later, on November 15, that he was made branch manager, holding that position until June 4, 1917, when he was promoted to an executive position at the home office of Fox. On September 25, 1917, he took over the managership of the Chicago exchange.

Mr. Eckhardt remained in charge of the Chicago branch until April 21, 1923, when he was brought back to the home office to serve as assistant to Winfield Sheehan, general manager of the company. In April, 1926, he returned to Chicago and has been here ever since as branch manager. In the last seven years the Chicago exchange under his guidance, has shown a remarkable increase in earning power, according to company executives. *The Dynamo*, the company's house organ, said, "No branch of the organization, here or abroad, has this season effected the over-quota record that Clyde Eckhardt's Chicago can boast." The local exchange exceeded its quota 29 out of the first 38 weeks of the season.

First Head of Board of Trade

No history of the film industry in Chicago would be complete without innumerable references to Mr. Eckhardt and his efforts on behalf of the industry as a whole. He was the first president of the late Film Board of Trade and was its president when it was disbanded some months ago. He helped organize the board.

One of the important jobs that confronts the film industry in Chicago every year is participation in charity drives. As head of the Community Chest fund, Will Rogers and NVA drives in the amusement industry here at various times Mr. Eckhardt has been noted for his over-quota accomplishments.

CLYDE W. ECKHARDT

New Exchange Building

One of the outstanding features of the Clyde W. Eckhardt Silver Jubilee will be the opening of the new 20th Century-Fox exchange building on the northwest corner of 13th street and Wabash avenue. The opening is scheduled for the middle of July and the $150,000 two-story building will take its place as one of the finest exchange structures in the country. Air-conditioned, fireproof in every detail, the building will be a fitting tribute to the man whose expert leadership in a large way made it possible.

Throughout Chicagoland and the surrounding territory some 565 exhibitors and other film distribution executives will join in helping Eckhardt celebrate his Silver Jubilee at an event now in preparation.

The idea of the Silver Jubilee celebration started with the employees of the local exchange, who plan to make the month of July one of record-breaking business.

Mr. Eckhardt is known throughout the industry for his business ability. His word is law when it comes to a film deal and although they say he drives many a hard bargain he has the respect of all who deal with him.

Loew's, Inc., has filed an appeal in the infringement suit of Edward Sheldon and Margaret Ayer Barnes, authors, who won a judgment of $532,153 against Loew's on a charge of plagiarism of their play "Dishonored Lady" in the MGM picture, "Letty Lynton." The appeal argues the computation of damages.

Edwin Bergman, of Twentieth Century-Fox, recently promoted from the road to Cleveland salesman, was a dinner guest Thursday at the Mahoning Country Club, Girard, Ohio. The occasion also marked Mr. Bergman's 14th anniversary with Fox.

Bank Night Legal In South Carolina

Promotion plans akin to Bank Night are not violations of the lottery laws and are therefore legal in South Carolina, the state supreme court ruled this week. The ruling affirmed a lower court order restraining the late Sheriff J. H. Coker of Darlington County from interferring with the operation of such a plan by the Darlington Theatres, Inc., and H. R. Berry, theatre operator.

The case was selected for appeal as a test of the anti-lottery laws, although the involved theatres abandoned Bank Night before the suit was heard by the court.

Connecticut Bingo Bill

In Connecticut a Bingo bill, which has been revised to include any licensed operator, instead of "charitable" organizations only, has passed the Senate and is expected to pass the House as well, once more legalizing chance games in Connecticut. Restrictions imposed as to limitation of prizes to $250 in merchandise, local option, one-a-week operation, and others, are, however, intended to eliminate promoters.

Elsewhere chance games fared less favorably. In New Hampshire, the attorney general's office ruled that Bank Night is in violation of the law against lotteries and constitute a gambling practice.

In North Dakota, Charles Verett, assistant attorney general, and John Grey, chief of the regulatory department, are making a statewide tour, ordering discontinuance of gambling devices of all kinds. Proceedings for revocation of licenses will be instituted against all deatres which continue chance drawings, Mr. Grey said.

In New York City another effort on the part of circuits is being fostered to eliminate games.

To Pennsylvania Supreme Court

Another move was made this week to determine the exact status of Bank Night in Pennsylvania. James A. Mook, Meadville district attorney, appealed to the state supreme court a recent county court decision granting a permanent injunction against interference with the game at the Park theatre in Meadville. Mr. Mook said the question had never been carried to the state's appellate court.

The Cincinnati police department reports a falling off of 26 per cent in the number of Bingo games in that city as compared with the March figures.

Mr. Einfeld Recommends "Family Affair"

Motion Picture Herald has from S. Charles Einfeld of Warner Brothers a radiogram from Hollywood in which he enthusiastically says:

"Just about this time last year I wired you about 'Four Daughters' and predicted its success. I am now happy to tell you that last night we sneaked 'Family Affair,' which is a follow up to 'Four Daughters' with the same cast but with a totally new and different kind of story. I am willing to go on record with more enthusiasm about this picture than 'Four Daughters' from every standpoint.

"Here we have portrayed the life of a typical American family with its joys and human frailties; it is the type of picture we believe the public wants more and more of from this industry. As in the case of 'Four Daughters', 'Family Affair' is one of the greatest screen advertisements for the business, and is the kind of picture that makes going to the movies a habit."

THEATRES AFFECTED BY CHANGES IN FILM HANDLING UNDER FIRE RULES

Larger Projection Rooms Required for New and Remodeled Theatres; Exchanges, Laboratories, Vaults Affected

Substantial changes in the regulations governing film buildings and in the general handling, storage and exhibition of regular motion picture (nitrocellulose) film have been made by the National Fire Protection Association, as proposed by its "special committee on hazardous chemicals and explosives," and duly approved last Thursday by the association at its annual meeting in Chicago.

New Buildings Affected

As the full body was voting changes further to protect the motion picture industry in its own campaign to avoid conflagrations, the City of Chicago itself was battling one of the worst fires in its history, a $4,000,000 grain elevator fire that took nine lives, almost within the shadow of the organization's meeting in the Stevens Hotel.

The new regulations for the motion picture industry will principally affect new construction of theatres—some 400 new structures are put up annually. Hereafter they must provide for larger projection rooms. The rules similarly affect all theatre remodeling jobs where the present booth does not conform to the new sizes: eight feet wide by ten feet deep and eight feet high, for one projectionist and 14 feet wide, 10 feet deep and eight feet high for two operators. Standing theatres which are not remodeling are not compelled to enlarge their booths.

Apply to Exchanges Also

In one way or another the changes apply to the 256 film exchanges of the eight major companies and the 157 independent exchanges, also to the numerous laboratories handling nitrocellulose film, and to the storage vaults of the companies in Hollywood and New York, besides the theatres.

In some places local fire or building ordinances require adherence to rules and regulations promulgated by the National Fire Protection Association. In others, exhibitors, distributors and businessmen in other fields usually find it advisable to comply in order to avoid increased fire insurance rates which follow noncompliance. In any case, it was pointed out, the major companies, in exhibition, distribution, laboratories and elsewhere in production, strictly comply with Fire Protection Association's rules and regulations, as recommended by the majors' own film fire-and-safety department, an adjunct of the Motion Picture Producers and Distributors of America and in charge of Arthur S. Dickinson.

Committee Members

Some indication of the nationwide authority behind the National Fire Protection Association's committee in charge of regulating the handling, shipping and exhibition of motion picture films, can be gleaned from its membership: L. F. Adams, National Electrical Manufacturers Association; A. L. Armstrong, Eastman Kodak Company's department on fire film hazards; C. P. Beistle, Bureau of Explosives, Association of American Railroads; George W. Booth, National Board of Fire Underwriters; L. K. Davis, Factory Insurance Association; Lawrence Daw, New York Fire Insurance Rating Organization; Arthur S. Dickinson, MPPDA; E. E. Elm, Chicago Board of Underwriters; Cecil H. Fisher, Institute of Makers of Explosives; Bernard Flood; T. Z. Franklin, Conference of Special Risk Underwriters.

Also, A. B. Guise, Associated Factory Mutual Fire Insurance Companies; William G. Hayne, New York Board of Fire Underwriters; Charles P. Holmes, Western Actuarial Bureau; Garrett B. James, Western Factory Insurance Association; Harold A. Knapp, Mutual Fire Inspection Bureau; R. C. Loughead, Michigan Inspection Bureau; H. L. Miner, Manufacturing Chemists' Association; L. B. Newell, New York Fire Insurance Rating Organization; Marshall Rouse, Pacific Board of Fire Underwriters; H. S. Smith, Compressed Gas Manufacturers Association, and C. B. White, Chemical Fire Extinguisher Association.

SH! IT'S CASE OF HIDDEN IDENTITIES

Paramount recently announced "without comment" plans for a picture to be titled "Heil America". Paramount last week further announced that no further announcements would be made about the picture. Said this announcement ending all announcements about the picture:

"Identity of the writers who are working on the story was withheld. An effort will be made as well to shield the identity of the director, and members of the cast."

Rule Extended

The aforementioned membership enacted the new rules and regulations governing motion picture film, voting to extend the rule for approving of plans for buildings to be used for motion picture film occupancy, to include the approval also of plans for installing any projection or screening room, which heretofore was not necessary, previous approval only being necessary for an actual building or remodeling of a building.

Projection rooms and other rooms in which film is handled, either in theatres, exchanges or elsewhere, hereafter shall be provided with aisle space not less than 30 inches clear where walking is necessary.

Fire appliances, and not the old-style water pails, are to be provided for rooms in which film is stored or handled, except film vaults.

Considerable changes are made in the rules and regulations of structures or rooms housing projection machines (projection booths and such).

Provisions are made for the processing, cleaning, polishing and buffing of film, including such processes done in theatres, where they must be confined to a rewind room.

Splicing of film in theatres must be made on mechanical cutting and splicing machines.

The revisions made last week by the Fire Protection Association are the first since 1936, when amendments were made to the original regulations of 1931. The regulations now stand as follows. Revisions are indicated by italics.

INTRODUCTION.

4. Approval of Plans. Before constructing any building for use as a motion picture film occupancy, or remodeling any building for such occupancy, or building any film vault, *or installing any enclosure for motion picture projection, or installing any screening room,* complete plans of such proposed construction or installation should be submitted to the inspection department having jurisdiction for approval. These plans shall show in detail all proposed construction and structural changes and the means of protection to be provided, the heating system with the protection for it, the electrical equipment, and the character and location of exposures.

PART I. GENERAL PROVISIONS REGARDING THE STORAGE AND HANDLING OF MOTION PICTURE FILM.

SECTION II.—CONSTRUCTION AND ARRANGEMENT OF BUILDINGS.

112. Partitions. (a) All rooms in which motion picture film is stored or handled, except motion picture projection *rooms* and film vaults, shall be separated from each other and from all other parts of the building by partitions of suitable stability and having a fire retardant classification of not less than 1 hour as determined by the Standard Fire Test. Partitions constructed as follows shall be deemed to have the required fire retardant classification:

114. Exits. It is essential that all rooms in which film is handled be provided with adequate aisle space and safe means of egress. *Aisle space should not be less than 30 inches clear wherever walking is necessary.* Rooms in which film is handled and in which more than two persons work shall have two or more exits, remote from each other. Every exit shall be marked "Exit" in letters not less than 6 inches high, or by an illuminated sign with letters of the same height.

115. Vents. All new buildings erected to be used *for film occupancy,* and all existing buildings remodelled for, *such occupancy, except projection rooms (subsection* 191), *rewind rooms (paragraph* 212) *and rooms associated therewith (paragraph* 213(*a*)4), shall be provided in every room where film is stored or handled, with vents *that* will open automatically in case of fire. These should be of ample size; they may be in the form of automatic skylights or automatic-opening window sash. All rooms in which film is stored or handled in existing buildings shall be provided with such vents wherever practicable.

SECTION 12.—ELECTRICAL EQUIPMENT

122. All electrical wiring and equipment shall conform to the National Electrical Code. *The* wiring *method* shall be *rigid* metal conduit *or other approved type of metal raceway.* Fuses shall be enclosed.

123. Light fixtures shall be firmly fixed in place, and lights shall be protected by vapor-*tight* globes. All lights shall be equipped with keyless sockets and operated by wall switches.

125. Portable electric lights on extension cords *shall not be used* in any room in which film is handled or stored, *other than the stage of motion picture studios, except that in emergency such portable lamps may be used if equipped with approved keyless sockets and metal protective lamp guards, and having rubber-covered cords of the Hard Surface (type S) or Junior Hard Surface (type SJ) varieties, with suitable locking plugs.*

127. Motion picture projectors and *other associated electrical equipment* shall be of approved type and safeguarded in accordance with the requirements of the National Electrical Code.

SECTION 13.—HEATING EQUIPMENT.

133. *Air conditioning, warm air heating, air cooling and ventilating systems employing ducts shall be installed in accordance with the "Regulations on Air Conditioning, Warm Air Heating, Air Cooling and Ventilating Systems." In addition to the fire dampers required by said regulations, approved automatic fire dampers shall also be located at such points as may be necessary so that, as far as the duct system is concerned, each room in which film is handled is cut off by dampers from every other room, including those where film is handled as well as those where film is not handled. (See Par.* 191(*g*) *regarding ventilation of projection rooms.) Any system used for air conditioning a film vault shall be extremely independent, with no duct connecting to any other vault or room.*

SECTION 14.—SPRINKLERS AND OTHER FIRE PROTECTION APPLIANCES.

144. *Omit the words "water pails" from the Note so that the paragraph reads:*

144. Every room in which film is stored or handled, except film vaults, shall be provided with first aid fire appliances of types using water or water solutions.

NOTE.—Small hose equipment is recommended, and the following types of extinguishers are considered suitable: Soda acid, calcium chloride, pump tank, and loaded stream.

See regulations on First Aid Fire Appliances, and Standpipe and Hose Systems.

SECTION 19.—MOTION PICTURE PROJECTION AND SPECIAL PROCESSES.

191. Enclosures for Motion Picture Projectors. (a) Motion picture projectors using nitrocellulose film shall

(*Continued on following page*)

TEXT OF NEW FILM SAFETY RULES

(Continued from preceding page)

be operated or set up for operation only within an approved enclosure, not less than 48 square feet in size and 7 feet high. If more than one machine is to be operated an additional 24 square feet shall be provided for each additional machine.

For new construction, a size not less than 8 feet wide, 10 feet deep and 8 feet high is recommended for one projection machine, and not less than 14 feet wide, 10 feet deep and 8 feet high for two machines.

(b) *The walls and ceiling of* the enclosure shall be built of brick, tile, or plaster blocks, plastered on both sides, or of concrete, or of a rigid metal frame, properly braced, and sheathed and roofed with sheet iron of not less than No. 20 U.S. gauge metal, or with ¼-inch hard asbestos board, securely riveted or bolted to the frame, or 2 inches of solid metal lath and cement or gypsum plaster. All joints shall be sufficiently tight to prevent the discharge of smoke. *Non-combustible acoustical material may be used on ceiling and walls, on top of the plaster.*

For new construction, it is recommended that the walls of the enclosure be constructed in accordance with the requirements of subsection 112, *paragraphs* (1), (2), *or* (3), *for partitions, with floor and ceiling of equivalent fire resistance. Modern heavy equipment may require special attention to floor strength and support. In some cases it may be necessary to support the projection room independently of the structure.*

(c) The entrance door into the enclosure shall be at least 2 feet by 5 feet, of construction equivalent to the sheathing permitted above for rigid frame construction, and shall be *self closing, swinging out,* and shall be kept closed at all times when not used for egress or ingress.

For new construction it is recommended that at least two doors be provided, each not less than 30 *inches wide and* 6 *feet high. Doors should be approved fire doors of a type suitable for use in corridor and room partitions (Class C openings as defined in the Regulations on Protection of Openings in Walls and Partitions). Exits should be in accordance with requirements of authorities having jurisdiction, particularly as to size and location. At least one should be of the conventional stairway type, having a suitable landing at the top or should open directly onto a corridor.*

(d) Two openings for each *motion picture projector shall* be provided; one for the *projectionist's* view (*observation port*) shall be not larger than 200 *square* inches, and the other through which the picture is projected (*projection port*) shall be not larger than 120 *square* inches. Where separate stereopticon, spot or flood light machines are installed in the same enclosure with picture machines, not more than one opening for each such machine shall be provided for both the operator's view and for the projection of the light, but two or more machines may be operated through the same opening; such openings shall be as small as practicable and shall be capable of being protected by approved automatic shutters.

(e) Each opening shall be provided with *an approved* gravity shutter *set into guides not less than one inch at sides and bottom, and overlapping the top of the opening by not less than one inch when closed. Shutters shall be of not less than* 10-*gauge iron or its equivalent, or of ¼-inch hard asbestos board. Guides shall be of not less than* 10-*gauge iron or its equivalent.* Shutters shall be suspended, arranged and interconnected so that all openings will close upon the operating of some suitable fusible or mechanical releasing device, designed to operate automatically in case of fire or other contingency requiring the immediate and complete isolation of the contents of the enclosure from other portions of the building. *Each shutter shall have a fusible link above it, and there shall also be one located over each upper projector magazine which, upon operating, will close all the shutters.* There shall also be provided suitable means for manually closing all shutters simultaneously *from any projector head and from a point within the projection room near each exit door.* Shutters on openings not in use shall be kept closed.

(f) All shelves, furniture and fixtures within the enclosure shall be constructed of incombustible material. *Tables shall conform to paragraph* 117. No combustible material of any sort whatever shall be permitted or allowed to be within such enclosure, except the films used in the operation of the machine, and film cement. See Section 214.

(g) Ventilation shall be provided by *one or more mechanical exhaust systems which shall draw air from each arc lamp housing and from one or more points near the ceiling. Systems shall exhaust to outdoors either directly or through a non-combustible flue used for no other purpose. Exhaust capacity shall be not less than* 15 *nor more than* 50 *cubic feet per minute for each arc lamp plus* 200 *cubic feet per minute for the room itself. Systems shall be controlled from within the enclosure and have pilot lights to indicate operation. The exhaust system serving the projection room may be extended to cover rooms associated therewith such as rewind rooms. No dampers shall be installed in such exhaust systems. Ventilation of these rooms shall not be connected in any way with ventilating or air conditioning systems serving other portions of the building.*

(*h*) *Exhaust ducts shall be of non-combustible material, and shall either be kept one inch from combustible material or covered with ½ inch of non-combustible heat insulating material.*

(*i*) *Fresh air intakes other than those direct to the open air shall be protected by approved fire shutters arranged to operate automatically with the port shutters.*

(*j*) *Provision shall be made so that the auditorium lights can be turned on from inside the projection room and from at least one other convenient point in the building.*

NOTE.—Automatic sprinklers in projection *rooms* have been very successful in controlling fires and reducing losses, and their installation is recommended wherever practicable.

192. *Relocate this paragraph under Section* 23, *Motion Picture Film Laboratories, giving it paragraph number* 236 *and changing present paragraph* 236 *to* 237.

193. Processing of Film. The processing of film, as cleaning, polishing, buffing and other special treatments shall not be *done* in rooms *where* other operations *are performed, except that in motion picture theatres, cleaning of film may be done in the rewind room* (*See paragraph* 212). Special processes for treating film shall be provided with such proper safeguards as are necessary for protection against the hazards involved. The inspection department having jurisdiction shall be consulted in regard to the protection needed.

PART II. SPECIAL PROVISIONS FOR SPECIAL OCCUPANCIES.

NOTE: It is the intent of the regulations to permit the use of 2,000-foot rolls of 35 mm. film in theatres and exchanges only, when handled and stored as prescribed. The limitations on quantities permitted are based on weight.

SECTION 21.—MOTION PICTURE THEATRES AND OTHER OCCUPANCIES IN WHICH THE PRINCIPAL USE OF FILM IS IN MOTION PICTURE PROJECTION.

211. Enclosure for Projectors. Motion picture projectors shall be installed in *an enclosure* in accordance with subsection 191.

212. Rewinding. (*a*) Rewinding of films shall be performed *either* in a *special rewind* room at an approved location, or in the projection *room. If done in the projection room, approved enclosed-type rewind machines should be used. An approved can for scrap film having a self-closing hinged cover shall be provided.*

(*b*) *Rewind rooms shall be at least* 80 *square feet in area, with walls and doors in accordance with the requirements of subsection* 112 *and with ceiling of equivalent fire resistance, and shall have a vent to the outside of the building of not less than* 27 *square inches* (*See paragraph* 191(*g*)). *Exhaust ducts shall comply with paragraph* 191(*h*). *Shelves, furniture and fixtures shall comply with paragraph* 191(*f*).

213(a) *Change word "booth" to "room".*
(1) *Omit words "booth or"*
(3) *Omit words "or room".*
(4) *Change word "booth" to "room".*

214. No collodion, amyl acetate or other similar flammable cement or liquid in quantities greater than *1* pint shall be kept in the projection booth *or room* or rewinding room.

215. *Splices in film shall be made on mechanical cutting and splicing machines. See paragraph* 212(*a*) *on handling of scrap film.*

216. Location. The number and location of motion motion picture projection rooms or booths in any non-sprinklered building shall be subject to the approval of the inspection department having jurisdiction.

217. Operation. *Motion picture projectors shall be operated by and be in charge of qualified projectionists, who shall not be minors.*

218. Procedure in Case of Fire. *In the event of film fire in a projector or elsewhere in a projection or rewind room, the projectionist should immediately shut down the projection machine and arc lamps, operate the shutter release at the nearest point to him, turn on the auditorium lights, leave the projection room, and notify the manager of the theatre or building.*

MEXICAN HOUR ON GERMAN CULTURE

Radio has been enlisted by the League for German culture in Mexico to combat Communism and Fascism. The programs are being broadcast for a hour every Thursday evening over XEFO and XEUZ in Mexico City. Vicente Lombardo Toledano, Mexican labor leader, is one of the principal speakers.

Distributors List More Foreign Releases in U. S.

In addition to the foreign product listed in the article in last week's issue of MOTION PICTURE HERALD (page 17), the following features are being released in the United States:

By J. H. Hoffberg: Czechoslovakian—Senkyrka V Divoke Krasy (Gay Hostess Inn); To Neznate Hadimrsku (Business in Distress); Strycek Z Ameriky (Uncle from America); Skrivanci Pisen (Song of the Lark); Karel Hynek, and Svanda Dudak. Also the Dutch films De Big Van Het Regiment (Mascot of the Regiment) and Oranje Hein, and a German film tentatively titled Ghastly Tales.

By Amerital Film Importing and Distributing Corporation, the following Italian films: Lorenzino De Medici, La Figlia Della Rivoluzione (Daughter of Revolution); Sia Fatta La Volonta Di Dio (God's Will Be Done); Milizia Territoriale (Territorial Militia); Amo Te Sola (I Love You Only); La Cieca Di Sorrento (The Blind Girl of Sorrento); Millionario Per Un Giorno (Millionaire for a Day); Le Scarpe Al Sole (Alpine Love); Lealta Di Donna (Loyalty of Love); Canzone Del Sole (Song of the Soul); Cappello a Tre Punte (Three Cornered Hat); Amoe E Danaro (Love and Money); Il Padre Della Patria (The Father of the Country);

Balaban Addresses Interstate Meet

Barney Balaban, Paramount president, addressed the final session of the Interstate and Texas Consolidated Theatres' convention in Galveston last Thursday, saying that his company's financial condition was "excellent," and that it has substantially completed its debt retirement program.

Advertising and public relations topics were predominant in the next to the last meeting, with discussions also given by Austin Keough, Paramount vice-president and legal head; Bill O'Donnell, San Antonio city manager, and Frank Starz, circuit publicity head.

FULL HOUSE WITH "CHIPS" AT THE ASTOR!

—you never saw such lines at the box-office!

—you never read such lines in the reviews!

—read 'em and leap with joy! (*be chipper as you flip the page* →)

ROBERT DONAT in "GOODBYE MR. CHIPS" with Greer Garson. Directed by Sam Wood. Screen Play by R. C. Sherriff, Claudine West & Eric Maschwitz. Produced by Victor Saville. An M-G-M Picture.
FLASH!
Sensational Opening
"GOODBYE MR. CHIPS"
at the
4 Star Theat
Los Angeles

"Goodbye Mr. Chips" opening day beat the record-breaking "Pygmalion", launching a new sensation at the Astor, N. Y.

BEAUTIFUL LINES!

"A motion picture which you will want to see time and again and will remember long after the other offerings of our days have been forgotten . . . Beautiful and eloquently moving . . . directed brilliantly by Sam Wood and performed consummately . . . A screen masterpiece . . . Has a rich humanity rarely achieved . . . Mr. Donat's portrayal inspired . . . Greer Garson's performance enormously sincere, electric and haunting. A film to be remembered!" **—HOWARD BARNES,** *Herald-Tribune*

"'Goodbye Mr. Chips' is everything they said it is and more . . . It is one of the few really great photoplays the screen has so far produced . . . Robert Donat brilliant . . . Greer Garson a real delight . . . proves she is just about the best thing that has happened to the movies in years . . . A great picture, and if you miss it, you're playing a dirty trick on yourself." **—WILLIAM BOEHNEL,** *World-Telegram*

"'Goodbye Mr. Chips' stirring . . . very moving picture. Mr. Donat gives a stunning performance . . . the most exciting of his career . . . Greer Garson is exquisite. Beautifully acted and artfully made. It constitutes a real treat for film fans." **—BLAND JOHANESON,** *Daily Mirror*

"Takes its place as one of the screen's finest entertainments . . . Wholly delightful is the work of the two principals, Robert Donat and a lovely newcomer named Greer Garson . . . A picture of warmth, interesting and enjoyable . . . and its sentiment is genuine."

—ROSE PELSWICK, *Journal-American*

"Excellent . . . Robert Donat's portrayal as good as his doctor in 'The Citadel' . . . Greer Garson proves that her next appearance cannot be too soon or too long . . . She is exciting . . . performances beyond criticism."

—ARCHER WINSTEN, *Post*

"Robert Donat brings beloved Mr. Chips to life . . . has already joined the ranks of fictional immortals. Donat's performance puts him in line for this year's Academy award . . . An achievement of the first order . . . Greer Garson making first screen appearance is beautiful and talented . . . The other members of the cast are fine, too. It is all there on the screen . . . heart-warming, charming."

—KATE CAMERON, *Daily News*

"Told from the heart. It will be practically everyone's favorite film for quite a while. It will be remembered long after most of this year's and last year's pictures are forgotten . . . Donat's performance distinguished . . . You might as well make it your own favorite film before everyone else tells you it is theirs." **—EILEEN CREELMAN,** *Sun*

"A masterpiece, a work of beauty and charm that you must see once, and that you will want to see again and again . . . The triumph of Donat's career . . . One of the screen's all-time great performances . . . A superlative screen play, even finer than its original."

—HERBERT COHN, *Brooklyn Eagle*

"'Goodbye Mr. Chips', rises to the rank of a great screen classic, a radiant, lovely, endearing film. A picture that you will see again and again and cherish and remember long after other things have passed into oblivion."

—LEO MISHKIN, *Morning Telegraph*

"Mr. Donat gives an incredibly fine characterization . . . Miss Garson is altogether believable and quite entrancing . . . The picture is admirable and right. As Katharine remarks to Chips: 'What a nice lot they are!' And that suits the picture. What a nice one it is!"

—FRANK NUGENT, *Times*

Proudly M-G-M presents to the industry

"GOODBYE MR. CHIPS"

a friendly hit from the friendly company!

IN THE CUTTING ROOM

Susannah of the Mounties

(20th Century-Fox)

Action Adventure

In keeping with the studio's policy of providing Shirley Temple with roles of increasing dramatic importance, she will be seen in her most mature role in "Susannah of the Mounties." She will be seen as an orphan girl, parents massacred by Indians. Her cheerful disposition, courage and diplomacy bring peace between whites and Blackfeet warriors during the roaring Northwest Canadian era of the early 1880's. Adopted by the historic Mounted Police, Shirley, entrusted with the responsibilities of a grownup, rides horseback, shares the perils of the wilderness, becomes jealous of a city beauty who wins the heart of her favorite Mounty, is initiated into Indian tribal customs, and finally brings about the end of savage warfare in a series of thrill packed sequences.

While Shirley and her new type of production (the only one approaching similarity was "Wee Willie Winkie") naturally will come first in showmanship, there are other worthy items, particularly the supporting cast. Randolph Scott, who was with Shirley in "Rebecca of Sunnybrook Farm," will be the Mounty. The city girl is Margaret Lockwood, now featured in "The Lady Vanishes" and soon to be seen in "Ruler of the Seas." A second lead is a full-blooded Blackfeet Indian boy, 13-year-old Martin Goodrider. Among others who have important roles are J. Farrell MacDonald, who appeared with Shirley in one of her early features, "Our Little Girl," Victor Jory, one of the foremost of the industry's Indian character delineators, who played "Injun Joe" in "The Adventures of Tom Sawyer," Maurice Moscovitch, Moroni Olsen, Lester Matthews, Leyland Hodgson and Jack Luden. There will be a full tribe of Blackfeet Indians and thousands of other extras.

William A. Seiter, associated with scores of big pictures, is the director. The story is out of a book by Muriel Denison, from which material selected by Fidel LaBarba and Walter Ferris was completed in screen play form by Robert Ellis and Helen Logan.

Release date: July 28, 1939.

Disputed Passage

(Paramount)

Human Interest Melodrama

To exhibitors and patrons who are fed up on the present routine of entertainment offerings, diverse and varied as they may be, Paramount's picturization of Louis Bromfield's best selling novel, "Disputed Passage," should be of more than usual significance. Picture theatre patrons remember his "The Magnificent Obsession," "White Banners" and "Green Light."

"Disputed Passage" is the story of two doctors and a girl. The picture will not be just another "doctor-hospital" show; rather, it will be a seriously premised human interest melodrama given fictional treatment but having a basis in fact. It concerns a doctor whose god is science, another and younger physician who is experiencing his first adventures in ministering to mankind's needs, and a girl who must make a vital decision.

Akim Tamiroff, now in "Union Pacific," will be seen in a powerful role as the doctor who is guided by science, and John Howard will be the youthful practitioner to whom life and the problems of life are almost unfathomable mysteries. Dorothy Lamour will be called upon to play a strongly emotional part, radically different from anything she has essayed. The featured supporting players are headed by Gordon Jones, Judith Barrett, Oscar O'Shea and Elisabeth Risdon.

Frank Borzage, the director, was in charge of "Green Light," "The Shining Hour" and "Three Comrades."

Release date: to be determined.

Inside Information

(Universal)

Crime Melodrama

"Inside Information" will be a "cops and robbers" picture. The basic elements contained in the original story by Martin Mooney and Burnet Hershey, as well as those in Alex Gottleib's screen play, are similar to those used many times before. New twists, however, have been incorporated into the production, which is an Irving Starr picture. His record includes the "Crime Club" series and "Gambling Ship." The director, Charles Lamont, has specialized lately in melodramatic material, and has about 20 crime stories to his credit.

While the familiar situations and reactions again will be developed, the chief difference from formula will be the manner in which a rookie policeman uses modern scientific crime detection methods, very much of the Sherlock Holmes standard. En route he wins the girl, daughter of an old line police captain who had no time for anything but "third degree" methods.

For name values, "Inside Information" will offer Dick Foran, presently in Monogram's Jackie Cooper picture, "Streets of New York"; Harry Carey, June Lang, now in "Captain Fury;" Mary Carlisle, Joseph Sawyer, Addison Richards and Grant Richards, lately in "Under the Big Top" and "Risky Business."

Release date: June 2, 1939.

Mr. Moto Takes a Vacation

(20th Century-Fox)

Crime Melodrama

The eighth number in the series dealing with the amazing escapades of J. P. Marquand's Oriental detective character has as locales an Arabian desert, a transoceanic liner and a museum in San Francisco. The plot has to do with the discovery of the crown of the Queen of Sheba, the risks encountered during its transportation to America and Mr. Moto's skill in preventing its theft by rival gangs of international crooks. Melodrama, mystery, comedy, excitement, action are emphasized.

Norman Foster, director of all but one of the "Moto" series, is again in charge. The story used is an original screen play which he and Philip MacDonald concocted.

As usual Peter Lorre will be featured. His supporting cast includes Joseph Schildkraut, Lionel Atwill, Virginia Field, John King, Iva Stewart, George P. Huntley, Jr., Victor Varconi, John Bleifer, Honorable Wu, Morgan Wallace, Anthony Warde, Harry Strang and John Davidson.

Release date: July 7, 1939.

What a Life

(Paramount)

Comedy

The entertainment substance of "What a Life" will be material that has not claimed much screen attention of late. It's about the everyday troubles of a school boy. The lad who is the hero couldn't turn around without getting himself into some sort of scrape. The blundering, bewildered boy finally finds himself in a real jam, all because he wants to take a certain girl to the school Prom.

The basis of the production is a play by Clifford Goldsmith which during its New York run received favorable comment. It was transcribed to the screen by Charles Brackett and Billy Wilder. The director, Theodore Reed, numbers among his credits "I'm from Missouri" and "Tropic Holiday."

The leading name value is Jackie Cooper, who, through a series of exceptional productions culminating with "Streets of New York," has regained popularity. Others who will be seen are Betty Field, John Howard, Janice Logan, Lionel Stander, James Corner, Dorothy Stickney, Lucien Littlefield, Kathleen Lockhart and Hedda Hopper.

Release date: to be determined.

Memory of Love

(RKO-Radio)

Problem Play

Two items of more than casual showmanship importance in "Memory of Love" recommend themselves to exhibitors. One is cast strength. For names the picture will make available Carole Lombard and Cary Grant (co-featured some years ago in "Sinners in the Sun" and "The Eagle and the Hawk") and Kay Francis in the principal roles. Miss Lombard's recent pictures are "Made for Each Other," "Fools for Scandal" and "Nothing Sacred"; Grant's are "Gunga Din" and "Only Angels Have Wings." "Memory of Love" is first of eight productions which Miss Francis, long with Warner Bros., will do for RKO-Radio. Secondary name values are Charles Coburn, featured in "Alexander Graham Bell," "Made for Each Other," "Idiot's Delight," Jonathan Hale, Helen Vinson, last in "Live, Love and Learn" and "Vogues of 1938," Nella Walker, Katherine Alexander and little Peggy Ann Garner.

The story is essentially seriously premised mature entertainment, a study of the modern divorce problem. The right to happiness of a man who is married in name only and of a woman who loves him but would sacrifice that love rather than break up his home, forms the theme of the up-to-date production. Grant, married to Miss Francis, who admits she wed him for money and social position, falls in love with Miss Lombard. Miss Francis refuses to get or give a divorce. The problem is resolved in a daring manner.

A novel of the same title by Bessie Breuer is the story basis. Although screen play writing credits have not as yet been determined, the film, a George Haight production, is being directed by John Cromwell, who made "Algiers" and "Made for Each Other."

Release date: To be determined.

W. E. Shows Sound System For Theatres

A new sound system to be handled by distributors of Western Electric theatre equipment abroad was introduced to the industry in New York Monday at a sales exhibition held by the Electrical Research Products, Inc., at the Hotel Astor. Simultaneously, exhibitions were given in New York, Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago, Lima, Manila, London, Montreal, Singapore, Sydney and Wellington.

In Toronto, Dominion Sound Equipments Ltd., distributors of Northern Electric theatre equipment, demonstrated the equipment at the Royal York Hotel.

The new system is adaptable to theatres of any size and the design anticipates such future advances in recording as indicated in the high volume prints being experimented on in Hollywood.

Among the refinements made in the new system is the use of a special liquid in place of a regular oil in the rotary stabilizer mechanism. The liquid, the chemical composition of which is not disclosed, is declared to be unaffected by extreme variations in temperature encountered in some parts of the world. Power has been increased to more than double the minimum recommended by the Academy of Motion Picture Arts and Sciences.

All of the soundhead shafts turn on ball bearings, and single sprocket threading is employed, effecting a minimum.

Another departure from the previous design is a device for supporting the motor, with location of the constant speed drive motor in a central position on one side of the reproducer set where, regardless of the projection angle, the motor-armature and its associated drive shaft operate horizontally. This mounting also permits direct coupling through helical gears between the motor and its load. A silent link-chain of hardened steel couples the reproducer and the projector mechanism. The link-chain enables projectionists to interchange mechanisms between reels.

The reproducer set is designed to operate with all standard makes of projector mechanisms.

Protection against excessive motor current occasioned by subnormal line voltage, or other contingency, is afforded by an "overload sentry" which automatically functions as an instantaneous circuit breaker when needed.

Concentric feed lines carry the sound in a protecting metal sheath during transit from the photoelectric cells to the individual preamplifiers, shielding it from exterior electrical influence. Acoustic compensators are built into the electrical circuits. All vacuum tubes are "cascaded" through pure resistance elements, and the operation of every tube may be checked by means of a built-in test set.

ERPI officials attending the exhibition were: T. K. Stevenson, president; Fred Foster, controller; E. S. Gregg, general foreign manager; Miles Goldrick, assistant general foreign manager; Clifford W. Smith, west coast vice-president; Dr. Donald MacKenzie, director of engineering; E. W. McLellan, foreign department; Herbert Forster, Western Electric information manager, and C. L. Stong.

At the Toronto exhibition the speakers included A. B. Hunt, manager of the Special Products Division, Northern Electric Company, and S. T. Fisher, assistant development engineer of the same division.

Warners Announce Series Of "Good Neighbor" Films

"Juarez" is the first of a series of what Warner Brothers consider to be "good neighbor" pictures, with a tendency to knit together the Americas, according to Sam E. Morris, vice-president of Warner Pictures. "Our company is planning other films dealing with the struggle for independence and democracy in the Western Hemisphere; the next having as its central figure General Simon Bolivar, the 'George Washington' of South America," he added.

"Warners are planning to release 'Juarez' simultaneously in Buenos Aires, Santiago, Lima, Medellin, Caracas, Colon, Rio de Janeiro, Montevideo, Havana and San Juan early in July. In each country the premiere will be sponsored by the resident minister of Mexico," said Mr. Morris.

Says Sound Will Shape Buildings

Buildings shaped by sound, rather than by geometry alone, may add a strange new beauty to the architecture of tomorrow, J. P. Maxfield and C. C. Potwin of Electrical Research Products, said Monday at the 10th anniversary meeting of the Acoustical Society of America, in session at the Hotel Pennsylvania, New York. The acoustic factor has grown so important in the eyes of architects that today the requirements of good listening are beginning to exert a profound influence on the appearance of new structures, they added.

The demands of proper acoustics are now taken into account when the plans for a building are drawn, in contrast with the former practice of waiting until it was finished and then applying corrective treatment. Surprisingly, modern architects have found that, by following the acoustic requirements closely, in design, new shapes and contours of added beauty often resulted.

One method described involves coordinating the shape of the room with the placement of sound absorbing material in such manner that undesirable sound reflections and echoes are dispersed and blended to produce a more pleasing acoustic effort. It also calls for a more scattered arrangement of the sound absorbing materials or "padding," and makes it possible to create good listening conditions even in spaces of most unconventional basic design.

New Red Cross Reel

A one reel picture entitled "Footsteps," which portrays the training of the Red Cross nurse and the work she performs has been completed by the American Red Cross. The film's purpose is to acquaint the public with the scope and nature of the organization's activities. Class-room lectures, laboratory research, bedside practice and operating room procedure are introduced, and the three different paths a graduate nurse can take to serve are shown: First, as a reserve nurse to be called on only in emergencies; second, as a home hygiene nurse, and finally as a Public Health Nurse among the needy in regions where doctors, nurses and hospitals are few. The film was produced by the William J. Ganz Company, with Milton J. Cross as narrator.

De Vry Says It's Now Ready for 16mm Newsreels

Local newsreels on 16 mm. film appear to have taken another step forward—this time with the introduction, last Friday, of a 16 mm. sound projector designed for theatre use, and developed by the De Vry Corporation, whose president, Herman De Vry, had conceived the idea of local newsreels some 10 years ago.

Demonstrated before metropolitan circuit heads and newsreel theatre operators, the new De Vry projector is designed for heavy duty service uses, having carbon arc lighting, and is provided with magazines for 4,000 feet of 16 mm. film, the equivalent of 10,000 feet in 5 mm. film. A separate ventilation system and a sound system connecting in with the existing amplification.

Mr. De Vry's plan is to rent the projectors on a month to month basis, with branch offices established for the developing, printing and editing of the footage taken by a local newspaper photographer. At these branch offices, which will be operated on a franchise basis, the newspaper, which is the real producer of the film, may also purchase scenarios.

The first move in a competitive direction made in the newsreel field since Universal re-entered the field with the advent of sound in 1927, the local reels, on safety film, will have no advertising matter in them. The idea of "five and dime" movies has been abandoned, according to Hugh Elsasser, New York newsreel director for the De Vry company, with efforts now being concentrated on placing the local reels into theatres as a special attraction. Contracts are now held with 37 houses in the Illinois area, Mr. Elsasser said.

Difficulties experienced in the working out of the De Vry plan in previous years are now believed to be ironed out, with the introduction of the new projector. Theatres in Illinois, Colorado, Oklahoma, Wisconsin, North Carolina, Minnesota, as well as the 190 in Iowa subscribing to the Burton Jerrel "News Flashes," have been using local newsreels.

The Cinecolor Company has announced a method of processing 16 mm. films in color. The film is single coated. A. L. McCormick, president of the company, claims many advantages for the new film. It is said that the single-coated film will require no change of focus on the part of the projectionist, handling will be easy, as will splicing of the new film, the danger of scratching will be minimized and a sharp image will be yielded.

Myer P. Beck, formerly publicity manager for United Artists, has been appointed eastern representatives for Russell Birdwell and Associates of Hollywood. He will open offices soon. Among talent handled by the company are Norma Shearer, Douglas Fairbanks, Jr., Loretta Young and Edmund Goulding.

Fred Matthews has joined Motiograph, Inc., in a supervisory capacity. He is a brother of Thor Matthews, recently named president.

U.P.

YOUR

PLAYING

TIME

Paramount Pictures

They're going

"UNION PACIFIC" HOLDOVERS

Chicago Theatre, Chicago	7 days
Circle Theatre, Indianapolis	7 days
Newman Theatre, Kansas City	14 days
Omaha Theatre, Omaha	7 days
Denham Theatre, Denver	14 days
Centre Theatre, Salt Lake City	6 days
Fox Theatre, San Francisco	7 days
Paramount Theatre, Los Angeles	13 days
Paramount Theatre, Seattle	7 days
Paramount Theatre, Portland	7 days
Orpheum Theatre, Ogden	3 days
Ada Theatre, Boise	4 days
Park Theatre, Cedar City	2 days
Capitol Theatre, Worcester	7 days
Paramount Theatre, Springfield	7 days
Allyn Theatre, Hartford	7 days
Strand Theatre, Providence	7 days
Tivoli Theatre, Chattanooga	4 days
Paramount Theatre, Montgomery	2 days
Majestic Theatre, Houston	7 days
Worth Theatre, Fort Worth	3 days
Martini Theatre, Galveston	3 days
Capitol Theatre, Grand Island	3 days
Capitol Theatre, Burlington	3 days
Capitol Theatre, Ottumwa	2 days

"UNION PACIFIC" MOVE-OVERS

Detroit Michigan to State	7 days
Milwaukee Palace to Strand	7 days
Lincoln Nebraska to Lincoln	7 days
Oakland Paramount to Orpheum	7 days
San Diego Fox to Orpheum	7 days
Boston Metropolitan to Par. Fenway	7 days
Cleveland State to Stillman	7 days
Birmingham Alabama to Strand	7 days
Atlanta Fox to Paramount	7 days
San Antonio Majestic to Texas	4 days

with Paramount's "UNION PACIFIC"

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ARCADIA			
"Miracle on Main Street"	Director: Steve Sekely.	Margo, Walter Abel, Wynne Gibson, Lyle Talbot, Veda Ann Borg, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best, Luis Alberni.	Shooting
COLUMBIA			
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"Coast Guard"	Director: Edward Ludwig.	Randolph Scott, Ralph Bellamy, Frances Dee, Joan Perry, Walter Connolly.	Shooting
"A Woman Is the Judge"	Director: Nick Grinde.	Frieda Inescort, Rochelle Hudson, Otto Kruger, Gordon Oliver.	Shooting
"Mounted Police, No. 2"	Director: C. C. Coleman, Jr.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Stanley Brown.	Shooting
METRO-GOLDWYN-MAYER			
"Stronger Than Desire"	Director: Leslie Fenton.	Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.	Shooting
"Lady of the Tropics"	Director: Jack Conway.	Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.	Shooting
"The Women"	From the play by Claire Booth. Director: George Cukor.	Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Muriel Hutchinson, Ruth Hussey, Ann Morriss, Virginia Grey, Virginia Weidler, Florence Nash, Lucille Watson, Esther Dale, Marjorie Main, Hilda Plowright, Dennie Moore.	Shooting
"Babes in Arms"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Charles Winninger, Henry Hull, June Preiser, Grace Hayes.	Shooting
PARAMOUNT			
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.	Shooting
"Homework"	Director: George Archainbaud.	Charlie Ruggles, Mary Boland, Donald O'Connor, Joyce Matthews, Billy Lee.	Shooting
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.	Shooting
"Double Dyed Deceiver"	Screen play, Wanda Tuchock. Director: Dan Venturini.	Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard, Jane Clayton.	Shooting
REPUBLIC			
"Mickey the Kid"	Director: Arthur Lubin.	Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jessie Ralph.	Shooting
"The Fighting Irish"	Original screen play, Olive Cooper. Director: Sidney Salkow.	Phil Regan, Jean Parker, Horace MacMahon, Jerome Cowan, Dorothea Kent, Peggy Ryan, Benny Baker, Mary Gordon, Richard Keene.	Shooting
"Oklahoma Outlaws"	Director: George Sherman.	John Wayne, Ray Corrigan, Raymond Hatton.	Shooting
RKO RADIO			
"Timber Stampede"	Original, Bernard McConville. Screen play, Morton Grant. Director: Dave Howard.	George O'Brien, Marjorie Reynolds, Chill Wills, Tom London.	Shooting
"The Spellbinder"	Original story, Joseph Anthony. Director: Jack Hively.	Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Morgan Conway, Leona Roberts, Pierre Watkin, Ray Gordon, Charles Trowbridge, Chester Clute.	Shooting
TWENTIETH CENT.-FOX			
"Charlie Chan at Treasure Island"	Director: Norman Foster.	Sidney Toler, Cesar Romero, Pauline Moore, Sally Blane, June Gale, Douglas Fowley, Douglas Dumbrille, Joyce Compton, Wally Vernon, Sen Yung.	Shooting
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"Elsa Maxwell's Hotel for Women"	Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.	Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Katharine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye.	Shooting
"Chicken Wagon Family"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palange, Hobart Cavanaugh.	Shooting
UNITED ARTISTS			
"Music School" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.	Shooting
"Wnter Carnival" (Walter Wanger)	Original story, Budd Schulberg. Screen play, Budd Schulberg, Maurice Rapf, Lester Cole. Director: Charles Riesner.	Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Martin Loury, Robert Allen.	Shooting
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
UNIVERSAL			
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
"The Underpup"	Original, I. A. R. Wylie. Screen play, Grover Jones. Director: Richard Wallace.	Gloria Jean, Nan Grey, Robert Cummings, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd.	Shooting
"Dames"	Director: Harold Young.	Sigrid Gurie, Donald Briggs, Eve Arden, Donnie Dunagan.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dust Be My Destiny"	Original story from a novel by Jerome Odlum. Director: Lewis Seiler.	John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.	Shooting
"Nancy Drew and the Hidden Staircase"	Director: William Clemens.	Bonita Granville, John Litel, Frankie Thomas, Fred Tozere, Vera Lewis.	Shooting
"Dead or Alive"	Director: Noel Smith.	Jane Wyman, Allen Jenkins, Tom Kennedy.	Shooting
"Elizabeth and Essex"	From the play, "Elizabeth, the Queen," by Maxwell Anderson. Director: Michael Curtiz.	Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson.	Shooting

PROFITS FOR MONOGRAM, UNIVERSAL, RADIO-KEITH-ORPHEUM, TECHNICOLOR

RKO Clears $388,823 in Thirteen Weeks, Contrasted with $53,205 Loss for Same Quarter in the Preceding Year

Profits from operations were reported this week by Monogram Pictures, Radio-Keith-Orpheum Corporation through its trustees, by Technicolor, and Wall Street sources reported substantial profits for Universal.

RKO's trustees told the New York federal court in charge of the reorganization that the company had cleared $388,823 in the 13 weeks to April 1st, against a $53,205 loss for the same quarter in 1938. In its report for all of 1938, issued two weeks ago, the trustees listed profits for the year at $18,604.

Monogram's profits for five months to April 1st were $57,308, Technicolor earned $310,500 in the first three months of 1938, and Universal's half-year profits, to May 1st, are estimated at $400,000.

Dividends were declared this week by Consolidated Film Industries—25 cents per share on preferred, payable July 1st—and by Eastman Kodak, which will pay $1.50 per share on its common, on July 1st.

The profits reported this week add to those disclosed in the May 6th issue, when a combined net of $14,200,721 was listed for six companies; Loew's $7,268,847 for 28 weeks; Paramount, $4,105,675, for 52 weeks; Twentieth Century-Fox, $1,224,250, 13 weeks; RKO, $18,604, 52; General Theatres, $145,544, for 13 weeks, and RCA, $1,488,110, for 13.

RKO Nets $388,822 in Quarter

Andrew Christensen, vice-president of the Irving Trust Company, acting as the trustee's representative, submitted to Federal Court in New York last Thursday the eighth report of the Irving Trust Company, showing an estimated net profit for the quarter ending April 1st of $388,822 for RKO. The net profit indicated is after all charges, including the accrual of $191,027 on outstanding debentures and gold notes, but before provision for dividends on the Keith-Albee-Orpheum preferred stock. The result for the quarter compares with a net loss of $53,205 for the corresponding period a year ago.

Also disclosed by the report was the fact that the remaining $50,000 of RKO secured gold notes outstanding have been extended to June 30th, and that a further extension will be asked by the trustee later. The fixed indebtedness of RKO was further reduced by $610,776 during the latter half of 1938, making the total reduction since July 1st, 1934, $8,026,238. Cash increased approximately $2,650,000 during the same period, rising to about $7,650,000.

Universal Nets $400,000

Heralding the first six month profit for the company in eight years, Universal's earnings for the first half of the fiscal year ended May 1st have been estimated at approximately $400,000 by Wall Street sources. The expected results for the period compares with a loss of approximately $500,000 for the same time last year.

The company reported a profit for the final quarter of its fiscal year ended November 1st, although operations for the year ended in a loss. However, with a profit shown for the six months just ended, Universal has been in the black for the last nine months, a record for the company not matched within the past 10 years.

The consolidated net earnings of Technicolor, Inc., and Technicolor Motion Picture Company for the first quarter of 1939 were $310,500 after estimated taxes, comparing to the $360,889 for the same period last year. Higher wage levels were advanced as one reason for the lower earnings. The footage delivered in the period amounted to 20,837,521 against 20,560,000 a year ago.

At the stockholders' meeting held Monday at which the profit was announced, four directors were unanimously reelected for a term of three years: George F. Lewis, Robert Cushman, Murray D. Welch and John McHugh.

Monogram Profit $57,308

Monogram earned a consolidated profit of $57,308 for the five month period ending April 1st, 1939. The company's operations for the first three months of this year show a consolidated profit of $20,175 after amortization. This unaudited figure does not make provision for Federal income taxes.

O. Henry Briggs, president of the Pathe Film Corporation, received a salary of $25,531 in 1938, the Securities and Exchange Commission reported Monday. In radio, Powel Crosley, Jr., president of the Crosley Corporation, received $25,000. Vice-presidents Lewis Crosley and James D. Shouse received $20,000 and $19,000 respectively.

Film Baseball Schedule

The schedule of games in the Motion Picture Baseball League, New York, follows: May 19, RKO vs. Paramount; May 20, NBC vs. Columbia; May 22, Loew's vs. Rockefeller Center; May 24, Paramount vs. Consolidated Film Industries; May 26, NBC vs. Skouras; May 27, Columbia vs. RKO; May 29, Loew's vs. NBC; May 31, Rockefeller Center vs. Paramount; June 2, RKO vs. Skouras; June 3, Columbia vs. CFI; June 5, NBC vs. Rockefeller Center; June 7, CFI vs. RKO; June 9, Paramount vs. Loew's; June 10, Columbia vs. Skouras; June 12, RKO vs. NBC; June 14, Rockefeller Center vs. CFI; June 16, Skouras vs. Loew's; June 17, Paramount vs. Columbia. Games already played were between Rockefeller Center and Skouras and CFI and Loew's.

Holding "Happiness" Previews

Following comments in 12 cities from invited members of women's clubs, civic and social leaders, Parent-Teachers Associations and Better Film Committees in gauging feminine reaction to the Paramount picture "Invitation to Happiness," Paramount is holding five similar screenings this week in Pittsburgh, Salt Lake City, Detroit, Chicago and Toronto.

Victor M. Shapiro, publicity director for Selznick International, has resigned to return to an executive position with Baer Laboratories on the coast. He is succeeded by William Hebert, former aide to C. B. De Mille.

R. C. Patterson, N. P. Rathvon To Join RKO

Richard C. Patterson, Assistant Secretary of Commerce, and N. Peter Rathvon, investment broker, were proposed on Tuesday to Federal Judge William Bondy, in New York City federal court, as executives of the newly reorganized RKO, Mr. Patterson as a director and chairman of the board, Mr. Rathvon as chairman of the executive committee. The Atlas company, proponent of the reorganization plan, submitted the proposal, which is expected to receive Judge Bondy's approval.

Mr. Patterson is to resign from his government post in mid-July. His background includes the following: member of the United States Government's monopoly committee; director of the Import-Export Bank; director and executive vice-president of the National Broadcasting company from 1932 to 1936; Commissioner of Correction for New York City from 1927 to 1932; an engineer; a Colonel in the United States Army during the World War; holder of the French Legion of Honor award; holder of decorations from other countries; member of the advisory board of the Chemical Bank and Trust; trustee of the Provident Loan Society and Central Savings Bank; and holder of the Columbia University Medal for distinguished public service in 1932. Additionally, Mr. Patterson, in 1932-33 declined the Fusion nomination for Mayor of New York.

Judge Bondy was asked that Floyd B. Odlum, who had been temporary chairman of the board, "be permitted" to withdraw in favor of Mr. Patterson. The Atlas Corporation statement to the press emphasized that Mr. Odlum believed that "in Mr. Patterson . . . he has found a permanent chairman who, due to his qualifications and experience, can be of real service to the company, and to president George Schaefer", and that "the nomination of Mr. Patterson has the approval of the Rockefeller and Radio Corporation (of America) interests."

The statement said that Mr. Patterson will not be obligated to give full time to his new RKO duties, and that "the executive work of the company and all operations will be completely under the jurisdiction of George Schaefer, as president."

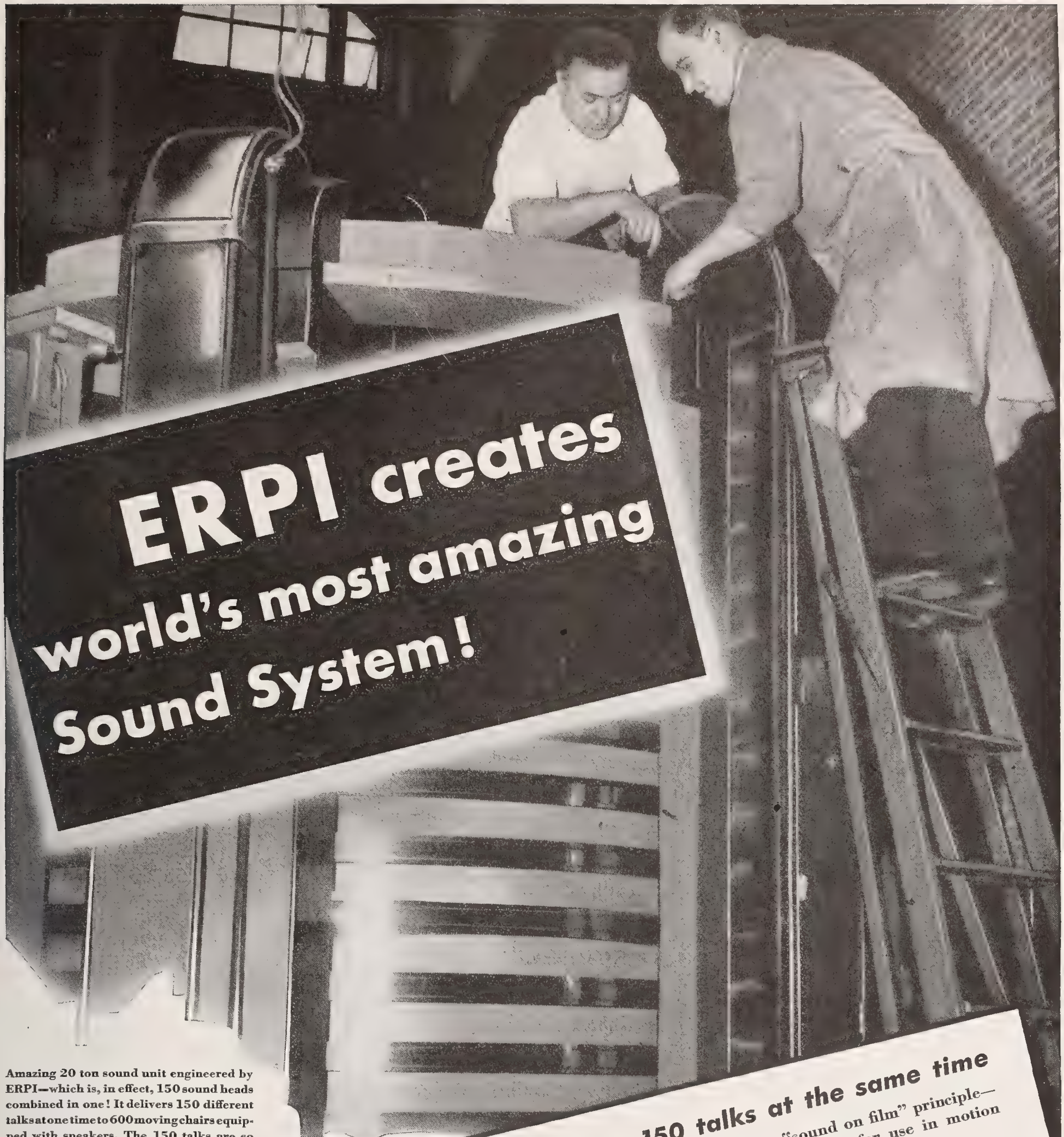
Mr. Rathvon had been approved by the court, previously as one of the nominees to the directorate. His new position as chairman of the executive committee is expected to require only part of his time, according to the Atlas company statement.

Mr. Schaefer is expected in New York this weekend from Hollywood.

John S. Stover, attorney for Ernest Stern, holder of 1,234 shares of Class A stock, Wednesday filed his appeal asking for a reversal of Judge Bondy's order in filing the plan. Arguments will be heard in the week of June 5th.

William V. Mack, formerly GB district manager in St. Louis, is now city salesman there for National Screen Service.

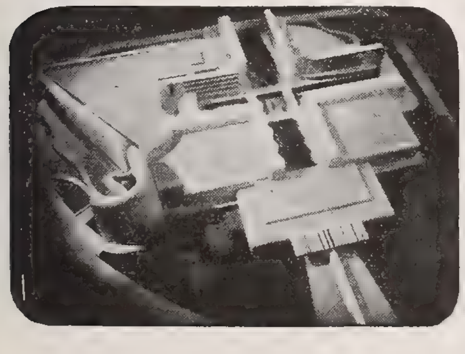
Harry Smythe has been named Tri-National district manager in Chicago.



ERPI creates world's most amazing Sound System!

Amazing 20 ton sound unit engineered by ERPI—which is, in effect, 150 sound heads combined in one! It delivers 150 different talks at one time to 600 moving chairs equipped with speakers. The 150 talks are so perfectly synchronized that spectators hear described the exact scene they are viewing in the "Highways and Horizons" panorama. The original sound film will tell General Motors' story 5 million times!

Below: model of General Motors Building at the New York World's Fair, designed by Norman Bel Geddes.



Giant machine delivers 150 talks at the same time

Nothing like this multi-voiced marvel—now installed in General Motors' exhibit at the New York World's Fair—had ever been attempted before.

In working out the many unique technical problems involved, ERPI once more showed how it is constantly finding new uses for ideas developed by Bell Telephone Laboratories.

For this giant machine is based on the familiar "sound on film" principle—originally developed for use in motion pictures.

Pioneering in new fields is an important part of ERPI's work. But the old will suffer no neglect. For — *through scientific research* — ERPI maintains its leadership in the work of improving apparatus for recording and reproducing sound in pictures.

Electrical Research Products Inc.
A SUBSIDIARY OF
Western Electric

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Only Angels Have Wings

(Columbia)

Adventure and Romance

The elemental principles of cinema entertainment—story, characterization, appeal to the emotions—are fused and furbished to a high degree in Columbia's "Only Angels Have Wings," a story of adventure and romance in a little banana port in South America.

Within one minute of two hours in length, the film is a gripping and highly emotional portrayal of love and living under the constant menace of nature's elements.

Seldom if ever have such thrills of aviation been shown on the screen; seldom if ever have such characterizations been blended in a story having spectacle, comedy, feeling.

This is Howard Hawks' first picture for Columbia under a producer-director agreement. He not only produced and directed the film, but supplied the story upon which the screenplay is based.

The result is a production with potentialities of universal appeal. It depends for spectacle and thrill upon the dangers of flying "crates" over the Andes mountains, and battling storms. It has a dual love story, that of "Geoff Carter" and the showgirl, played by Cary Grant and Jean Arthur, and that of a shunned flier and his wife, Barthelmess and Rita Hayworth.

The Hawks touch for the spectacular in flying has been heightened. The preview audience again and again applauded the daring of the aerial scenes. The background is aviation, the locale a little banana port in South America which serves as the starting point of a projected transport line.

For marquee strength there are Cary Grant and Jean Arthur. Then there is Barthelmess, in his first picture since his decision to return to the screen. Judging from the applause at the preview, his return will be widely welcomed. Supporting them, in addition to Miss Hayworth, are Thomas Mitchell, whose character roles have won him wide acclaim, Allyn Joslyn, Sig Rumann, Victor Kilian, John Carroll, Donald Barry, Noah Beery, Jr., Maciste, Milissa Sierra, Lucio Villegas, Pat Flaherty, Pedro Regas and Pat West, a cast painstakingly selected. Principal acting honors go to Grant, whose characterization as the hard head of the airplane firm, who drives his fliers to almost suicidal trips in decrepit planes, is another outstanding role added to his impressive list.

"Bonnie Lee," a showgirl, falls in love at sight with "Geoff Carter," the transport line executive, and leaves her boat to be near him. The drive to continue regular flights causes him to ignore her, in view of the importance of a promised subsidy from a South American republic. Further complicating their romance is the arrival of "Judy," to whom "Carter" once was married, and her new husband, "Bat MacPherson," a pariah among fliers. In a series of extraordinary events, in keeping, however, with plausibility, the romance is culminated and "MacPherson" redeems himself.

Jules Furthman, who has received screen credit on some of Hollywood's outstanding box office pictures, adapted Hawks' story with an adept hand, giving it the flavor of comedy and suspense in appealing proportions. Elmer Dyer gets credit for the aerial photography, Roy Davidson for special effects and Paul Mantz for technical advice and stunting.

Tinted in sepia, the picture is one about which showmen may shout from the housetops.

Previewed at the Pantages theatre, Hollywood, where the audience, both professional and paying, cheered Grant's work and that of Jean Arthur, and roared a welcome to Barthelmess. Lobby talk was unanimous that Columbia has a winner.—V. K.

Produced and distributed by Columbia. A Howard Hawks production. Directed by Howard Hawks. Screenplay by Jules Furthman. Based on a story by Howard Hawks. Photographed by Joseph Walker. Aerial photography by Elmer Dyer. Edited by Viola Lawrence. Art direction, Lionel Banks. Special effects by Roy Davidson. Technical adviser and chief pilot, Paul Mantz. Gowns by Kalloch. Musical director, M. W. Stoloff. Assistant director, Arthur Black. P. C. A. Certificate No. 4942. Release date, May 25, 1939. Running time, when seen in Hollywood, 119 minutes. General audience classification.

CAST

Geoff Carter	Cary Grant
Bonnie Lee	Jean Arthur
Bat MacPherson	Richard Barthelmess
Judy	Rita Hayworth
Kid Dabb	Thomas Mitchell
Les Peters	Allyn Joslyn
Dutchy	Sig Rumann
Sparks	Victor Kilian
Gent Shelton	John Carroll
Tex	Donald Barry
Joe Souther	Noah Beery, Jr.
The Singer	Maciste
Lily	Milissa Sierra
Doctor	Lucio Villegas
Mike	Pat Flaherty
Pancho	Pedro Regas
Baldy	Pat West

Goodbye, Mr. Chips

(MGM)

Character Portrayal

In the third production from its British studios, Metro-Goldwyn-Mayer, adapting to the screen JaJmes Hilton's compact novel which recorded phenomenal sales immediately upon its publication in 1934, presents as a cinematic fact a story evolved from material which, seldom attempted on the screen, has been attended by artistic or boxoffice success only when it has been handled with supreme skill.

"Goodbye, Mr. Chips" is a mature example of the technique of portraying intangibles, of making the camera record in vignettes the tender joys and daily disappointments in the ordinary life of a character completely fictional but completely true to life.

Like previous pictures of the same type, it departs completely from the school of action which, since the filming of the first full reel feature, has been so dependable and rich a reservoir of material. Instead it is an episodic treatment, quiet in mood and slow in tempo, but deeply moving, of the life of a schoolmaster from shy youth to benign old age.

Completely English in setting, the story tells of "Mr. Chips'" coming to tradition-laden Brookfield school; of the shyness and ineptness which keep him from close contact with the boys, his pupils; of his marriage in early middle age with a charming girl and of her faith in him; of his growth as a beloved part of Brookfield after her early death has brought him sorrow and wisdom, and of the love and respect of four generations of boys which he has earned when it is time for "Goodbye, Mr. Chips."

Dramatic unity, suspense and interest derive from the careful direction of Sam Wood, whose Hollywood productions have been such action pictures as the Marx brothers extravaganzas and "Navy Blue and Gold." A special title credit is given Sidney Franklin, who will be remembered especially for "The Barretts of Wimpole Street" and "The Good Earth." It is to be remarked that these two films, with "A Man to Remember," were the most recent examples of the type of product to which the present picture belongs.

Although its externals will be unfamiliar to Americans, the film depends entirely on the outstanding performance of Robert Donat. Audiences who applauded him in "The Ghost Goes West," "The 39 Steps," "Knight without Armour" and lately "The Citadel," will acclaim his characterization of "Mr. Chips" from a youthful graduate to a vigorous 83 as the finest of his career.

Launched as a roadshow at the Astor theatre in New York with an elaborate campaign conjoining it with "Pygmalion," the Shaw opus which preceded it there, the production is assured all possible pre-release exploitation support, valuably assisted by fulsome praise in newspaper and magazine criticism and publicity.

Faithful in its adherence to the spirit and letter of the book, the picture should find profit-giving favor with the public which expressed its liking for the published version in terms of eager buying and with the much larger audience which can be reached through careful exploitation.

Reviewed in a projection room.—James D. Ivers.

Produced in England for Metro-Goldwyn-Mayer by Victor Saville. Directed by Sam Wood. Acknowledgement is given Sidney Franklin for his contribution in the preparation of the production. Screen play by R. C. Sheriff, Claudine West and Eric Maschwitz. Photographed by F. A. Young. Production manager, Harold Boxall, Art director, Alfred Junge. Recording, A. W. Watkin, C. C. Stevens. Film editor, Charles Frend. Musical director, Louis Levy. P. C. A. Certificate No. 5086. Running time when seen in New York, 114 minutes. Release date not determined. General audience classification.

Mr. Chips	Robert Donat
Katherine	Greer Garson
John Colley	Terry Kilburn
Peter Colley I	
Peter Colley II	
Peter Colley III	
Peter Colley (as a young man)	John Mills
Staefel	Paul von Hernried
Flora	Judith Furse
Wetherby	Lyn Harding
Chatteris	Milton Rosmer
Marsham	Frederick Liester
Mrs. Wickett	Louise Hampton
Ralston	Austin Trevor
Jackson	David Tree
Colonel Morgan	Edmond Breon
Helen Colley	Jill Furse
Sir John Colley	Scott Sunderland

The Mikado

(Universal)

Gilbert and Sullivan

Devotees and admirers of the composer and librettist from whose works selections have been sung, hummed and whistled throughout the world for fifty years will find in this opulent production faithful adherence to the Gilbert and Sullivan tradition and a literal translation from the stage to the screen of one of the most popular of their gently satiric musical extravaganzas.

The original structure of the nineteenth century operetta has remained inviolate, the lines are cut only slightly, few songs are omitted, the stage business and the exaggerated characterizations which the composers skillfully joined to animate the creations of their fantasy are unchanged.

The only concessions to the changed medium of presentation are made to take advantage of the camera's ubiquity and even these do not extend to bridging cinematically the changes of scene mechanically necessary on the stage. But beyond the possibility of any stage presentation are the richness of sets and costuming which technically flawless color photography exploit to the fullest.

The quietly absurd story of Nanki-Poo, son of the Mikado, who flees in disguise to avoid marriage to an elderly court favorite; woos Yum-Yum, ward of Ko-Ko, the tailor who becomes Lord High Executioner; and wins her after true Gilbertian complications of plot, is, of course, pure fantasy. Its presentation on the screen is of a nature with the even more complete departure from reality achieved by Disney and the cartoonists, and that imaginative quality is carefully preserved in the make-up and costumes.

The cast is headed by Kenny Baker, American radio singer whose name and popularity should be worth considerable on a marquee. Supporting him are a group of English singers and actors completely familiar with the vehicle, several of them members of the D'Oyly Carte Opera Company of England whose revivals of the Gilbert and Sullivan works are familiar to and popular with American audiences. The D'Oyly Carte chorus supplies the choral accompaniment and the score is played by the London Symphony Orchestra. All of this should guarantee the production's authenticity.

The integrity of Geoffrey Toye's adaptation and Victor Schertzinger's direction extend to the preservation of comedy verging on slapstick which, while completely English in feeling, is "The Mikado" as Gilbert and Sullivan wrote it.

Important in consideration of the exploitation possibilities for American audiences are the facts that Gilbert and Sullivan sheet music remains in consistent and appreciable demand, that recent performances of this and companion works by the D'Oyly Carte Company and others on the American stage have achieved record seasons, and that the film, the first complete presentation of any Gilbert and Sullivan operetta on the screen, is timed to coincide with impressive popularity in New York and on tour of the modernized versions, "The Swing Mikado" and "The Hot Mikado."

(A consideration of the production from a musical standpoint, by Joseph O'Sullivan, appears on page 27.

Reviewed in a projection room in New York.—James D. Ivers.

Adapted, conducted and produced by Geoffrey Toye. Directed by Victor Schertzinger. Distributed in England by General Film Distributors and in the United States by Universal. Associate producer, Josef Somlo. Production manager, P. C. Samuel. Set and costume designer, Marcel Vertes. Technicolor, Natalie Kalmus. Makeup and wigs, Ernest Westmore. Recorded by the London Symphony Orchestra and the chorus of the D'Oyly Carte Opera Company. P. C. A. Certificate No. 02383. Running time, when seen in New York, 91 minutes. Release date not determined. General audience classification.

CAST

Nanki-Poo	Kenny Baker
The Mikado	John Barclay
Ko-Ko	Martyn Green
Pooh-Bah	Sidney Granville
Pish-Tush	Gregory Stroud
Yum-Yum	Jean Colin
Pitti-Sing	Elizabeth Paynter
Peep-Bo	Kathleen Naylor
Katisha	Constance Willis

The Gracie Allen Murder Case

(Paramount)

Murder Comedy

Probably no showman who hasn't seen it will feel quite up to promising his customers a picture as funny as the title of this one suggests, and probably few customers are likely to take that sort of a promise at face value anyway, so perhaps the proper first step in exploitation of the picture is to notify the patrons that the chairs have been securely bolted down and reinforced and that persons wishing to miss none of the dialogue had better sit close to the screen because audience laughter will kill important sections of it for those farther back. The picture puts a real strain on the seat anchorage, and the advice about sitting close to the screen is legitimate. It's an uproariously amusing comedy.

The name of the late S. S. Van Dine has become synonymous with cleverly concocted murder mysteries in the minds of a large segment of the population. This work of his does not let them down. It embraces two authentic killings and an astue unraveling of the enshrouding mystery by "Philo Vance," played by Warren William, hilariously helped and hindered by "Gracie Allen," played by Gracie Allen. But this is no mere murder mystery. This is, additionally, a gloriously competent demonstration of Miss Allen's extraordinary talent for glorifying the dumb dame.

Miss Allen's performance is one for the history books. Working without George Burns, but with half a dozen other straight men feeding her gag lines, she is at least half a dozen times as funny as she ever was before. She makes stupidity a fine art, ignorance an enviable variety of bliss, and inanity an inestimable virtue. By way of variation, she achieves an equivalent result in one long solo sequence of antiquated silent slapstick which registers as brand new, and she had an unprejudiced preview audience applauding lustily for her singing of "Snug as a Bug in a Rug," a Matty Malneck-Frank Loesser song number already doing quite nicely on the air lanes.

There are as many ways to exploit the picture as there are ways to sell a comedy. It is distinctly a departure from comedic norm as "The Thin Man" was, and as worthy of sequel. It is all-purpose, all-place entertainment, a complete justification of its innately humorous title and an extremely amusing film.

Previewed at the Alexander theatre, Glendale, Cal., to a Friday night audience that laughed almost continuously, and frequently in such volume as to drown out sections of dialogue, an impressive array of completely contented customers.—William R. Weaver.

Produced and distributed by Paramount. Produced by George Arthur. Directed by Alfred E. Green. Screenplay by Nat Perrin. Book by S. S. Van Dine. Photographed by Charles Lang. Film editor, Paul Weatherwax. Words and music by Matty Malneck and Frank Loesser. P. C. A. certificate No. 5,241. Release date, June 16, 1939. Running time, when seen in Glendale, 72 minutes. General audience classification.

CAST

Gracie Allen	Gracie Allen
Philo Vance	Warren William
Ann Wilson	Ellen Drew
Bill Brown	Kent Taylor
Uncle Ambrose	Jed Prouty
Daniel Mirche	Jerome Cowan
District Attorney Markham	Donald MacBride
Richard Lawrence	H. B. Warner
Sergeant Heath	William Demarest
Dixie Del Marr	Judith Barrett
Gus, The Waiter	Horace MacMahon
Two Thugs	Al Shaw and Sam Lee

Ex-Champ

(Universal)

Ringside Melodrama

Don't check this off as another variant of "The Champ." It's a plain, rugged and singularly honest sort of story about a former fighter turned doorman, his grown children and a young boxer he finds faith in when his own son breaks his heart. It gives plain, rugged Victor McLaglen a chance to play the character he knows best, and he plays it in telling fashion.

Tom Brown and Nan Grey are excellent as the young boxer and the ex-champion's daughter. Donald Briggs plays the bad boy well enough and Constance Moore deals pleasingly with a society girl assignment. William Frawley turns in perhaps the best performance of his career as the down-and-outer who is buddy to the former champion.

Philip Rosen's direction of these players in a straightaway screen play by Alex Gottlieb and Edmund L. Hartman, from a commonsense story by Gordon Kahn, is a study in effective restraint, making each point stand up for what it's worth and never forcing an effect or straining for an emotion. Comedy and pathos are smoothly counterpointed and neither is carried to extreme. The end result is a realism uncommon in pictures and practically unknown in fight pictures. Burt Kelly, associate producer, and Jack Otterson, art director, provided topnotch production values.

Unlike the heroes of films in kind, the ex-champ played by McLaglen neither glorifies nor abases the pugilistic profession, neither weeps like a baby nor pulls miracles out of the sleeve. A son on whose education he has spent his savings denies him and poses as an orphan to marry a socialite. He finds a substitute interest in training a promising boxer. When he learns his son has stolen money and is about to be discovered, he attempts to save him by betting on the opponent and drugging his own entry. It is not his fault that his plans

(*Continued on page 48*)

NEW BILLS AFFECTING FILMS IN SIX STATES

Washington Hearings, May 25-26, on Barbour Measure to Repeal Ban on Fight Films

Legislative activities this week affecting the motion picture and unfavorably for the most part, centered as usual on taxation, ranging from new tax moves in Florida against the American Society of Composers, Authors and Publishers, a seat tax threat in St. Louis, and new admission taxes in Michigan, to both sales and ticket tax developments in New York. In addition, Pennsylvania and Illinois would regulate attendance of children at theatres, Rhode Island has an idea for fire protection in theatres, Illinois advanced theatre divorcement and state censorship readings, and New York is looking at a tax on outdoor advertising signs.

Barbour Bill Hearings May 25-26

At Washington, hearings on the Barbour bill, which seeks to repeal the ban upon fight films, were set for May 25th and 26th. Well known boxing figures, including Jack Dempsey, and representatives of the film and broadcasting industries are expected to testify before a Senate interstate commerce subcommittee headed by Senator Ernest Lundeen of Minnesota. Delegates from a number of civic organizations are expected to voice opposition to the measure.

Albany was the scene of the most active state legislation affecting the film industry. Introduced last Saturday by Senator W. C. Martin of Syracuse, and now before the State Senate for consideration, is a bill calling for a two per cent sales tax, designed to raise $125,000,000 returnable to communities for local relief costs. So far as theatres are concerned, the bill calls for a tax on admissions at the rate of one cent on each ticket costing from 13 to 63 cents, two cents on those between 64 and 99 cents, and the same basic rates on those over 99 cents. In view of the heavily adverse Republican conference vote last week, passage of the measure was doubted.

However, seen as nearly certain to prevail this week is the Desmond-Moffat-Mitchell low cost housing measure, which would give cities the right to tax theatre ticket admissions one cent, and to tax billboard advertising signs in excess of three square feet one cent per square foot per year.

While Assemblyman Robert Crews of Brooklyn was expected to move this week to take from the table his bill calling for the licensing of operators of 35 mm. projectors, this action was not considered likely to succeed. State Senator Roy Page has filed a bill giving town governing boards the right to fix by ordinance daylight saving provisions from the last Sunday in March to the last Sunday in October. The bill is expected to meet opposition from rural groups.

Governor Lehman signed the measure sponsored by Assemblyman James E. Owens permitting 20 per cent of the qualified voters in certain villages to petition for a referendum on Sunday shows.

Sunday Juvenile Attendance

A Pennsylvania bill prohibiting the attendance of children 15 years old, or younger, at Sunday theatrical performances, reached the State Senate floor. In New Bern, N. C., the local Board of Aldermen deferred action on the request for Sunday shows.

In St. Louis, a municipal tax measure which would impose a five per cent levy on theatre receipts was being drafted by Alderman William Warnick. The Missouri two per cent sales tax took in $1,771,972 for the state in the month of April, up $97,339 from a year ago. For the first four months the income from the tax was $453,033 greater than it was in the same period of 1938.

Bills dealing with radio stations and the use of copyright music have been introduced in the Florida Senate, and an amusement tax bill has been introduced in the Florida legislature by Representatives Strayhorn and Lewis. Senator John R. Beacham's bills would exempt station operators from liability for libelous statements during broadcasts unless it was affirmatively declared that the statement was in the operator's behalf, and would impose a three per cent tax on gross receipts on the privilege of selling performing rights of copyrighted music, with this latter affecting the American Society of Composers, Authors and Publishers. Under the provisions of the amusement tax bill, all places of amusement would have to pay a tax of 10 per cent based on their gross receipts.

Michigan Tax Measure

The Michigan House has passed and sent to the Senate an amusement tax bill that would yield in the neighborhood of $3,000,000. The amusement tax was inserted as an amendment to the sales tax which would impose a three per cent levy on theatre admissions.

If a special session of the Georgia Assembly is called late in August or early in September, as foreseen by some political observers due to the need to provide funds for the state's decreasing revenues, the introduction of an amusement tax bill is seen as almost a certainty.

Rhode Island's Governor William H. Vanderbilt has signed the Whitwam bill authorizing theatres in Cranston to engage than regular members of the city fire department for theatre duty as firemen. The law also requires all Cranston theatres to have fire alarm boxes.

The three film bills of Senator Joseph Mendel, of Illinois, have been advanced to third reading in the State Senate and can now be called up any time for passage. The bills concern theatre divorcement and the control of theatre circuits; prohibit children under 14 from admission to theatres after nine P. M., and establish a state censorship of films, respectively.

Change of UA Name Sought by Goldwyn

Samuel Goldwyn this week filed an application with the Secretary of State at Sacramento, Cal., to change the name of United Artists Studios to Samuel Goldwyn Studios. Mary Pickford and Douglas Fairbanks own the land on which the studio is located, although it is leased to Mr. Goldwyn, who has been the sole owner since 1935 of all the buildings and equipment on the property.

Mr. Goldwyn's action, believed to be a tactical move in connection with his breach of contract suit against the company, has nothing to do with the United Artists distributing company.

Walter Wanger is the only United Artists producer besides Mr. Goldwyn now using the studio. Hal Roach has his own ranch, as also does David Selznick, at whose studio Mr. Fairbanks is to produce. Edward Small uses the General Service studio. It is understood that Alexander Korda and David L. Loew will also produce there.

Paramount Asks Reelection of All on Directorate

Notices of the annual meeting of Paramount stockholders at the home office in New York June 20th, mailed to stockholders Tuesday, asked for the reelection of all company directors for a one year term. The management said that it knew of no other business to be transacted at the meeting except the election of the directors.

The proxy committee for the company will vote for the reelection of Adolph Zukor, Barney Balaban, Stanton Griffis, Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Duncan G. Harris, John D. Hertz, Earl I. McClintock, Edwin L. Weisl, Maurice Newton and E. V. Richards.

The notices report that the following board members own stock in the company, beneficially or of record: Mr. Balaban, 2,000 shares of common; Mr. Griffis, 3,000 shares of common; Mr. Freeman, 500 shares of second preferred; Mr. Keough, 59 shares of common and 223 shares of second preferred; Mr. Callaghan, a director of Allied Owners Corporation, which owns 9,900 shares of first preferred and $250,000 principal amount of 3¼ per cent convertible debentures; Mr. Gibson, chairman and president of the Manufacturers' Trust Company, which owns beneficially 5,607 shares of first preferred and $3,000,000 principal amount of 3¼ per cent debentures; Mr. Goodyear, 1,000 shares of common and 600 shares of first preferred; Mr. Harris, 200 shares of common and 200 shares of second preferred; Mr. Hertz, 100 shares of common; Mr. McClintock, 100 shares of second preferred; Mr. Weisl, 3,200 shares of second preferred; Mr. Newton, 8,118 shares of common and 2,813 one-fifth shares of second preferred beneficially, as well as an interest in an estate which owns beneficially 900 shares of first preferred and $125,000 principal amount of 3¼ per cent debentures (he is a director of Adams Express Company, which owns 40,000 shares of second preferred and $103,000 principal amount of 3¼ per cent debentures); Mr. Richards, 7,500 shares of second preferred.

Zukor, Agnew and Hicks are not listed as owning any of the company's stock. The designation of the nominees for reelection originated with the board, the notices say.

Boyer Honored

Charles Boyer has been awarded the annual gold medal of the Federated British Film and Stage Association for his acting in the pictures "Algiers," produced by Walter Wanger, and "Mayerling," a French film, distributed in this country by Pax Films.

Hays in New York

Will H. Hays, president of the Motion Picture Producers and Distributors of America, arrived in New York Tuesday morning from Hollywood, where he conferred with Cecil B. DeMille on the feature the industry is preparing for the New York and San Francisco Fairs. The title has been changed from "Cavalcade of America" to "Our America."

Frank E. Mullin, manager of the publicity department of Radio Corporation of America, has been elected vice-president in charge of publicity and advertising for RCA by the board of directors. Horton Heath, assistant to Mr. Mullin, was promoted to publicity manager.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The old-time Country Store Night at the neighborhood movie grew to wide proportions with dish giveaways and to still greater proportions with "Bank Night" and such, and has taken a new freakish turn in the Bronx, of New York, where, starting a few weeks ago with the giving of $2 for such stunts as ripping off a customer's trouser leg, they're now having balloon-blowing contests, in which women, appearing on the stage blow their heads off while blowing-up balloons, the winners getting a whole quarter (25 cents). Another new front-of-the-stage stunt is to have a lad submit to having his suspender buttons torn off and sewed on again while lying over the lap of a pretty seamstress. Still another—entitled "She Won by a Nose"—is to have a woman on her knees push a peanut across the stage floor with her nose. Then there's the "shoe race." This performance tickles the audience, if not the toes of the contestants, who leave their seats as movie patrons to volunteer for the shindig. The lads doff their footgear, step to the opposite corner of the stage, then race back to don their shoes. Prize: 50 cents.

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Aspirin was consumed plentifully in Washington the other day by the special events crew of radio station WJSV and the Paramount contingent traveling with the "Union Pacific" train.

The half-hour exploitation program was scheduled for two P. M., whereupon it developed that the old-fashioned wood-burner could not travel very fast and would be delayed. Equipment was set up on the lower level of the Washington depot. Then the Paramount people decided that it would be an imposition on the public if it came in on the lower level, and demanded that the equipment be brought up to the upper level, and so the equipment was transferred. The train arrived on the upper level and on time, too, but it was shoved into track 27 instead of track 30, where it was expected. That's when the harassed WJSV crew went on strike. The broadcast would come from track 30, else they were going home. The train was shifted.

Now for the denouement. WJSV is blaming the whole thing on Warners, being under the impression that "Union Pacific" is that company's picture.

▽

Another "Union Pacific" tale is told by Leonard Lyons in his Lyons Den column in the New York Post, and it starts with the fact that "Union Pacific" had its world premiere in Omaha on April 28th, the same day Hitler made his speech replying to Roosevelt. Because the premiere was one of the most publicized events to hit Omaha since the railroad got to town, the editors of the Omaha World-Herald were distressed at the news that Hitler's speech would be made that same day. "What," the publisher was asked by his staff, "shall we do with Hitler's speech?"

"If he mentions something about Union Pacific," was the reply, "run it."

▽

Western Electric has a new sound gadget in which a man's voice can be transformed into that of an aged and quivering person, or to that of a soprano, or even a roaring, thundering giant. One person can sing a duet with himself, too.

"YES, things are fairly safe now—in all ways," observes Mike Berkowitz, for 48 years a projectionist, "peep-show" and otherwise, and one of the oldest, in service, in the business. Mike, who serves at Loew's Capitol Theatre, in New York, was tendered a dinner Friday night, by the "25-30" club of the New York projectionists' union, Local 306.

"For one thing, you don't have to lock your booth, and carry a gun any longer," he said.

Mike, who is 65 years old, and whose experience as a projectionist began rather informally, was referring, in this instance, to his career as a "peep-show" projectionist, with Frank Cannock at the Eden Musée, New York. The two of them, who had invented a machine they called "The Edengraph," took such precautions. Ethics were just not in those days; machines needed a lot of improving—and men were out to make money.

Mike's career began, some 48 years ago, when, as a machinist, he was walking idly along New York's Bowery. A foreigner, whom he recalls as a "French Count," approached him, and asked for directions to the Gaiety Musee. Mike directed him, and then was asked if he wanted a new job.

"What doing?" asked Mike.

"Making pictures move," the "French Count" replied.

So Mike Berkowitz went to work. Two hours later the machine caught fire.

Later, he worked as a projectionist for the early Vitagraph, now Warners. At the time, the company sent out projectionists with their films. For a while, he worked in Coney Island, with Cannock. When the company wanted to send Mike "on the road," he balked: he couldn't speak English very well, and that was a handicap, he felt, outside of New York.

So he went back to the machine shop.

Then Cannock, at the Eden Musée, a world famous "wax works" and amusement enterprise, sent for him. The two worked together, developing the "Edengraph," which, Mike claims, is the forerunner of the present day Simplex mechanism.

About 28 years ago, Mike joined the auxiliary of Local 35, which was then called the spotlight operators' union, and is now the Local No. 1, stagehands' union. The union auxiliary, made up of projectionists, shortly broke away from its parent, asked for, and received its own charter, and began its career as Local 306, which now has over 2,000 members.

For nine years, Mike was with the Warner Brothers studios, and, he claims, virtually invented the "Vitascope," a machine to project sizes of film other than 35 mm.

Mike's son, Milton, is chief operator at the Capitol Theatre, and "bosses the old man." Milton has been a regular theatre projectionist for about 15 years, the last eight at the Capitol.

▽

Ripleyism: George Edward Walsh replaces George Edward Walsh as manager of the Strand theatre at Brockton, Mass. First picture to be played by the new George Edward Walsh was "Stablemates."

▽

Wanna-Eat Department, from the classified ad section of *Imparcial Film*, Buenos Aires:

> Would exchange $240,000 fully equipped motion picture house in the Federal Capital for farm land in the country.

"Soldiers" going to work in the "war" David Selznick is putting on for "Gone With the Wind" have got to have sound teeth—very sound. They'll have to use old Confederate rifles, and those guns require a waxed paper cartridge, consisting of a fixed charge of black powder and a lead bullet tied together with heavy thread. Before the cartridge is rammed down the barrel of the gun, the riflemen have to bite a piece off the breech end so sparks from the repercussion cap can ignite the powder charge, as of old. The Confederate Army's recruiting officers first looked at a man's teeth to make sure he could bite cartridges. Toward the end of the war a Confederate soldier could lack an arm or a leg but he had to have good good front teeth.

▽

In London's music halls these days they're singing a brand new little nursery-rhyme, entitled: "We'll Be There," the chorus running as follows:

We'll be there if we're wanted, we'll be there,
We'll be there and prepared to do our share,
Peace on earth, goodwill to all,
But we'll be ready at our Empire's call.
We have heard lots of people shout and rave
"Britain isn't ready" they declare,
When you hear the lion's roar, don't you worry any more,
We'll be there if we're wanted, we'll be there.

▽

Back in 1918, John Burhorn was selling film for General Film in Pittsburgh. Bill Rodgers was his chief, at General's headquarters in New York, and when General Film was liquidating, Mr. Rodgers found it necessary to write to Mr. Burhorn informing him of the fact and adding that if ever he could do anything for Mr. Burhorn he stood ready and happy to do so.

The years passed—21 of them, and it was not until Tuesday that William F. Rodgers, now general sales manager of Metro-Goldwyn, got the opportunity to do something for his former aide. Mr. Rodgers on Tuesday presented to Mr. Burhorn the Quigley Silver Grand Award, at MOTION PICTURE HERALD'S *annual "Managers' Round Table Club" award ceremonies at the Hotel Astor in New York, to which Mr. Burhorn had traveled from his Gayety theatre in Chicago as the guest of Quigley Publications for his winning the year's best exploitation campaign as adjudged by the industry in New York.*

▽

Dinty Doyle, New York Journal-American radio editor, in his column the other day, invited all married couples named Eddie and Ida to write him for tickets to the 25th wedding broadcast of Eddie and Ida Cantor June 5th—605 Eddies and Idas replied, and Dinty doesn't know where to put all of them.

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Howard Wright, of the Strand theatre at Huntington, Pa., sends along a classified advertisement from Huntington's local newspaper, offering: "FOR SALE—JERSEY BULL. OLD ENOUGH. Nelson Pearce, R. D. 2, City."

▽

A Londoner opened a letter the other morning and imagined he'd scooped the Irish Sweepstakes for $150,000. It turned out to be a mock check drawn on the International Bank of Entertainment by Director Frank Capra and endorsed: "You Can't Take It With You," Columbia Pictures.

His comment is interesting but we can't print it here.

MORE HOUSES TO GET TELEVISION; SCHENCK SAYS FOX WILL BE READY

New Studio Lighting System; Combined Transmitter and Receiver Patented; Paramount on Broadway Installs Receiver

Advances in the laboratory field, the installation of a receiving set in three more New York theatres, and an announcement by Joseph M. Schenck, Twentieth Century-Fox board chairman, that his company will be ready to deal with the new medium when commercially feasible, marked the past week in television.

The television scene in England also continued active, with Gaumont pressing installation work on 12 London theatres in order to have them ready May 24 to receive the Derby by television, although war scares appear to have held up other English television developments; while in New York no decision was reached as to the final disposition of the union control of the field, with Actors' Equity renewing its demands for jurisdiction.

New Lighting System

A new system of television studio lighting, which may find application also in film studios, according to O. B. Hanson, National Broadcasting Company's vice-president in charge of television, has been developed by William C. Eddy, NBC engineer. The system consists of numerous remotely controlled lighting units suspended from the ceiling. Each unit, mounting a bank of six lamps, may be raised and lowered, or tilted, through a considerable angle, and swung through nearly a complete circle in focusing the illumination on any desired spot, Mr. Hanson said. Through remote control from the lighting engineer's desk, the lighting set-up may be changed at any time without interfering with camera action.

A combined television transmitter and receiver, which utilizes only one cathode ray tube while permitting simultaneous two-way television communication between two stations, has been granted a patent in Washington. The invention is the work of Allen B. Du Mont, head of the Paramount television affiliate which bears his name. The new tube has two screens. One is photo-electric, and on this the image to be broadcast is focused and converted into electric impulses corresponding to the lights and shadows of the image. The second screen is fluorescent and makes visible as an image the television impules received.

Paramount Installs Receiver

The second theatre in the New York metropolitan area to install a television receiving set, the Paramount on Broadway, has placed a Du Mont receiver in its Elizabethan Room. The Little Carnegie Playhouse is currently using an R.C.A. receiver. The New Amsterdam and Plaza have also installed receivers.

Twentieth Century-Fox, interested in television through its holdings in Gaumont-British, which controls Baird in England, will be ready for television when it arrives, Mr. Schenck said this week, though he has emphasized his conviction that the day when television will be theatre competition is far distant. The studio building plan launched three years ago made provisions for television in the contruction of stages and other technical equipment, and, in common with other film companies, as noted in the HERALD last week, Twentieth-Fox keeps television broadcasting possibilities in sight when buying story properties.

SHORT PRODUCT PLAYING BROADWAY

Week of May 13

CAPITOL

Rural Hungary	MGM
The Lucky Pigs	Columbia
Dark Magic	MGM
Feature: Calling Dr. Kildare	MGM

CRITERION

So Does an Automobile	Paramount
While America Sleeps	MGM
Feature: Hotel Imperial	Paramount

RIALTO

Big Leaguers	RKO Radio
Muscle Maulers	20th Cent.-Fox
Feature: Lost Squadron	RKO Radio

RIVOLI

Society Dog Show	RKO Radio
Smooth Approach	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

Their Last Bean	20th Cent.-Fox
Inside Baseball	20th Cent.-Fox
Feature: Rose of Washington Square	20th Cent.-Fox

STRAND

Mechanix Illustrated, No. 4	Vitaphone
Bars and Stripes Forever	Vitaphone
Seeing Sports	Vitaphone
Feature: Confessions of a Nazi Spy	First National

Donald Hunter Munro, British Broadcasting Corporation's television production manager, returning last Friday with Gilbert Seldes, Columbia Broadcasting System's television production manager, from a six week survey of BBC television, said that television in England is "booming." Audience reaction in England, according to Mr. Munro, has shown that persons will sit in their darkened homes for television and that the most popular programs are versions of current stage shows, film versions of plays, regular film features and sports pickups. Mr. Munro will spend another month in this country as television consultant to CBS.

Get Ready for Derby

Gaumont-British is working at 12 London theatres now, with the idea of having them ready for the reception of the Derby by television, when the race is run on May 24th. With the BBC planning to shut down in the event of war, however, the construction of a second television transmitter, at Birmingham, is reported to have been indefinitely delayed. In war the shortwave bands would be used for transmission of official reports and information.

R. Pelletier, Canadian Broadcasting Corporation program director, who recently returned from a six months' study of television in England, said that "in a few years most radio programs in England will be televised," and that television already has "arrived" in the field of amusements.

In the struggle for control of the television field among members of the Associated Actors and Artistes of America, the parent body of the "talent" unions and guilds in the American Federation of Labor, Actors Equity on Monday presented a resolution to the AAAA demanding jurisdiction. The Screen Actors Guild and the American Federation of Radio Artists continue reluctant to make an outright grant, favoring a period of "watchful waiting" until it could be seen in what direction television was heading. Equity felt that there should be no question of jurisdiction inasmuch as television jurisdiction was included in the preamble to the Constitution as adopted in 1930, and since both the actors' guild and the artists' federation were said to have been organized through Equity's efforts. The guild and federation felt that the "assignment of jurisdiction should be made on the basis of which organization can best be of service to members." The matter was tabled, delegated to the AAAA board refusing to vote without specific instructions from the unions they represented, with executive board meetings of the member unions expected to be held during the week.

Actors' Equity on Tuesday took a strong stand in the jurisdictional fight for control of the television field and asserted its right to control actors engaged in this work.

"The Equity Council has no doubts in its mind, and wishes to leave no doubts in the minds of others, that it is able and willing to exercise the jurisdiction it holds over the field of television," said Equity. "It asks this help of its members at this time to enable it to make the exercise of jurisdiction a matter of pride to them, the Council and the Association."

The organization declared that all Equity members who are approached for regular work in television are required to submit the offer and its terms to Equity for approval.

More Marketing Receivers

General Electric is rushing to completion plans to market receiver sets, as is Stewart Warner; with the Columbia Broadcasting System due to start its television programs early in June from the tower of the Chrysler Building in New York.

With television interests in New York believing that sport will be one of the main subjects to be treated by television, along with fights, horse racing and such, the first telecast of a baseball game was made Wednesday, when a game between Columbia and Princeton universities was picked up by an NBC mobile television unit. NBC has set up its own newsreel for television, with several issues of the reel, entitled "teletopics," already released on the air. The films are on 35 mm. stock, and run from five to eight minutes in length.

An RKO short subject, "Television," which is a short study of the subject, has been booked into the Rivoli theatre in New York, beginning with the run of "The Mikado" on May 25th.

Forms Open-Air Theatres

Robert Cobe, former Republic exchange manager in New Haven, has organized Open Air Theatres of America, Inc., in Boston. Mr. Cobe is president, treasurer and chairman of the board. Salvatore Adorno plans to open a drive-in theatre in Middletown, Conn.

Leonard Snyder, formerly with American Record, has joined Consolidated Film Industries as assistant general sales manager.

THE HOLLYWOOD SCENE

13 Start; 8 Finish

As nine companies started production work on 13 pictures, a new unit, Cathedral Films, entered the picture making field. The new organization's initial effort will be a Biblical story of topical significance, with John Beal, Gibson Gowland, Lloyd Corrigan and Maurice Moscovitch, and others. The title is "The Great Commandment."

Four studios each started two pictures.

The RKO-Radio numbers are "Timber Stampede" and "The Spell Binder." The first named is a George O'Brien feature in which he will have Marjorie Reynolds, Chill Wills, Tom London and Bob Courtney as the principal support. Lee Tracy is the star of the second, in which will be seen Allan Lane, Linda Hayes, Charles Halton, Pierre Watkin and Leona Roberts.

At Universal camera work was started on "The Underpup." It will present Nan Grey, Robert Cummings, Gloria Jean, Virginia Weidler, Ann Gillis, Ernest Truex, Doris Lloyd, C. Aubrey Smith and Raymond Walburn. Sigrid Gurie, Donald Briggs and Eve Arden will be featured in the second activity, "Dames."

New "Mesquiteer" Team

The first of two started at Republic, "Oklahoma Outlaw," will present a new "Three Mesquiteer" team, John Wayne, Roy Corrigan and Raymond Hatton. The cast for "The Fighting Irish" will include Phil Regan, Jean Parker, Jerome Cowan, Horace MacMahon and Barnett Parker.

Columbia began work on "A Woman Judge," featuring Freida Inescort, Rochelle Hudson and Otto Kruger. At the same time it started "Mounted Police," which will star Charles Starrett and Iris Meredith.

With Jane Withers as the top name, 20th Century-Fox started "The Chicken Wagon Family." Other personalities who will be seen are Leo Carillo, Spring Byington and Marjorie Weaver.

The most pretentious picture of the week is credited to Warner Brothers, who began work on "The Knight and the Lady." A historical subject, it will present Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Allan Hale, Henry Stephenson, Robert Warwick, Rosella Towne, Leo G. Carroll and Ralph Forbes.

For Paramount distribution, Harry Sherman started "The Double Dyed Deceiver," the picturization of an O. Henry story. Leading names are Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard and Jane Clayton.

Mickey Rooney and Judy Garland will be starred in MGM's "Babes in Arms."

Bette Davis Film

Warner Brothers completed two pictures. Of the pair, "The Old Maid" undoubtedly is the more important if looked at from the point of name value alone. The star is Bette Davis, who will play a sympathy-stimulating role. Cast name value is supplemented by the presence of Miriam Hopkins, Jerome Cowan, Donald Crisp, Egon Brecher, Louise Fazenda, Sidney Bracy, Cissie Loftus, Jane Bryan, James Stephenson and William Lundigan. In the second picture, "Hobby Family," will be seen Henry O'Neill, Jean Sharon, Fred Tozere, John Ridgely and Aldrich Bowker.

Raymond Massey, star of the Pulitzer prize winning play, "Abe Lincoln in Illinois," who will repeat his stage role in RKO Radio's forthcoming screen version, receives from Daniel Frohman the annual award of the Drama League of New York for the most distinguished performance of the season.

Universal finished "In Old California." The cast includes Richard Arlen, Andy Devine, Constance Moore, Noah Beery, Sr., Guinn Williams, Mabel Albertson, Thurston Hall, Paul Fix, Mala and Mamo Clark.

"Andy Hardy Gets Spring Fever" wound up at MGM. It features the regular cast, Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden, Sara Haden and Ann Rutherford, plus Terry Kilburn, Helen Gilbert and Sidney Miller.

On scheduled time, director Malcolm St. Clair brought in "The Jones Family at Grand Canyon" for 20th Century-Fox. The usual cast, together with Eddie Collins, Robert Shaw and Helen Ericson, are concerned in the domestic comedy.

"Geronimo" was finished at Paramount. It will present Preston Foster, Ralph Morgan, Chief Thundercloud, Andy Devine, Gene Lockhart, Ellen Drew, William Henry and Kitty Kelly in an action story with American history background. The studio likewise finished "The Cat and the Canary," with Bob Hope, Paulette Goddard, John Beal, Douglas Montgomery, Gale Sondergaard, Nydia Westman, George Zucco, Willard Robertson and Elizabeth Patterson.

Columbia completed "Good Girls Go to Paris." Melvyn Douglas and Joan Blondell are the stars. In support are Walter Connolly, Alan Curtis, Joan Perry, Isabel Jeans, Stanley Brown, Alexander D'Arcy, Robert Sterling, Beatrice Curtis, Helen Jerome Eddie, Howard Hickman and Barlowe Borland.

Self-Glorification

Hollywood, long adept in glorifying any subject or personality within the ken of man when the moment seemed propitious, is now indulging in a little self-glorification. Of course there have been scores of "Hollywood" pictures, some of them fiction but all satires and burlesques in which Hollywood poked fun at itself. Shortly, however, patrons will have an opportunity to see three productions which will be Hollywood historicals, in which the story of the industry's town will be approached somewhat as was Irving Berlin's music in "Alexander's Ragtime Band" and the background story and music of "Rose of Washington Square."

One of the subjects, an industry project temporarily titled "Our America," is unique in that it will only be seen by the public at the World's Fairs in New York and San Francisco. Now being rushed to completion by Cecil B. DeMille in collaboration with Will H. Hays, the picture will contain the highlights of virtually all great American historical films made in Hollywood to date, bound together by a screen story of one American family. While present plans do not call for showings other than at the Fairs, there is a possibility that the production may be reproduced on 16 mm. film

The second subject, "Hollywood Cavalcade," a 20th Century-Fox production and strictly a commercial proposition, will tell a human interest story of the community, blending fact with fiction and primarily dealing with the history of the motion picture industry from 1913 until the coming of sound in 1927. With Irving Cummings assigned as director, the picture, which will be made in color, will start in about a week. Don Ameche and Alice Faye will be the stars. Mack Sennett has been brought back to the Hollywood scene he knows so well to serve as technical adviser as well as to act as associate producer on the film with Harry Joe Brown.

The third picture, MGM's "Nickel Show," will expand the Hollywood history idea in that while running through the history of famous accomplishments and personalities, it will also trace the history of theatres from the old "store show" days to the era of luxurious picture palaces.

SHOWMEN'S REVIEWS OF NEW FILMS

(*Continued from page 43*)

miscarry in a manner to bring about a happy ending.

Previewed at the Alexander theatre, Glendale, Cal., to the manifest satisfaction of paying and professional observers.—W. R. W.

Produced and distributed by Universal. Director, Philip Rosen. Associate producer, Burt Kelly. Original story, Gordon Kahn. Screen play, Alex Gottlieb, Edmund L. Hartmann. Cameraman, Ellwood Bredell. Art director, Jack Otterson. Sound technician, Charles Carroll. Release date, May 19, 1939. Running time, 72 minutes. P.C.A. No. 5344. General audience classification.

CAST

Gunner Grey	Victor McLaglen
Bob Hill	Tom Brown
Joan Grey	Nan Grey
Mushy Harrington	William Frawley
Doris Courtney	Constance Moore
Jeff Grey	Donald Briggs
The Commissioner	Samuel S. Hinds
Bill Crosley	Marc Lawrence
Mr. Courtney	Thurston Hall
Trilby	Charles Halton

Wolf Call

(Monogram)

Adventure

Taking wide liberties with Jack London's noted story, particularly in the way in which modern production effects accentuate melodramatic theme, "Wolf Call" nevertheless retains the elements commonly appealing to audiences appreciating thrilling entertainment.

Intelligently produced by Paul Malvern and so directed by George Waggner that exciting movement counterbalances love interest with a few moments of vocal music interluding, the picture generates interest at the beginning, moves speedily and concludes with a note of real surprise. Capably acted, with John Carroll, Movita, Peter George Lynn, Polly Ann Young, George Cleveland, Wheeler Oakman, John Kelly and John Sheehan contributing convincing performances, the show is one holding considerable interest for adults while being an attraction certain to arouse the youngsters. The method by which the canine actor, Grey Shadow, is worked into theme and action gives "Wolf Call" a character carrying back to the Strongheart and Rin-Tin-Tin days.

Play Boy "Vance," exiled to the Canadian Northwest by his father to investigate potentialities of a radium mine, finds all the cards stacked against him. Brutally treated by "Carson," conniving superintendent, and "Slugger Nelson," the tenderfoot finds friendship and romance with a native girl, "Towanah," and allies in a priest, "Devlin," and a scientist, "MacTavish." As his father is about to sell the mine, "MacTavish" discovers a process of reducing radium ore economically. Defeating "Carson's" plot to block a report of the discovery, "Vance" is injured in a plane crack up but is rescued by the dog, "Smoky," who fights off a wolf pack. With the mine preserved for the "Vance" family, the city girl sweetheart, "Natalie," surrenders her affections for the man who dared and won to the Indian girl.

Previewed at the Monogram studio in Hollywood to a press audience. The consensus was that "Wolf Call" would amply satisfy audiences who like to see stirring things happen on the screen—GUS MCCARTHY.

Produced and distributed by Monogram. Producer, Paul Malvern. Director, George Waggner. Photographer, Fred Jackman, Jr. Sound recorder, William Fox. Musical director, Eddie Kay. Original story, Jack London. Screen play, Joseph West. Songs: "Love Call" and "Sing a Song of Sixpence," Flemming Allen. Running time, when seen in Hollywood, 61 minutes. Release date, May 18, 1939. P. C. A. No. 5336. General audience classification.

CAST

Mike	John Carroll
Towanah	Movita
Father Devlin	Peter George Lynn
Carson	Wheeler Oakman
Dr. MacTavish	George Cleveland
Michael Vance, Sr.	Guy Usher
Natalie	Polly Ann Young
Grogan	John Sheehan
Bull	John Kelly
Tom Blake	Roger Williams
Sergeant	Pat O'Malley
Smokey	Grey Shadow

The Girl from Mexico

(RKO Radio)

Farce Comedy

Hokum and slapstick combine to make "The Girl from Mexico" a farce comedy of down to earth amusement with a couple of capable farceurs, Lupe Velez and Leon Errol. Fun is the element to exploit in this Robert Sisk production, from Lionel Houser's story and the screen play on which he collaborated with Joseph Fields, Miss Velez, Errol, Donald Woods, Donald MacBride, Linda Hayes, Elizabeth Risdon, Eduardo Raquello and Ward Bond have most to do in making the piece lively. In directing, Leslie Goodwins steered the picture in a manner that gives it much showmanship exploitation merit.

Talent hunting in Mexico, radio executive "Lindsay" discovers the kind of singing senorita he wants in fiery "Carmelita." Back in New York, where "Lindsay" is having love trouble with girl friend "Elizabeth," he entrusts his discovery to "Mat," playboy uncle. He promptly shows "Carmelita" all the town's hot spots. But when it comes time for the audition, she can't sing a note because she has lost her voice rooting at ball games and wrestling matches. Simultaneously "Elizabeth" visions "Carmelita" as a romantic menace and insists that she be returned to Mexico. With "Mat's" connivance, "Carmelita" gets a night club singing job, attracts a rival broadcaster's attention and forms an association that makes "Lindsay" jealous. Thereupon the picture becomes as comical as the antics of a cageful of monkeys with "Lindsay," thrilled that "Elizabeth" has broken their engagement, embarking upon a hectic pursuit of his discovery to marry her. The finale is a wild and woolly hairpulling match between "Carmelita" and "Elizabeth."

Previewed at the RKO-Hillstreet theatre, Hollywood. The crowd was not bashful in demonstrating that it was having a good time. —G. M.

Produced and distributed by RKO-Radio. Robert Sisk, producer. Directed by Leslie Goodwins. Screen play by Lionel Houser and Joseph Fields. Story by Houser. Sam Ruman assistant director. Desmond Marquette film editor. Photographed by Jack McKenzie. P. C. A. certificate number 5197. Running time when seen here, 70 minutes. Release date: not determined. General audience classification.

CAST

Carmelita Fuentes	Lupe Velez
Dennis Lindsay	Donald Woods
Mat Lindsay	Leon Errol
L. B. Renner	Donald MacBride
Elizabeth Price	Linda Hayes
Della Lindsay	Elizabeth Risdon
Romano	Eduardo Raquello
Acosta	Lucio Villegas
Mexican Pete	Ward Bond

Code of the Secret Service

(First National)

Serial Stuff

This is one to tell the serial fans about. It's complete in one chapter, and the chapter's an hour long, but it contains just about everything serial fans have been thriving upon for the last couple of decades.

Material used by Lee Katz and Dean Franklin in their screenplay was compiled by W. H. Moran, former chief of the U. S. Secret Service. It pertains to the theft of engraving plates from the U. S. Mint and the pursuit and capture of the thieves, who are caught up with and disposed of in a mountain fastness in deep Mexico. The pursuit, capture and doing away with are embellished with as many narrow escapes and breathless emergencies as can be packed into 60 minutes of running time.

Ronald Reagan plays the Secret Service man assigned to the case, at breakneck speed. Eddie Foy, Jr., plays his comic assistant. Rosella Towne, heroine, enters the picture well down toward the end to supply the required romance. Moroni Olsen is suitably malevolent as the chief crook. It's a Bryan Foy production directed by Noel Smith.

Previewed in studio projection room—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Associate producer, Bryan Foy. Directed by Noel Smith. Screen play by Lee Katz and Dean Franklin. From material compiled by W. H. Moran. Photographed by Ted McCord. Film editor, Frederick Richards. P. C. A. certificate No. 4981. Release date, May 27, 1939. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Lt. "Brass" Bancroft	Ronald Reagan
Elaine	Roselle Towne
Gabby	Eddie Foy, Jr.
Friar Parker	Moroni Olsen
Ross	Edgar Edwards
Decker	Jack Mower
Crackett	John Gallaudet
Saxby	Joseph King
Butch	Stevan Darrell
Dutch	Sol Gorss
Officer	George Regas
Conductor	Frank Puglia
1st Detective	Rafael Corio
2nd Detective	Antonio Filauri

The City

(Civic Films)

Documentary Film

"Year by year our cities grow more complex and less fit for living. The age of rebuilding is here." So run opening lines of the foreword for this four-reel documentary reel depicting the need of city planning. Sponsored by the American Institute of Planners through Civic Films, Inc., a nonprofit corporation, the production costs, estimated at $50,000, were advanced by a grant from the Carnegie Corporation of New York. The film is to open at the Science and Education Building of the New York World's Fair on May 26th. Commercial distribution has not been set.

In technique and tone, the production is similar to a previous documentary work, "The River." With a kaleidoscopic style, superlative camera focusing and directorial manipulation from Ralph Steiner and Willard Van Dyke, an effective musical background as provided by Aaron Copland and a clearly spoken narration by Morris Carnovsky, the film offers powerful educational and propaganda material for the pleading of a new era in housing and industrial planning. However, whether it constitutes theatre entertainment seems doubtful.

There is no note of factional propaganda. Running time, 44 minutes.

The March of Freedom

(Universal)

Americanism

Universal has invaded the Americanism field in this picture. The freedom of the people, under the Bill of Rights, is traced from the American Revolution down to the present. Scenes of the World War include the outbreak, combat in the air, on the water and on land,

and the return of the American troops after the Armistice. A comparison also is made of how the youth of Europe, under dictatorship, are trained for war while the younger generation of the United States lead free lives in the field of sport.—Running time, 21 minutes.

Donald's Cousin Gus

(Disney-RKO Radio)

Warning!

This Disney number presents the case history of one Gus Goose, cousin to the illustrious Donald Duck. Donald, the good host, has prepared a meal fit to set before a king, but he has not reckoned with a gargantuan appetite of Cousin Gus, who doesn't stop for table manners. The picture is a tasty dish of rich fun.—Running time, seven minutes.

Porky and Teabiscuit

(Vitaphone)

Cartoon

Porky's latest adventure finds him at the race track with a broken down race horse as his entry in the steeplechase. The stuttering pig has had the horse wished on him but the nag's chances of winning the race turn out to be better than good when a balloon is punctured behind the horse. Produced by Leon Schlesinger.—Running time, seven minutes.

Oregon Trail

(Universal)

Action Serial

The first three episodes of this serial are packed with hard riding, fighting and shooting of the pioneer days. John Mack Brown is the Government agent assigned to uncover a band of outlaws who are wrecking wagon trains enroute to Oregon. He meets a girl (Louise Stanley) whose father is bringing a train across the country to settle in Oregon. Indian raids, prairie fires and outlaws present obstacles, but John Mack Brown, Fuzzy Knight and Bill Cody, Jr., remove them. The serial, 15 chapters, has a running time of 21 minutes for each episode.

Smooth Approach

(RKO Radio)

Golf Lessons

This is an ideal short subject for the golf enthusiast. Against the scenic background of Pebble Beach, Cal., and the National Course, at Augusta, Ga., Horton Smith, Jimmy Thompson, Ed. Dudley and Dick Metz give a few pointers to the average golfer on how to improve his game. The most difficult shots are executed in slow motion with detailed narration. This is one of the better shorts on golf.—Running time, 9 minutes.

Pharmacy Frolics

(Universal)

Variety Program

This musical variety introduces the Three Playboys as masters of ceremony and soda clerks. They introduce the Frazee Sisters, singing duet, who have appeared in other short subjects and in various hotels, Emerson's Mountaineers, hillbilly group, Gilrone and Starr, ball-room dancing team, Richard and Carson, tap dancers, and Dave Monahan on the xylophone.—Running time, 18½ minutes.

A Worm's Eye View

(Columbia)

Cartoon

Scrappy goes fishing but the action centers not around Scrappy but the little worm at the other end of the line. The worm's immediate problem is to avoid the hungry fishes that swarm around him. A fast talker, the worm convinces the fishes that once they have eaten him they themselves will be caught and fried. So Scrappy's fishing excursion is unproductive and he wends his way home at the end of the day while the happy worm still dangles at the end of the line. A Charles Mintz production. Running time, seven minutes.

Arcade Varieties

(RKO Radio)

Musical Comedy

With Eddie East and Ralph Dumke, better known to radio fans as the "Sisters of the Skillet," as master of ceremony, the latest Nu-Atlas Musical introduces Lillian Roth singing, the Frazee sisters harmonizing a Mother Goose ditty, Gilrone and Starr, who have appeared in many New York hotels, and Radio City Music Hall, ballroom dancing, and for a climax the six Philharmonicas, a group of young men who have had success in night clubs and on the radio.—Running time, 11 minutes.

Nellie of the Circus

(Universal)

Melodrama

This Walter Lantz Cartune is a burlesque animation of the gay 90's melodrama complete with the heroine, hero and villain. Big Dan is searching for Nellie, the heroine, who has been kidnapped and put in the circus to perform on the trapeze. After years of discouragement Dan finds her, overpowers the villain and as in all melodramas hero and heroine live happily ever after. Off-screen commentation as well as dialogue by the characters makes this cartoon entertaining and amusing.—Running time, 7¼ minutes.

Diving Rhythm

(Columbia)

Sports Issue

The skill of outstanding exponents of diving is illustrated here in slow-motion by Pete DesJardines, former Olympic champion; Charley Diehl, heavyweight champion; Marshall Wayne, 1936 Olympic's winner in flying somersaults, and Tony Zukas, world's most spectacular diver. Practically all the dives in the book are executed brilliantly and effortlessly by the champions. A touch of humor is provided by the diving comedians Ted Weingarten and Frank Foster. Narrative by Jack Kofoed. Described by Ford Bond. Running time, 10 minutes.

Swing Sanitarium

(Universal)

Musical Comedy

Stone and Collins (Dorothy, daughter of Fred Stone, and her husband Charles Collins) open a sanitarium for curing all ills with swing. Roscoe Ates, the stuttering comedian, is their first patient. The Three Marshalls are introduced in a vocal rendition, followed by Kathleen Nay, soprano, the Robbins Brothers and Margie doing their tumbling act and the Melva sisters producing music from liquid filled bottles. Stone and Collins wind up this short with a tap dance.—Running time, 17½ minutes.

Stranger Than Fiction, No. 62

(Universal)

Oddities

Alois Havrilla here has an assemblage of many interesting subjects for his narration. John Boyle, a radio engineer, has a collection of miniature oddities, including a playable violin no larger than a cigarette. Reverend Linton Reel, a country parson in Greenville, Tenn., has captured a wild horse and trained him to do tricks. In Nashville, William Edmondson, a Negro sculptor, cuts objects from stone. Also in Tennessee a mule raiser of Columbia has crossed mules with Shetland ponies and produced mules of smaller stature. Road builders in Holland are shown overcoming the obstacle of exceedingly marshy land. Tall piles must be driven into the ground to lend support to the concrete that will be laid on top of the piles. Automatons, mechanical figures that move and act like human beings, comprise an interesting collection now on display in New Orleans. This is an interesting and instructive color subject.—Running time, 10 minutes.

Paramount Pictorial, No. 9

(Paramount)

Coast Guard, Wild Life and Fashion

Paramount's latest pictorial is divided into three parts. First is filmed the United States Coast Guard Academy at New London, Conn., with young men being trained in the classroom, machine shop and on the water to face all emergencies. The second section takes the camera below the surface to glimpse the actions of ducks swimming and diving, and then goes into the dense swamps, after nightfall, to study the habits of animals. The final section is devoted to the women, with Colette, famous style designer, contributing a formula from which any woman can dress becomingly.—Running time, 10 minutes.

Screen Snapshots—
Series 18, No. 9

(Columbia)

Stars and Horses

Hollywood's current interest in horses is taken note of in this issue of the Screen Snapshots series. Bing Crosby, Joe E. Brown, Virginia Bruce, Charles Starrett, Allan Jones and Robert Young are shown with their stables. At a horse show in the San Fernando Valley in California are seen such horse fanciers as Bill Boyd, Irene Hervey, Robert Taylor, Clark Gable, Carole Lombard and Jean Parker among others. The comedy is supplied by the Three Stooges. Running time, 10 minutes.

America Takes to Skis

(Universal)

Skiing

With spring and summer sports the current past time, this short is a little belated. The subject deals with skiing instruction by Otto Lang, famed ski expert and instructor in turning, racing and slalom racing. The short also shows the delicate care in ski-manufacture. It is an entertaining and instructive seasonal short.—Running time, 9 minutes.

Come Back to Erin

(ABPC)

Travelogue

The beauties of the Emerald Isle here are translated into a color picture which has a quiet charm all its own. The tour takes in its stride Blarney Castle, Giants Causeway and Killarney, the fishing industries of Ulster, and the homely folk of the western coasts. The footage is overlong and the dialogue commentary, between a couple of Irish exiles, verbose. There are Irish airs as a musical background. In the United States, no less than on this side of the Atlantic, a wide public exists for such a film. Running time, 33 minutes.

The Hockey Champ

(Disney-RKO Radio)

Donald on Ice

Fun is fun, in or out of season. Master Donald's role here pictures him as a ducklike Sonja Henie; in fact, Donald inquires who is this Nordic skating star. Then comes the debunking by that trio of related imps, Donald's nephews. The hostilities wax hot and furious despite the wintry arena. It's merriment unconfined.—Running time, seven minutes.

WHAT THE PICTURE DID FOR ME

Columbia

LAW COMES TO TEXAS, THE: Buck Jones, Veda Ann Borg—This star is gaining popularity with each showing. Columbia should help him along with good material. Good for western lovers. Running time, 56 minutes. Played April 16.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

LAW OF THE TEXAN: Buck Jones, Dorothy Fay—This was another western that fell 'way down at the box office. Money is scarce among the group that have been accustomed to the westerns. Played March 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—Very good program murder comedy with action and fun from beginning to end. Running time, 74 minutes. Played May 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WEST OF SANTA FE: Charles Starrett, Iris Meredith—This was probably the lowest gross we have had for a western in several years. Picture satisfactory. Played March 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Jean Arthur, James Stewart, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—We cannot complain much about the gross on this one as it was above normal considerably, but it hardly drew as well as we thought it would. A swell picture which pleased most of the fans. Running time, 125 minutes. Played April 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—Very good. Nice weekend business. Pat O'Brien steals the picture. They brought us out temporarily out of depression.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Fine drama with tragic ending. Drew and pleased the ladies only. Played May 3-4.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Pretty good musical comedy feature but no box office appeal. Running time, 90 minutes. Played April 23-24.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GOING PLACES: Dick Powell, Anita Louise, Allen Jenkins—Didn't draw like we thought it would and it really didn't have much to bring them in. Powell is slipping in these parts. Running time, 84 minutes. Played April 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—Well, we finally had to get the SRO sign out and dust it off for this picture, and that hasn't happened in a long time. As far as the box office is concerned, this is the best picture we have played this year. Played April 22.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ADVENTURES OF HUCKLEBERRY FINN, THE: Mickey Rooney, Walter Connolly, Rex Ingram, Lynne Carver—Enough has been said by other exhibitors, which are correct. The best story and next to the Hardy series this is the best Rooney picture. Running time, 92 minutes. Played April 13-14.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—"Hain't" any. Just a pleasing programmer.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulette Goddard, Alan Marshal, Ann Rutherford, Lana Turner—Good picture but nothing to bring them in unless it is Goddard, whom several wanted to see. Highly overrated and much too highly allocated. Rainer is slipping fast here. Running time, 80 minutes. Played April 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—A dandy comedy that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Good picture; good business. Has everything. Played April 30-May 1.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Personally I am ready to endorse everything other exhibitors have said about this picture, adding a few bricks of my own for good measure, but as it kept the patrons roaring with laughter, here's a nice orchid for you, Joe, and we hope to see you again soon. This is not good enough for a single feature but doubled it with "King of the Turf" and it certainly pleased. Running time, 70 minutes. Played April 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Alan Marshal, Buddy Ebsen, Una Merkel, Ann Rutherford, Kent Taylor—A nice little program picture that went over nicely but not the show that it was allocated at. Just a good little homey picture that pleased the audience but not an exceptional draw. No good for extended runs. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GIRL DOWNSTAIRS, THE: Franciska Gaal, Franchot Tone, Walter Connolly, Reginald Gardiner—A fair picture, not bad but not so very good. Running time, 76 minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—All the cash customers came out with a smile and a satisfied look and the box office statement was also cheerful reading, so everybody was happy. Played April 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Edward Arnold, Lionel Barrymore, Victor McLaglen, Guy Kibbee—Very entertaining but not a success at the box office. Play it if Nelson Eddy is liked without MacDonald. Victor McLaglen was very good; the show was really all his, but the little Barrymore played was good and enjoying. Running time, 87 minutes. Played April 30-May 1.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day, Marc Lawrence—Wallace Beery is popular here and he gives the superior performance we expect from him. He is just the whole show. Alan Curtis as the son who becomes a killer is very good. In the final sequence where he permits himself to be shot to save his father the grief and disgrace of capturing him, he is superb. Leo's new star, Laraine Day, is not ready for the lead. Marc Lawrence is good. Held the interest but is rather depressing. Running time, 72 minutes. Played April 28-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SHINING HOUR, THE: Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas, Fay Bainter—First of this picture seemed draggy but picked up at the end. This was just a fair picture and sure was not worth the rental paid for it. Played April 28-30.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SWEETHEARTS: Nelson Eddy, Jeanette MacDonald, Florence Rice, Frank Morgan, Mischa Auer—Wonderful production but nothing for small town box office.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly, Lynne Carver—Not a super special but a good program picture. It has pace, and while it deals with a gang of smart crooks, there was but one killing, a restraint that was welcome. And a word for Ruth Hussey, new to us, but a sureness and deftness in her role as leader and brains of the gang.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

BOY'S REFORMATORY: Frankie Darro, Grant Withers—Good for "B" houses, especially pleasing for juvenile trade. Running time, 60 minutes. Played May 7.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

WANTED BY SCOTLAND YARD: James Stephenson, Betty Lynne—The title is the only good thing about this one. Lacks excitement. Just fair. Running time, 56 minutes. Played April 16.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Paramount

AMBUSH: Gladys Swarthout, Lloyd Nolan—A dandy action picture and pleased weekend audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EAGLE AND THE HAWK, THE (reissue): Fredric March, Cary Grant, Carole Lombard, Jack Oakie—A reissue. Good airplane picture that did fair business. But one thing that is apparent is the advance of recording. These old reissue pictures do not reproduce on the system as nearly as good as the new methods.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—This is not an "Arkansas Traveler" but it did satisfy the Burns fans evidently. Only trouble as I see it was weak on story. Burns is a salty individual and he has that something that goes with the regular folks.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—Business average. Picture OK but lacks something. Paramount should do better by our Bob.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—This picture has everything and is right down Miss Colbert's alley. But you can't give Colbert two or three "Zazas" and expect business. Today the memory of the public is long; they remember the failures and forget the successes. If there is one star that has bad breaks that star is Colbert. She belongs in light comedy and that is where she should stay.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—A grand musical picture. Paramount has made quite a few good pictures this year, at least they have proven so at my box office. This picture is different from any he has made. Also Miss Gaal is a fine little actress, even if she is "a Sweet Little Headache." Running time, 78 minutes. Played April 28.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—Another sour gangster picture from Paramount. They need a shakeup out on the coast. They seem to have lost all touch as to what makes audience pictures. Out of the number they are releasing they have had ten pictures that have killed all the way from one to four in each picture. No wonder business is slipping. It is not all depression. It is the quality of many of the features that have come through this season and Paramount holds the top spot, if that is

(*Continued on page* 52)

The cure IS here!

"There is nothing wrong with the motion picture business that good pictures can't cure."
— Nicholas M. Schenck

Across the continent a camera turns, stars speak words into a microphone, and a picture is born.

Men and women — artists, directors and technicians — their careers and their professional lives at stake, sweat, struggle and dream to make that picture a success.

Sometimes they fail. More often they succeed.

Today, it seems to us, these men and women have succeeded more brilliantly than ever before.

With "The Story of Alexander Graham Bell". With "Juarez", "Union Pacific", "The Story of Vernon and Irene Castle", "Wuthering Heights", "Man of Conquest", "Only Angels Have Wings", "Goodbye, Mr. Chips", "East Side of Heaven".

These are great pictures, money pictures. They are pictures that will be seen and talked about in cities and small towns throughout the country. They are pictures that point to happy days for every box office, large or small.

For good pictures are good for everyone. They're good for those who make them, good for those who show them, good for those who see them.

But especially are they good for those whose business it is to show them. For what is good for the average exhibitor is good for the industry as a whole.

Perhaps it seems presumptuous of us to pass judgment on pictures. But our position in the industry only makes us prouder to be part of a business that can stir America with craftsmanship of such a high order.

Now in this May of 1939, in a year that still has more than seven months to run, we firmly believe that the industry has the pictures, great pictures.

Gentlemen, we think that the cure IS here — for all of us. From our end of this great industry you will receive the fullest cooperation.

W. J. Green

President

NATIONAL
THEATRE SUPPLY COMPANY
NATIONAL
EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

BRANCHES IN ALL PRINCIPAL CITIES

(*Continued from page 50*)

any honor.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RENEGADE TRAIL: William Boyd, George Hayes, Russell Hayden—Average western which pleased average business. Played May 5-6.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Just what the doctor ordered for a small town. Went over with a bang. Give it your best playing time, fellow showmen, it's worth it. You won't regret advertising this picture because the title alone is box office attraction. Running time, 89 minutes. Played April 20-21.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Will please Autry followers and western fans. Good. Running time, 56 minutes. Played May 5-6.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

DOWN IN ARKANSAW: Ralph Byrd, Weaver Brothers and Elviry, Pinky Tomlin—A real hill billy that is a scream in every inch of film. These are great for small town approval and great for your box office. Play it by all means.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

PRAIRIE MOON: Gene Autry, Smiley Burnette, Shirley Deane—Nice little western that did a better than average business. Played May 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PRIDE OF THE NAVY: James Dunn, Rochelle Hudson, Gordon Oliver—A very good program picture. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BOY SLAVES: Anne Shirley, Roger Daniel—Played with "The Saint Strikes Back." Just a couple of programmers. "Boy Slaves" title got some business. Both got by nicely, and pleased.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIXER DUGAN: Lee Tracy, Peggy Shannon, Virginia Weidler—A fair programmer. Will please the juvenile trade. Running time, 67 minutes. Played May 7.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

RENEGADE RANGER, THE: George O'Brien, Rita Hayworth, Ray Whitley—This picture was substituted for "Painted Desert" too late to advertise to our customers. Box office poor. Played April 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SAINT STRIKES BACK, THE: George Sanders, Wendy Barrie—Played with "Boy Slaves." Just a couple of programmers. Both got by nicely and pleased.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TROUBLE AT SUNDOWN: George O'Brien, Rosalind Keith, Ray Whitley—Played with "Twelve Crowded Hours." "Sundown" was a good western. The two made a tough show all the way.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TWELVE CROWDED HOURS: Richard Dix, Lucille Ball—Played with "Trouble at Sundown." "Twelve Crowded Hours" not much. The two made a tough show all the way.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Jane got us into a lot more trouble. People disappointed and proprietor disappointed at the box office. Failed to make film rental. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—As usual Jane had some extra draw for us and brought our Friday-Saturday business back to normal. And she had Carrillo to help out a lot, too. Running time, 69 minutes. Played April 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ARIZONA WILDCAT, THE: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—Good. One of the best Jane Withers up to date. Pleased. Running time, 69 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EVERYBODY'S BABY: Jed Prouty, Spring Byington, Shirley Deane—Good comedy. Drew well on Pal Night. Played May 2.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Swell, swell, and the box office really did swell. One of the best money makers since "Tom Sawyer." Wish it had played more than two days. Give it more playing time because it's all worth it. Running time, 105 minutes. Played April 28-29.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

JUST AROUND THE CORNER: Shirley Temple, Joan Davis, Charles Farrell, Amanda Duff, Bert Lahr, Bill Robinson—With this picture we began our Friday-Saturday shows. In addition we had a matinee performance Friday afternoon. Picture highly satisfactory. Returns at box office good considering business conditions here. Played April 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Certainly here is a box office natural. It is a beautiful picture with a swell cast, and how Walter Brennan did run off with the honors! Best draw in our house since "Boys Town." Running time, 96 minutes. Played April 30-May 2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—One of the sweetest, most beautiful pictures made. The best Miss Temple has made. The grandest entertainment ever to come to my screen. Put it over big, my friends, because it has box office value. Even if some people don't like Temple, they will like this, if you can get them in. They won't regret they came. Truly one of the best pictures I have ever witnessed. Running time, 93 minutes. Played April 16-17.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SPEED TO BURN: Michael Whalen, Lynn Bari—A good program picture but not much help to the box office. Played March 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero, George Barbier, Helen Westley—Not quite so good as it should be with this excellent cast. Too much talking. The real stars are George Barbier and Helen Westley Will get by but story is not too good. Running time, 80 minutes. Played April 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

United Artists

KING OF THE TURF: Adolphe Menjou, Roger Daniel, Dolores Costello—Double featured this with "Flirting with Fate" and it made a very satisfactory program. Adolphe Menjou gives his best performance in this, and the boy, Roger Daniel, is excellent. Some good races. Many did not like the ending, where Menjou struck the boy, but altogether it is very satisfactory. Running time, 88 minutes. Played April 21-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PRISON WITHOUT BARS: Corinne Luchaire, Edna Best—Played this during investigation of Iowa state institutions to fine business. Picture excellent but has no draw names so must be put over.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRADE WINDS: Joan Bennett, Fredric March, Ralph Bellamy, Ann Sothern—Personally we enjoyed this very much but our farm friends are poor lovers, so we suffered. Would recommend it double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Very good but not extended runs by any means. Please all.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Universal

CODE OF THE STREETS: "Little Tough Guys," Harry Carey, Frankie Thomas—B houses can use this on week-ends as a top biller and a good one for A's as a co-feature. Will please the juvenile trade. Running time, 69 minutes. Played May 5-6.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

SINNERS IN PARADISE: Madge Evans, John Boles, Bruce Cabot—In spite of stormy weather, we did normal business. Played March 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STORM, THE: Nan Grey, Tom Brown, Barton MacLane, Charles Bickford, Preston Foster—Picture satisfactory but box office returns lower than ever. Played April 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, John Halliday, Irene Rich, Nancy Carroll—Good picture that did not draw any too well. First Durbin picture that I have run and the fans did not know her any too well. Played April 21-22.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—Fields never made a poorer picture but the help and name of "Charlie McCarthy" did not hurt the box office in the least. Not a good show but still they come, so why complain. Running time, 79 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YOUNG FUGITIVES: Robert Wilcox, Dorothea Kent, Harry Davenport—We played this to below normal business. Played February 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

KING OF THE UNDERWORLD: Humphrey Bogart, Kay Francis—In spite of the fact that it had Bogart in this lead, this was only a second rate programmer for duals. Was a fair picture but no draw. Running time, 69 minutes. Played April 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NANCY DREW, DETECTIVE: Bonita Granville, Frankie Thomas, John Litel—Not a bad picture but evidently made for the second half of a double bill. Did average business on this. Played May 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—A picture that had plenty of panning but went nicely here on a weekend. Did not see how Blondell and O'Brien could make a bad show and took a chance on it and these two stars did not let us down but Bobby stole the show. Running time, 68 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Short Features

Columbia

PEACEFUL NEIGHBORS: Color Rhapsodies—A cartoon on the fallacy of armaments. Excellent and timely. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SAP TAKES A WRAP, THE: Charley Chase—A good comedy such as Chase always makes. Plenty of laughs with Chase doing all the work. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCRAPPY'S ADDED ATTRACTION: Scrappy Cartoons—Fair.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SCRAPPY'S SIDESHOW: Scrappy Cartoons—Provoked a few laughs.—E. A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

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SCREEN SNAPSHOTS: No. 4—The poorest that we have seen. Parsons must be running out of material when she made this one. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SCREEN SNAPSHOTS: No. 4—Above the average of this series and OK.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

DREAM OF LOVE, A: Musical Comedies—Wonderful, with the best recording we have had on a reel of film in a long time. This short is very heavy but when it holds a small town audience spellbound as it did ours such a short is outstanding. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MARINE CIRCUS: Pete Smith Specialities—A novel and interesting short of fish in their own backyard or ocean. The color is beautiful. Thanks, Mr. Smith, for an excellent short. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MARINE CIRCUS: Pete Smith Specialities—A very interesting reel photographed in Florida showing fish and swimmers under sea.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARINE CIRCUS: Pete Smith Specialties—Another dandy Metro single reel short. Give it your best time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—Swell two-reeler exposing crooked loan sharks. Pleased all.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW ROADWAYS: Passing Parade, No. 2—One of the most interesting shorts we have run this season, taking the audience into features of medical science that it would not have known. Excellent. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWS OF THE DAY: No. 258—This is the issue that recorded parts of Roosevelt's speech in Georgia. Frankly, I think that the audience was shocked at the smug, rabble rousing terms that he used in denouncing the European situation. There is something wrong with business in this part of the country and has been since this war scare and my opinion is that part of it is such jingoism as was in this News. Certainly it reaches a vast number of people in the different issues of the newsreels. And it does not make for peace of mind when they hear the head of the nation declare himself as he did in this News that we ran tonight.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONCE OVER LIGHTLY: Johnny Downs, Dixie Dunbar—Too subtle to be really funny. Songs okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONCE OVER LIGHTLY: Billy Gilbert—Average two-reel musical.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONCE OVER LIGHTLY: Musical Comedies—This series has been a distinct disappointment so far as we are concerned. Nothing to write home about. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROMANCE OF CELLULOID: Well worth playing. Glorifying Metro product.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RURAL HUNGARY: FitzPatrick Travel Talks—Average color travel. Not outstanding but satisfactory.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SEAL SKINNERS: Captain and the Kids—The best cartoon that Loew's have given us this season. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STORY OF ALFRED NOBEL, THE: Passing Parade, No. 3—Just a filler.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THREE KINGS AND A QUEEN: Vincent Lopez and His Orchestra—This is one of the better band acts. Running time, 11 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

TINY TROUBLES: Our Gang—Our Gang goes to town in another good comedy. Patrons are always disappointed when Alfalfa does not sing but they always please. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WANTED: NO MASTER: Cartoons—About the poorest cartoon we have had this year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHILE AMERICA SLEEPS: Crime Doesn't Pay Series—Another swell "Crime Doesn't Pay" subject. These are thoroughly enjoyed by all but do not seem to have much drawing power. This one was extra good and should be seen by all good Americans.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

MUSIC THROUGH THE YEARS: Headliners—A very good band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MY FRIEND THE MONKEY: Betty Boop Cartoons—These Boops are slipping; just fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

QUEEN OF THE AIR: Headliners—Another one of Paramount's poor shorts. Give us the good old two-reel slapstick comedies and with your news, feature and these two-reel comedies makes a good enough show for anyone. No double features for me. The public don't want them. Too much turkey is too much turkey.—Ben Brinck, West Point Theatre, West Point, Iowa. General patronage.

RKO Radio

DONALD'S BETTER SELF: Walt Disney Cartoons—Disneys always well appreciated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DONALD'S BETTER SELF: Walt Disney Cartoons—Still tops among cartoons.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

DUDE RANCH: Reelism—A good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FROZEN AFFAIR: Condor Musicales—Fair entertainment. Just a short subject.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

INTERNATIONAL RHYTHM: Nu-Atlas Productions—Good entertainment.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME: Played four issues without comment from patrons. A few have asked about our next issue, so maybe something will come of it.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MARCH OF TIME, NO. 4: Uncle Sam the Good Neighbor—One of the best shorts on the market.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MICKEY'S PARROT: Walt Disney Cartoons—Mickey Mouse, Donald Duck, they're both good. Running time, 10 minutes.—R. A. Moore, State Theatre, Clarence, Iowa. Rural patronage.

SEA MELODY: Headliners—A fine two-reel band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHALERS, THE: Walt Disney Cartoons—Mickey scores again.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

FROZEN FEET: Terry-Toons—Terrible! Don't know when we have had a cartoon that has met with as much disfavor as this one did.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GANDY GOOSE IN DOOMSDAY: Terry-Toons—Very good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MUSCLE MAULERS: Lew Lehr—This one was slipped in on us as a substitute. That is the only reason we played it. Did not go over with our patrons at all unless it was a few of the males.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Universal

STRANGER THAN FICTION: No. 57—Plenty of diversification in this one. The subjects are many and short and snappy so that it is not boring. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION: No. 60—These reels now and then are out of the ordinary and please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

DAFFY DOC, THE: Looney Tunes—Not so good. There certainly must be some cartoons made that are not as bad as this one. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAFFY DOC, THE: Looney Tunes—Good black and white cartoon.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DAFFY DUCK IN HOLLYWOOD: Merrie Melodies—Good cartoon in color.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAM-ATEUR NIGHT: Merrie Melodies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HUMAN BOMB, THE: Floyd Gibbons' "Your True Adventure"—Good. Better than most have been this season. Well told, and it brings back fond memories of the incident. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE PANCHO VANILLA: Merrie Melodies—Excellent. One of the better cartoons of the season. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SMALL TOWN IDOL, A: Ben Turpin—Do not waste this one as it is a knockout. A picture as they were made years ago and it is swell to go with a heavy show. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serial

Republic

LONE RANGER RIDES AGAIN: Robert Livingston, Chief Thunder Cloud—First two chapters are very good. Kids love it.—Earle M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Kerrigan Joins Filmack

William T. Kerrigan, press agent and newspaper writer, has joined the copy service and advertising department of the Filmack Trailer Company of Chicago.

Producing WPA Project Film

Charles K. Freeman, formerly director and writer with Universal, will direct and produce "Life and Death of an American," by George Sklar, for the WPA Federal Theatre Project.

Juno Films, Inc., has acquired the American distribution rights to "The End of the Day," French-made.

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NATION-WIDE RAIL-AIR SERVICE

IN THE BRITISH STUDIOS

by ***AUBREY FLANAGAN***

in London

Paramount Starts

With the arrival of Ray Milland and Ellen Drew from the United States, work began immediately, under Mario Zampi, on Paramount's first major production in this country, "French without Tears." Anthony Asquith is directing.

The film is being made from one of the most successful comedies to have graced the London stage in many years.

Previous to shooting at the Sound City Studios, considerable exteriors were taken in a Normandy fishing village where much of the action supposedly takes place. Scenes of a village fete with bands playing and open air dancing were featured. These will be matched up with studio sequences in which 500 persons will take part.

Various leading French artistes have been brought over from France by Zampi and include the massive comedian Jim Gerald, and ingenue Janine Darcey.

Properties have been imported from France and include specifically French seltzer syphons, cafe tables, umbrellas and other details of local color.

Also in the cast are Roland Culver and Guy Middleton, who both appeared in the London play.

London on Screen

An effort to put London on the screen is planned by G. & S. Films, now being formed by Capt. Richard Norton and Josef Somlo, whose first picture, "A Window in London," is due at Pinewood for immediate production.

The story, which is to have authentic London backgrounds, already has had the blessing of Herbert Morrison of the London County Council, and a feature of its narrative will be the rebuilding of Waterloo Bridge. The London Passenger Transport Board is also collaborating.

Herbert Mason is directing from a screen play by Ian Dalrymple, and locations already have been shot on the Embankment, Waterloo Bridge, Chelsea Palace, Savoy Court and the Underground railway.

Paul Lukas will appear with Michael Redgrave and Sally Gray. GFD will distribute.

52-Week Schedule

A 52-week production schedule is boasted by Strand Film Company, major producer of documentary films in Britain. Recently Strand moved to the Merten Park Studios where, with the close collaboration, financial and otherwise, of Western Electric, they are at full pressure on their 1939-40 program.

From East Africa has returned Alexander Shaw, who has been shooting a picture on Colonial administration. This is to be cut and made ready for showing at the New York World Fair. On the completion of this film Shaw will make a four-reeler on the Newcastle to London collier boats in color. Basil Wright will produce.

During the absence in Canada of Stuart Legg, Donald Taylor, managing director of Strand, is producing. His activities include a film on the work of the national fitness campaign, "Animal Kingdom," dealing with the black-headed gulls of Lincolnshire, and a three-reeler now being shot in Africa on the London to Durban Imperial Airways flying route.

Jimmy O'Dea and Nova Pilbeam as they appear in the forthcoming Michael Balcon production, "Cheer, Boys, Cheer," being directed by Walter Forde at the Ealing studios.

To follow are an answer to "The Citadel," a film on Anglo-American collaboration, one on local government, and another on housing. Also scheduled are a documentary on the work of the Channel Pilots and a film on the Aran Islands. Robert Flaherty is among those collaborating on the scripts.

Awaiting trade show from the Strand Film Company are: "Wings over an Empire," a three-reeler on civil aviation; "Sydney Eastbound" dealing with the Empire Air Routes; "Color Flight," a Len Lye in color; "Speed the Plough," the story of the mechanization of British Agriculture; "White Rhino," a film of the rhinoceros; "Air Background" for Imperial Airways and a film for the National Savings Committee, "Holiday Horizons."

Creating "Gang"

A novel production plan which it is hoped will have the backing of one of the leading figures of the European show business, has been launched by Irish director Michael Dillon, creator of the documentary of London, "Eight Million."

Dillon plans to create what he terms "Michael Dillon's Murder Gang," bringing into it certain unknown but talented artists from provincial repertory theatres. He will make three pictures a year on a single quota basis and the gang will be featured in radio and television shows as well. The story of each film will, as the title suggests, be mainly of the thriller variety. Though the players will be paid on a salary basis; there will also be profit sharing on cooperative lines.

Brewery Again

A brewery played a prominent part in the last George Formby film. A brewery is a leading feature in "Cheer, Boys, Cheer!", currently on the floor at the Ealing Studios under the direction of Walter Forde.

Particular care for authenticity has been displayed by art director Wilfred Shingleton with the set upon which Nova Pilbeam, Jimmy O'Dea, Edmund Gwenn, Moore Marriott and Graham Moffatt perform their routines. Much of the action of the film takes place there, and realism has been added to the scene by having the bottling done by men and woman lent for the occasion by a brewery.

No time has been lost by Sam Sax, executive producer of Warner First National, in getting to work at the Teddington Studios. Within a week of his arrival from the United States, shooting commenced on "Confidential Lady," which is being directed by Arthur Woods, with Jane Baxter and Ben Lyon in leading roles. Production started on May 3rd. The story concerns a bride jilted on her wedding day.

Work recently was concluded, under "Doc" Salomon," on "Murder Will Out," in which John Loder, Jane Baxter and Hartley Power play leads.

Itemized

Louis Zimmerman and author-producer Bernerd Mainwaring are associated in a new production company, Adelphi Films, Ltd., formed in Britain to emphasize on the screen "the glorious traditions and the beneficial influence on the human race of the British Empire."

The company plans to shoot exteriors in various Empire locations and start work on "In the King's Service."

Say the sponsors: "It will be shown how the fear of war so prevalent throughout the homes of the world will be dispelled in the knowledge of our preparedness and the impregnable position of the British Empire."

The estimated cost of the first film is £75,000.

* * *

"Molly, Bless Her!" is the title of Gracie Fields' second 1939 picture, due for production by Robert T. Kane, with Monty Banks again directing. It is from an original story by Frances Marion and deals with an out-of-luck vaudeville star who tires of her metier and becomes housekeeper to a millionaire.

The film will go into production at the Islington Studios in August from a scenario which is being prepared by Roger Burford, and with dialogue by Miles Mallison.

* * *

Anglo American's "Secret Journey," in which Basil Radford and Silvia St. Claire have leading roles, has been finished under the direction of John Baxter.

The producers declare that in Silvia St. Claire they have discovered a new star.

The story is one of international espionage.

* * *

"Saved by the Flying Squad," "East of the Strand" and "Good for Nothing" are the titles of three films which are to be made against a background of everyday London, by Marlborough Films, Ltd., a new company at the head of which are Keith Mitchell and E. R. Russell Starr.

BRITONS FIND PROPOSED EXCISE TAX WILL COST AMERICANS 10 TO 15%

Distributors in London Say New Import and Excise Levy Would Require Americans to Pay at Least $3,821,925 Annually

by AUBREY FLANAGAN
in London

A fortnight after the chancellor of the exchequer introduced his new import and excise duties and presented the British trade with its prettiest financial dilemma in years, the industry still awaits any sign of a likely change in the situation. Beyond verbal expressions of interest and non-committal promises of sympathetic consideration from Sir John Simon, no suggestion has yet been made that the burden is likely to be lifted.

Protests Presented

Activity the last week has concentrated on pleadings and expostulations by the various branches of the industry. All sections, at the invitation of Whitehall, have presented their protests and their case against the new duties to the chairman of the board of customs. The fact that sectional cases were pleaded does not alter the fact that Sir John Simon has accomplished the miracle of achieving in two minutes a trade unity other Government departments have failed to achieve in ten years.

Protests have been made in Parliament itself, and Sir John Simon has promised to examine the criticisms and has admitted that it might be necessary to consider adjustments.

Though the sectional deputations to the board of customs have concluded, there is every likelihood that Sir John will receive a joint deputation led by Dave Griffiths, head of the Kinematograph Renters Society, representing the industry as a whole. A joint session of 17 industry sections on Friday unanimously agreed to petition Sir John.

Complications Unsuspected

It has become increasingly clear that the chancellor was not aware of the ultimate complications of his taxes, that they were perhaps the result of more zeal than enlightenment on the part of the young men who operate under the Treasury banner.

Until the finance bill reaches its first reading, probably not till late May, there is little likelihood of practical action. This may come in the form of amendments proposed by non-Government members, or even by the chancellor. A wide trade circle believes the case for the newsreels already has opened Sir John's eyes. Others expect concessions to British producers and on behalf of foreign films for specialized showing. The widest circle is not hopeful for a general removal of the excise tax. One body of opinion, however, is optimistic enough to expect the complete abolition of the excise duty and the import tax.

Trade concern at the effect of the new duties has magnified. Distributors now realize that it will mean the payment by American interests of at least £764,385 ($3,821,925) annually. A minimum cost to them on their operations, including newsreel operations, of between 10 and 15 per cent. Producers operating on more economic lines than hitherto declare the total tax cost, in spite of Sir John's promise of rebate on wastage, would mean the difference between operating at a profit and at a loss. Exhibitors are vividly aware of the likelihood that the duty will intensify the product shortage and consequently increase rentals. Labor foresees less employment and lower wages for those fortunate enough to be at work.

BRITONS FAVOR PLAYS ON THEIR TELEVISION

A questionnaire of the British Broadcasting Company sent to 4,000 *viewers has brought* 1,200 *replies,* 90 *per cent of whom favor plays and variety programs from theatres, newsreels, magazines and light entertainment.*

Equivalent of New Income Tax

The average annual turnover of distributors and producers here is approximately £15,000,000. Of this probably £2,500,000 is profit. Sir John's estimate that his taxes would yield him a million pounds means a reduction of profit to £1,500,000. Net profit is thus reduced from £1,750,000 to £1,000,000. This is equivalent to the imposition of a new income tax on the industry of seven shillings and sixpence in the pound.

On the newsreels, to whom the excise and import duties will mean an extra cost for materials of £200,000, the duty means a 25 to 30 per cent tax on turnover. It will be seen at once why further operation would be impracticable.

As regards the producers, a sop has been thrown to Cerberus by the chancellor with a specific promise that he will give a rebate on all waste film not actually included in the finished print. The complexities of this matter were dealt with at length in the House of Commons budget resolution debate by Labor member Tom Williams, who, estimating, with extreme modesty it would seem, that 4,000 feet is wasted on a 5,000 feet film, said the cost, including sound track mutes and marred prints, would reach more than £25. Sir Adrian Baillie, however, in the same debate, with probably more immediate production experience than Mr. Williams, estimated the wastage on a 10,000-foot film at between 80,000 and 100,000 feet. It is a general custom here that the British producer also bears the printing cost of release prints.

Warns of Burdens of Americans

It is obvious, of course, that there is truth in Mr. Williams' comment anent the American distributor, that the new excise duty on British raw stock is not going to make a difference between profit and loss. His estimate is that for an average feature with twenty release prints, the additional cost would be £346. But there is equal truth, probably, in his suggestion that further to burden American interests, which have already been compelled to keep £2,000,000 of their money in this country for the production of films, is not to improve relations with the importing country.

Sir John has commented that "I cannot believe that an excise duty which is expected to produce £600,000 will prove a really serious clog to a great industry which is now taking at its box offices £50,000,000 in the year." This is taken as an indication of his trend of thought, an indication not only that he was fully aware that the major burden must fall upon U. S. distributors, but a hint that he was not likely to lift it over readily.

Already it is estimated that if the duties remain there is a possibility that a hundred fewer films will come into this country from America, a circumstance which exhibitors feel will not only render more acute their product problem, but weaken their resistance to higher film rentals.

With the import duty American distributors are less concerned. The total receipts on the custom's duty are totaled as £230,000—about 3¼ per cent of the total turnover. Producers and distributors will bear a burden of 7 per cent. Higher grade films, more expensive in regard to their length, probably will pay only 1½ per cent. The Quota restrictions, of course, are already equivalent to an import tax.

The processing laboratories here will, however, feel the pinch, for it is estimated that 2,500,000 feet of duped negative is printed here annually. Labor foresees in this a decrease in laboratory employment and economies at the expense of staffs.

—

It is unofficially reported here that Jerome Jackson, former head of the Teddington Warner Studios, has joined Irving Asher, who is producing quota features for Columbia release at the Denham studios.

—

A 57 per cent increase in trade is reported by GB Equipments, leading distributors of trade apparatus and furnishings, for the first four months of 1939. It is sponsoring a new sound head.

—

The first film to be made by the Communist party of Great Britain is being shown in London and is titled, "Peace and Plenty." It attacks the present government.

—

Stuart Legg, Strand Film director, has been engaged by the Canadian Dominion Government to make two shorts on the training of youth.

Australian Officials En Route to New York

Ralph Doyle, managing director of RKO Pictures of Australia, Ltd., and Charles E. Munro of the Hoyt circuit in Australia, arrived in Los Angeles Sunday and on Tuesday left the coast for New York. Mr. Doyle will attend RKO meetings and Mr. Munro will look over American product.

Before leaving for New York both men said that the passage of quota restrictions in Australia has not materially aided local production thus far.

Gary Subleases Theatre

Gary Theatres, Inc., of which Maurice Parks of Newark, N. J., is president, has sub-leased the Atlantic theatre at Atlantic Highlands, N. J., for six years. George F. Archer will manage the house, which was sub-leased from Jack McNamara who leased it from Harry Kridel. Mr. McNamara plans to go to Maine for his health.

Horne Named Vice-President

Hal Horne, eastern representative for Walt Disney since 1937, has been elected vice-president in charge of distribution and a member of the board of governors of Walt Disney Productions. Mr. Horne, now in Hollywood, will return to New York May 23.

IN COURTS

Circuits Open Fight On Louisiana Tax

The right of a state to collect a sales tax on fees exhibitors paid for showing of motion pictures in Louisiana was emphasized in the opening hearing of a suit filed by 11 circuit operators of Louisiana in the district court of Baton Rouge. The suit was primarily instituted for recovery of money they paid in protest under Louisiana's one per cent sales tax, or public welfare revenue tax as it is formally entitled. Attorneys in opening the trial said that the litigation was the first within their knowledge contesting the point, stressing the fact that Ohio and California have declared the fees exempt from their sales tax.

Infringement Action Filed Against Disney

Claiming infringements of three of its patents, the Meinograph Process, Inc., Detroit, Mich., has filed suit in federal court in Los Angeles against Walt Disney and Walt Disney Productions, Ltd., demanding an accounting of profits and an injunction to restrain further use of the processes.

The patents, according to the complaint filed by Hazard and Miller, attorneys, are for methods and devices for making multicolored prints, reducing colored copy on printing plates and reproducing colors. The suit charges the processes were wrongfully used on "Snow White and the Seven Dwarfs" and other productions.

Lasky Air Program In $500,000 Suit

A suit for $500,000 against RKO Radio Pictures, Inc., Columbia Broadcasting System, Inc., Motion Picture Producers and Distributors of America, Inc., William Wrigley Jr. Company, Jesse L. Lasky and Will H. Hays, over the radio program "Gateway to Hollywood" was revealed this week in the New York supreme court.

John C. Carnevale, plaintiff, claims that he devised the scheme used in the program of inviting film aspirants to send in their photographs and other information, in June, 1938, and submitted it to the Hays office. Mr. Carnevale said he incorporated the idea at that time as New Screen Faces, Inc.

File $500,000 Plagiarism Action on "Rembrandt"

Charging plagiarism of her story in the making of "Rembrandt," Elsie H. Hunt, scenario writer, this week filed a $500,000 damage suit in federal court in Los Angeles against United Artists Studios, Inc., London Film Productions, Inc., Alexander Korda, Samuel Goldwyn and Carl Zuckermayer, English writer.

Miss Hunt claims she submitted a scenario, "The Night Watch of Rembrandt Van Rijn," to London Films in 1935 and had it returned to her. Mr. Zuckmayer wrote the script for the film.

Trial of Sign Suit Ends

Trial of the suit in federal court in Chicago brought by Wagner Sign Service, Inc., against Adler Sing Letter Company, Ben Adler Signs, Inc., and Patio Theatre Company, wherein the defendants are charged with infringement of the Wagner patents relating to silhouette letters and sign equipment, ended this week. Briefs are being submitted by parties to the suits, and the cases will be argued orally before Judge John P. Barnes on June 10th.

IN NEWSREELS

MOVIETONE NEWS—No. 70, Vol. 21.—California rancheros revive old tradition....Niagara Falls "Honeymoon" bridge reconstructed....Chorus girls entertain fleet on warship....Open hospitality center for Fair visitors in New York....New Modern Art building in New York dedicated....New Zealand air force in adventure flight....Lew Lehr....Softball....Wrestling....Yachting.

MOVIETONE NEWS—No. 71, Vol. 21.—British royalty on way here....Grain elevator fire in Chicago....Polish Corridor....Beck's address to Parliament....Coal peace signed....Choose typical mother....Fashions .... Lew Lehr....Preakness....Canoeing....Boxing....Diving.

NEWS OF THE DAY—No. 268, Vol. 10.—Salute to Britain's king and queen....Truck with postage exhibit stars tour of country....Navy day at West Point....Poland stages army show....British polo team makes eastern debut....Ladies' day in softball league.

NEWS OF THE DAY—No. 269, Vol. 10.—Chicago grain elevator fire....British royalty starts grand tour....Poland answers Nazis on Danzig....Robert Taylor and Barbara Stanwyck in surprise wedding ....Challedon beats Johnstown in Preakness.

PARAMOUNT NEWS—No. 81.—Sailors visit West Point....General Pershing arrives in Washington....Stamp album on wheels starts tour of country....Open new Modern Art Museum in New York....Coal strike developments....Navy pushes its air defense for Pacific....Softball game.

PARAMOUNT NEWS—No. 82.—Europe bolsters up Moslem friendships....Michigan has Tulip Time festival....Barbara Stanwyck weds Robert Taylor....Moral Rearmament meeting in New York....Pacific fleet arrives in Los Angeles....British royalty on way here....Challendon wins Preakness.

RKO PATHE NEWS—No. 85, Vol. 10.—Danzig and the Polish Corridor....President inaugurates stamp truck tour....Laboratory produces "hot" lightning....Softball game held at Madison Square Garden....Workmen fix catwalk under Niagara....Dedicate new Modern Art Museum....Girl gymnasts stage show ....U. S. poloists in cup tryouts.

RKO PATHE NEWS—No. 85, Vol. 10.—Chicago grain fire....Putnam kidnapped after Nazi threats....Coal pact ends deadlock....Persian fete for royal newlyweds....Algeria holds Eucharistic Congress....Typical mother chosen....Polish unity backs stand on corridor....Preakness.

UNIVERSAL NEWSREEL—NoN. 770, Vol. 11.—Coal strike cripples mines....West Pointers parade for sailors...."Hot" lightning seen in tests....Police smash contraband liquor....Rebuild Niagara Falls bridge....Rainproof dresses shown....Famous California ranch ride repeated....Salmon taken for a ride....Pershing arrives in capital....Wrestling....Softball.

UNIVERSAL NEWSREEL—No. 771, Vol. 11.—British royalty off for America....Chicago grain elevator fire....French Revolution celebrated....O'Kelly arrives for Fair ceremonies....Eucharistic Congress in Algeria....Iran Prince and bride....Tulip festival in Michigan....New York Fair....Preakness.

20th Century-Fox Files Answer

Twentieth Century-Fox this week filed its answer in New York supreme court to the suit of Robert E. Sherwood and the Playwrights Producing Company, Inc., which seeks damages and an injunction restraining the use by Twentieth Century-Fox of the title "Young Mr. Lincoln" for its film. The answer denies Mr. Sherwood's contention that the defendant changed the title of its film from "The Lawyer of the West" and is attempting to mislead the public into believing that the film is an adaptation of the Sherwood play "Abe Lincoln in Illinois."

Seek Examination Order

Skouras Theatres Corporation, Fox Metropolitan Playhouses, Inc., and Fox Theatres Corporation have applied to the New York supreme court for an order directing David Laza, as president of Lazfox, Inc., to appear for examination before trial. Lazfox is suing for $100,000, charging breach of a contract of February 21, 1931, for the candy concession in 75 theatres.

Verdict Upheld

The district court of appeals in Los Angeles has upheld the verdict against Metro-Goldwyn-Mayer awarding $10,000 to Henry Barsha and David Weissman, writers, who claimed their story "High Fever" was plagiarized in MGM's film, "A Day at the Races."

OBITUARIES

James Parrott Dies; Writer and Director

James Gibbons Parrott, 42, writer and director, died in Hollywood May 11th from heart disease. Mr. Parrott entered the motion picture business in 1918 as an actor in single reel comedies for Pathe under the name of Poll Parrott.

He directed Charley Chase comedies, Max Davidson comedies and Roach Star comedies for Metro-Goldwyn-Mayer, including several Laurel and Hardy films. In 1935 he collaborated on the Shirley Temple picture "Curly Top" for Twentieth Century-Fox. In 1937 he collaborated on the screen plan of the Laurel and Hardy feature "Way Out West" for MGM.

Frank Moulan Dies

Frank Moulan, 63, whose characterizations in the Savoyard operettas had made him a Gilbert and Sullivan favorite for more than 35 years, died May 13th in New York. In 1937 Mr. Moulan appeared in "The Girl Said No," in which a medley of Gilbert and Sullivan songs were incorporated.

Judge Klein Buried

Funeral services for Judge Morris Klein, Baltimore exhibitor, were held last Sunday in Hebrew Friendship Cemetery there. He formed, with J. Louis Rome, the Associated Circuit in Baltimore, and was secretary-treasurer of the Association.

Title Rights Action In Los Angeles Court

An unusual suit over rights to a title of a literary work has been filed in federal court in Los Angeles. Margaretta Tuttle, novelist, seeks $100,000 damages from Loew's, Inc., Metro-Goldwyn-Mayer Corporation, First National Pictures, Inc., and Warner Brothers Pictures, Inc., over the picture "The Unguarded Hour," made by MGM in 1937.

Miss Tuttle claimed she sold silent picture rights to her novel "The Unguarded Hour" to First National in 1925 when a picture of that title was made. She charges that in 1937 MGM, despite her protests, made a picture with the same title. The complaint claims that Miss Tuttle still retains property interest in the title.

Universal Is Upheld

The appellate division of the New York supreme court has sustained the legal sufficiency of the complaint of Universal Pictures Company, Inc., in its suit for $270,000 damages and an accounting against John D. and Eugene T. Tippett in a unanimous decision. The suit charged the defendants with entering a fraudulent plan in 1927 with Carl Laemmle, then president of Universal, to split commissions on a five year contract for the sale by the defendants of raw stock to Universal.

RCA Loses Appeal

The Delaware supreme court has sustained the decision of the late Chancellor J. O. Wolcott in favor of the Philadelphia Storage Battery Company, parent organization of Philco Radio and Television Corporation of America. The case was an appeal from the decision of Chancellor Wolcott on an injunction bill filed by the battery company seeking to enjoin Radio Corporation of America from terminating licensing agreements granting the right to use basic radio patents owned by RCA.

FACT THAT PLOT IS FICTIONAL DOESN'T SANCTION UNAUTHORIZED SHOTS: RULING

New York Appellate Court Finds Against Universal on Madison Square Garden's Hockey Case

The fact that a motion picture story is "fictional" does not give a producer the right to include in that picture scenes showing outside persons or their property which were filmed without authorization, New York's court of appeals has decided.

Madison Square Garden Case

Producers, when selecting names and places for their screen stories frequently have relied on the fact that the plot was entirely fictional, but in the case of Madison Square Garden versus Universal Pictures (7 N. Y. Supp., 845), it was ruled that even the fictional nature of the plot is no defense. In this case, Universal's "Idol of the Crowds" was conceded by both sides to be fictional, and the picture made no direct reference to the Garden, although the press book did.

These were the facts alleged: The Garden owns the ice hockey team known as the "Rangers." During the championship Stanley Cup playoffs in Detroit in 1937, the defendant, Universal, obtained permission to photograph the game with the stipulation that the shots were to be used for its newsreel only.

The feature film story was based on professional ice hockey, and the plot dealt in part with the Stanley Cup playoffs. The locale was New York City, but there were no shots actually taken within the Garden, and the Garden and the Rangers were not mentioned. However, the film did include shots from the newsreel taken in the Detroit playoffs which showed the Rangers in action, and the press book mentioned the Garden.

The Garden contended that an impression had been created that the film was actually made there.

Ruling Reversed on Appeal

The lower court, however, ruled for the defendants, declaring that it was not "unfair competition" because the plaintiff had failed to show any property right which was entitled to protection in such action; that the plot was purely fictional; and that no attempt had been made to "pass off" the film as the work of the Garden. As for the advertising material which used the Garden's name, the court held that a private person's name could not be used without consent as it was protected under the Civil Rights Law, but that a corporation was not entitled to the same protection.

On appeal, taken by the Garden, this ruling was reversed. The complaint was upheld and the suit ordered to trial. The court said, in part:

"Though the plot of the picture was fiction, the melodramatic interest in the story was increased by apparently authentic photographs of the plaintiff's team playing a championship ice hockey match in an arena purporting to be located in New York City. The public would suppose, and actually did, that the background of the film was an authentic background presenting scenes of actual games in which the plaintiff's team participated in New York. Defendant's circulars to exhibitors referred to the arena as Madison Square Garden. Even in a story that is obviously fiction so far as its plot is concerned, defendants should not be permitted, by the unfair practices alleged, to violate and appropriate to themselves plaintiff's valuable property rights."

Even if the elements of newsreel excerpts and the mention of the Garden in the press book were absent, there is for comparison the case of Rudolph Mayer Pictures vs. Pathe News (255 N. Y. Supp., 1016). In that case the same court granted an injunction restraining Pathe from distributing pictures of the Sharkey-Walker boxing match. The management of Ebbets Field, Brooklyn, had granted the plaintiff exclusive rights to make a film. The defendant contended that there was no property right in a boxing match and sent a cameraman, equipped with a telescopic lens, to a neighboring roof to photograph the fight. The court, however, ruled that a property right was invaded and granted an injunction.

Another Case

Also by the same court, in 1922, an injunction was granted for "unfair competition" in violation of a property right. Horace Goldin, the magician, claimed unauthorized use of an act he had invented called "Sawing a Woman in Half." (Golden vs. Clarion Photoplays, 195 N. Y. Supp., 455). The defendants produced a film of the same name which purported to show how the trick was done. "The affidavits lead irresistibly to the conclusion," said the court, "that the defendants have simply sought unfairly and unjustly to profit by plaintiff's success, by adopting the name which he gave to his illusion, and by copying his methods in an unfair competition and unreasonable interference with plaintiff's rights, which the courts should and will prevent."

Tiffany & Co., jewelers, were successful in an action against Tiffany Productions, Inc., to restrain use of the name Tiffany. 264 N. Y. Supp. 459; affirmed, 237 App. Div. 801; affirmed, 262 N. Y. 482.) After the defendant had spent $1,013,003 in advertising Tiffany Productions, the plaintiff brought suit. It was claimed that the defendant's advertisements which included "20 Gems from Tiffany," "Tiffany, It's a Gem," "Tiffany Presents," "Tiffany Tone," "Controlled by Tiffany," and "Tiffany, a World-Wide Organization," were intended to confuse the public and create the impression that the jewelers were connected with the producer.

Despite the fact that six years had elapsed between the adoption of the name and the commencement of the action, the court granted the injunction. Also overruled was the fact that non-competing products were involved. "The real injury in such cases of non-competitive products is the gradual whittling away or dispersion of identity and hold upon the public mind of the mark or name by its use upon non-competing goods. The more distinctive or unique the mark the deeper is its impress upon the public consciousness and the greater its need for protection against vitiation or disassociation from the particular product in connection with which it has been used."

The case was carried to the court of appeals, where the decision was affirmed in 1933, with one judge dissenting.

Attorneys in Campaign Suit

Schwartz and Frohlich are attorneys for Columbia, and Rosenblatt and Jaffe are counsel for Monogram in the suit brought against the majors, several realty corporations and Motion Picture's Greatest Year, Inc.

Alfred N. Sack, general manager of Sack Amusement Enterprises, is in Hollywood for a fortnight of business conferences with producers.

Remade Speech Shown Society

Complete dissection and remanufacture of human speech or other sounds, permitting the introduction of extensive changes in quality, pitch and inflection, was demonstrated Tuesday by Homer Duley of Bell Telephone Laboratories to the tenth anniversary meeting of the Acoustical Society of America, held at the Hotel Pennsylvania, New York.

The sound revamping device reveled in producing artificial voice effects of the kind used in animated cartoons and in horror pictures. Motion picture engineers who attended the demonstration discussed its adaptability to dubbing emphasis and emotional inflection into unsatisfactory recordings, thus avoiding retakes, as well as its power of modulating the natural voices of players to produce superior dramatic or comic effects.

The full possibility of the device was not exhausted at the demonstration, since in its present form it is adapted only to telephone circuits, and therefore to a frequency range limited to 3,000 cycles. Extension of the same principle to a greater range of sound, it was explained, is entirely practicable, and involves only adding more circuits of the kind now in use.

The speech analyzer dissects the output of a microphone into ten bands of frequencies, pitch and emphasis. Direct currents, corresponding in strength to the energy contained in each of these sound elements are then created, sent over a transmission line, and used to control the operation of oscillators that produce a re-creation of the original sound elements. Manipulating a control board so as to vary the strength of the individual direct currents results in the re-creation of sound that differs from the original in pitch, emphasis or frequency content. Thus pitch can be raised or lowered, emphasis removed or added, bass sound converted into soprano, and so on, producing effects that can be made dramatic, weird or comic as desired.

In telephone use the new device will multiply the number of conversations that can be carried over a single pair of wires, since the direct control currents occupy a band only 25 cycles wide. Thus a pair of wires capable of accommodating a range of 2,900 cycles ordinarily a single channel, can carry 2,900/25 or 116 conversations if used to carry only the control currents, with re-creation of speech at the far end. In addition, the possibility of dissecting and re-building sound is expected to facilitate investigation of questions of quality and distortion that have not proved completely amenable to other methods of research.

Vallen—Automatic Devices Patent Suit Is Dismissed

In a bench decision, Judge W. H. Kirkpatrick has dismissed a patent suit in United States district court at Philadelphia, brought by Vallen, Inc., Akron, Ohio, against Automatic Devices Company, Allentown, Pa. Both companies are manufacturers of curtain control and track equipment. Judge Kirkpatrick also dismissed any counterclaim without prejudice. The suit was filed in 1937.

PULLING POWER—

Newspapers, magazines, posters rely on the eye-catching values of the illustrated printed word . . . but lack the heart-stirring qualities of the human voice.

THE NATIONAL SCREEN TRAILER HAS BOTH!

Radio appeals through the ear-catching values of music, sound-effects and voice . . . but it doesn't give you the thrill of seeing.

THE NATIONAL SCREEN TRAILER GIVES YOU BOTH!

Plus Lowest cost per person reached because the National Screen Trailer reaches a hundred per-cent audience all of the time.

You KNOW how many ticket-buyers see and hear your National Screen Trailer . . . you can only guess when it comes to other advertising mediums.

That's why the National Screen Trailer is the biggest advertising dollar's worth you can buy!

NATIONAL
Screen
SERVICE
PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

TIME TO SOFT-PEDAL

Right now, while the weather is still amiable, let there be an immediate removal of the yearly mental hazard having to do with summer business.

For too long it has been the practice to make a bugaboo of the heated months and outdoors opposition. Already the loud speakers are blaring:

"Check up. Clean up. Change. Launder. Order. Make ready. Watch. Cover beaches, ball parks, picnic spots. Promote this. Promote that. Promote. Promote. Promote."

In other words, the enemy is at the gate. "And though we are outnumbered, men, let us sell our lives dearly."

Catch on?

Well, to hell with that. Cease firing. Let's look at this thing calmly.

* * *

The forming of the summer battle-lines is a hangover from the old days when the "legitimate" houses closed in April–May and reopened in September. Folks were expected to find their amusement elsewhere during the intervening months. Then picture houses with continuous policies came along to keep open all year. Exhibitors, faced with the job of selling their summer wares, worked desperately, hysterically, for business against the real opposition of outdoors sports and entertainment. There was reason then to fear the menace of the hot months. But why should that uncertainty exist as potently today?

Hot months or cold, the modern theatre has just a little more to offer than any other form of amusement at a price within the reach of all. Entertainment, comfort, convenience, safety—even luxury, in a salubrious atmosphere of courtesy and hospitality—are to be had for the asking. Then what more is to be expected in the summer than in any other season? Nothing more is expected, only that these attractions and comforts be sold effectively. And the selling is to be done by the theatreman in a calm, collected manner, without hysteria, worry or fear.

Only a sucker will maintain that the hot months bring no peculiar boxoffice problems that need firm, purposeful handling. But it's time to soft-pedal this business of getting the manager's kidneys in an uproar over what to do and how.

If the public is asked to look upon the theatre as a refuge from the heat, a release from discomfort and jangled nerves, how can the theatre function thusly while the manager, keystone of the operation, is not in complete control of the situation. And that control cannot be had unless it accompanies an attitude of mind free of hot-weather scares and exaggerated menaces.

Of course, the heated period challenges every manager to keep the grosses up and the temperature down. That's a man-size job in itself, a job the conscientious showman is prepared to meet and properly lick for satisfactory summer grosses. In so doing, he should not be confused with unnecessary alarums that June, July and August are boxoffice monsters that wear horns and spit fire.

▽ ▽ ▽

THE ANSWER COULD BE "NUTS"

It's a very popular pastime, that already outworn device of charging motion picture advertising with every possible crime of selling appeal. Every now and then, and maybe too often, up pops An Authority from outside the business to call out, but loud, that unless something is done about it right now, something sure is going to happen.

Well, something did happen at a recent meeting of the A.M.P.A. It was a Prominent Business Psychologist, "held over" from a previous session, who volunteered to point out some defects in the advertising mechanism of the home offices. And it was Harry Goldberg, Warner Theatres ad head, and Howard Dietz, Metro-Goldwyn-Mayer director of advertising and publicity, who answered for the industry. Truth forces your Chairman to break down and confess the film men did much the better job.

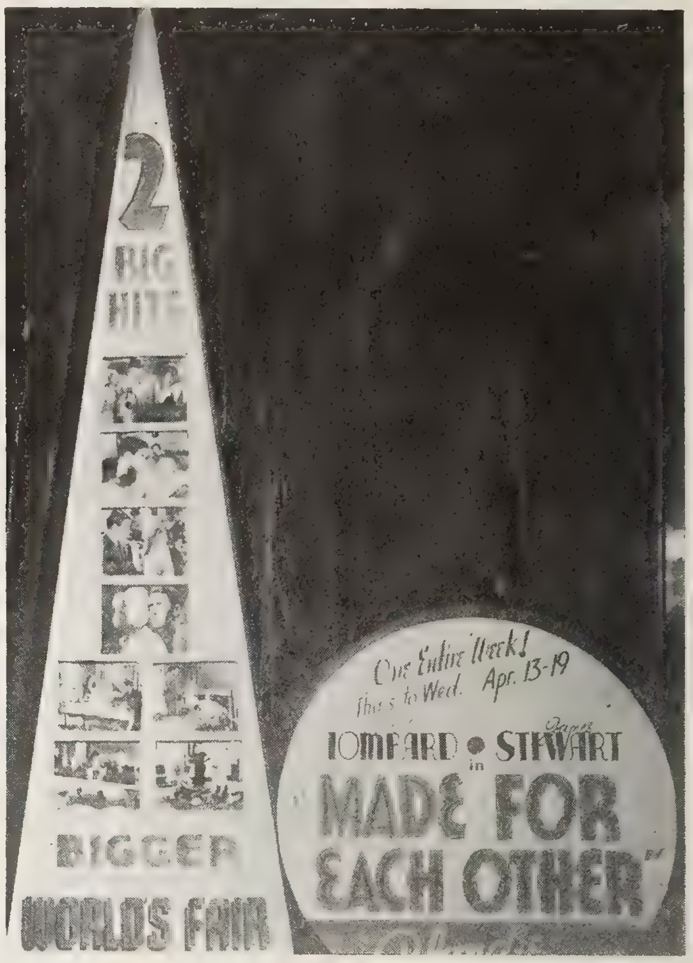
* * *

Considering the intangibles and vagaries of motion picture values, there is little for which our side needs to apologize in the creation of advertising, of sheer necessity often conceived and executed overnight for effective nationwide consumption. And as concerns showmanship, it is to be noted that the most successful advertisings launched by outside businesses, stem from ideas originated and first proven at the boxoffice by the motion picture industry in the long, long ago.

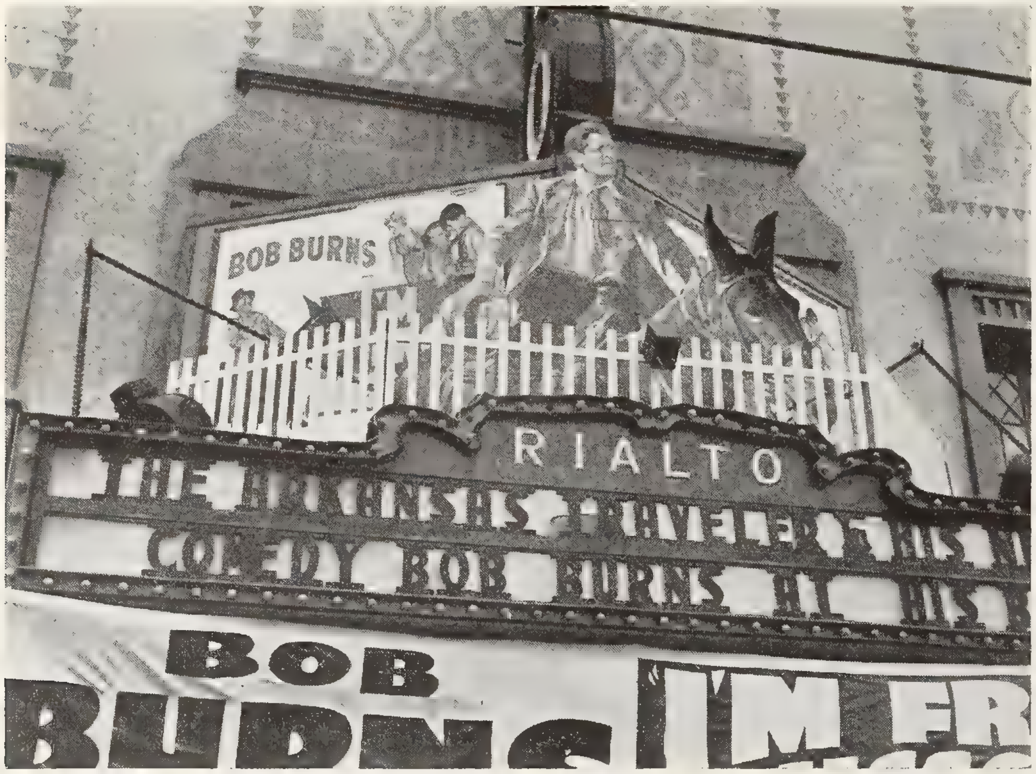
A-Mike Vogel

Round Table In Pictures

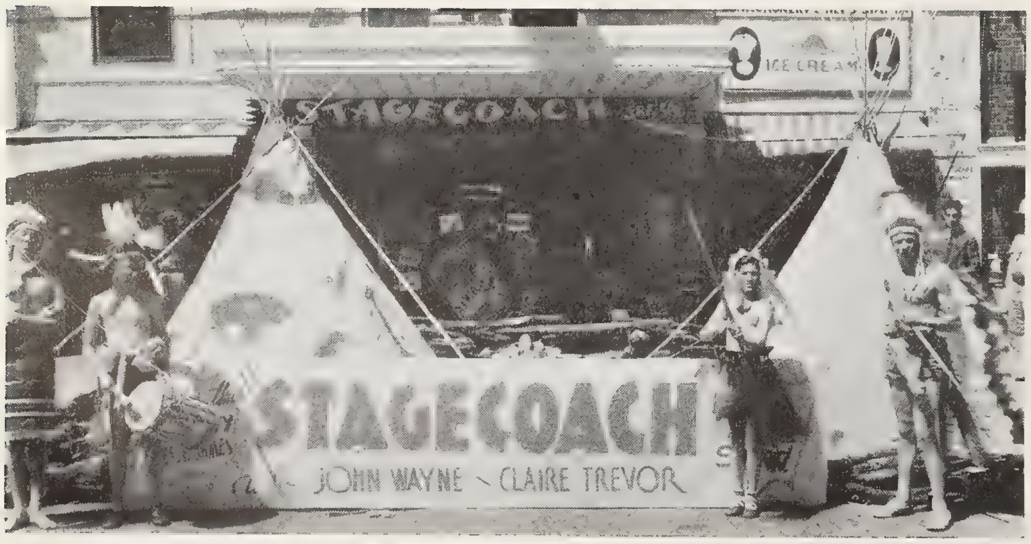
The winning of a First Mention in the Third Quarter of the 1938 Quigley Awards was signalized appropriately some weeks back in Rio de Janeiro where Vital Ramos de Castro of the Plaza Theatre was presented with his Certificate. At the ceremonies were, from the left, L. S. Marinho, representing Quigley Publications; de Castro, the winner; Dr. Ary de Castro, general manager of the circuit, and R. Pallanidi, general manager of Paramount Films in Brazil.


2
BIG
HITS
BIGGER
WORLD'S FAIR
One Entire Week!
Thurs to Wed. Apr. 13-19
LOMBARD • STEWART
in
"MADE FOR EACH OTHER"

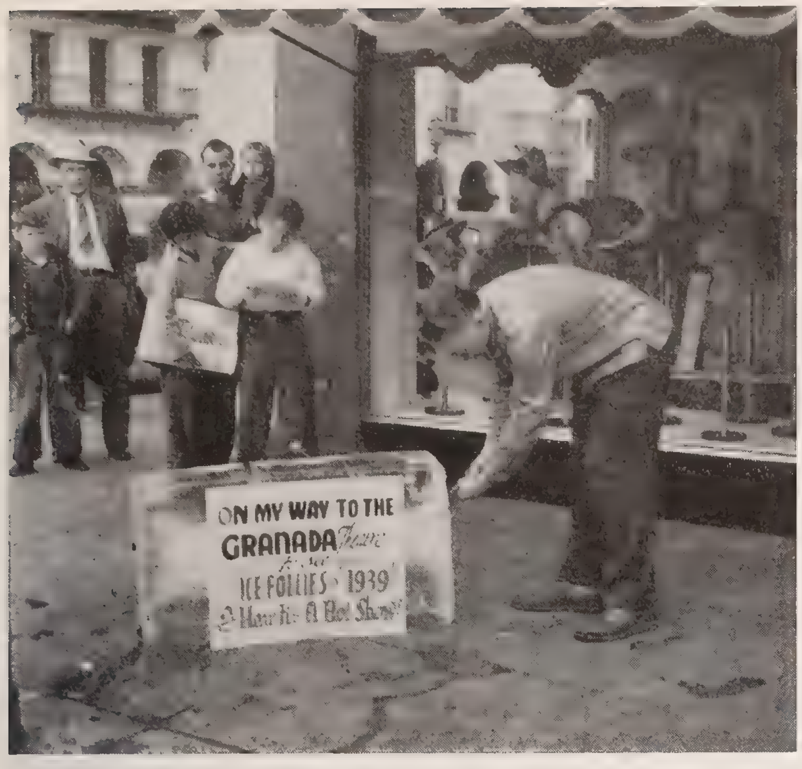
Carrying out the theme of the New York World's Fair, Morton Cole, manager of the Lane Theatre, New York City, advertises his current and coming attractions through copy planted on compoboard trylon and perisphere. Each week the scene stills are replaced with current ones, as is the copy on the sphere.


BOB BURNS
RIALTO
COMEDY BOB BURNS AT HIS
BOB
BURNS
I'M FR

Giant cutout of Bob Burns mounted on his "nag" was planted atop marquee of the Rialto Theatre in Phoenix, Ariz., by Round Tabler "Carolina" Bronson in advance of "I'm From Missouri" opening. In addition, large stencils of horse's head with cast, playdate and title copy were used throughout the city. Other street stunt consisted of usherette in overalls stationed beside map. Pedestrians were asked if they were from Missouri, if so, girl put colored pin in town from where they came.

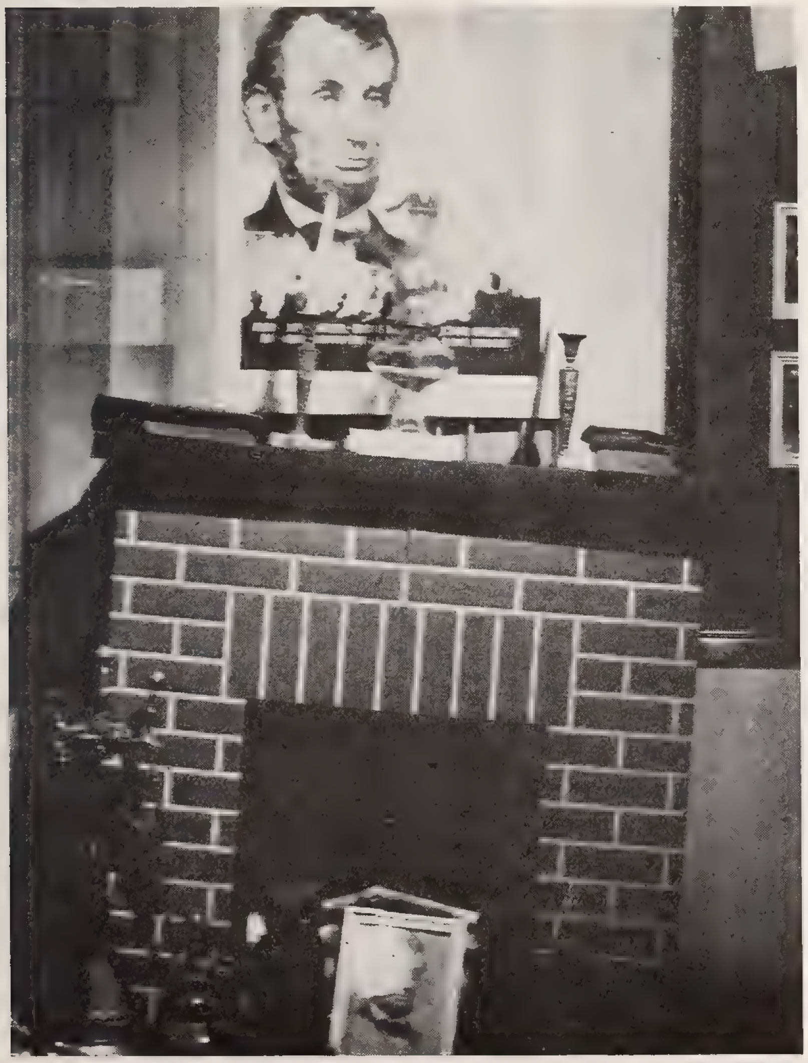

ICE CREAM
STAGECOACH
STAGECOACH
JOHN WAYNE ~ CLAIRE TREVOR

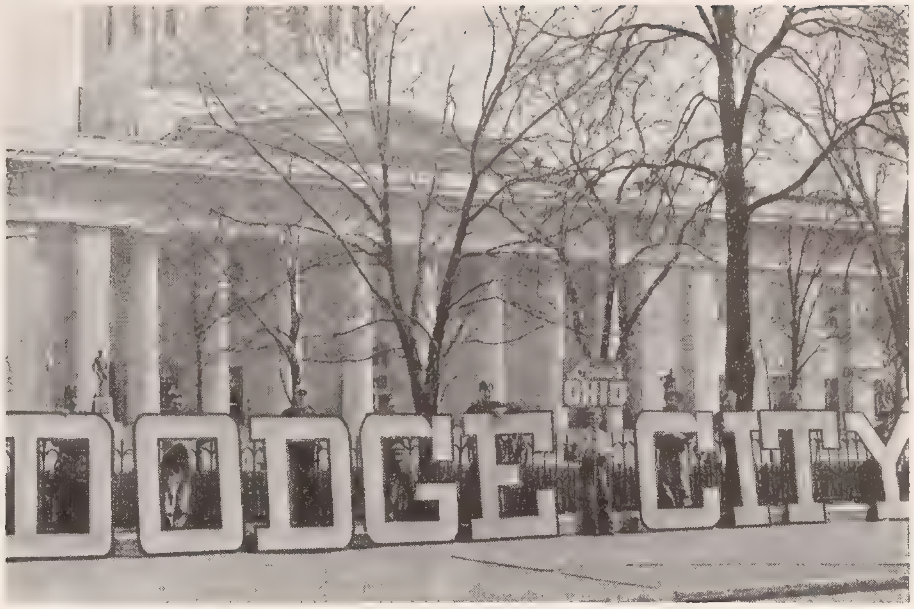
Material that had been used by the Boy Scouts at the Washington Jamboree in 1937 was taken out of the mothballs and used for street bally by Bill Smith for the "Stagecoach" date at the Palace in Breckenridge, Tex. Tepees, drums, fireplace, etc., were set up in front of theatre ahead and during run, with Boy Scouts dressed as Indians with headgear and bows and arrows stationed on guard. Giant banner with title, cast and playdates was included.



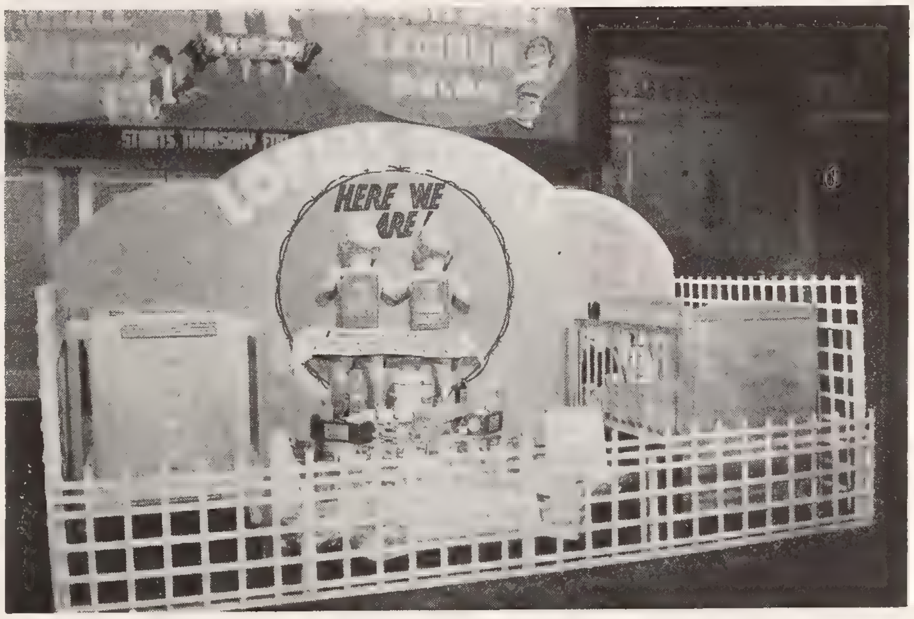
What proved to be a crowd-stopper was stunt used for "Ice Follies" by Manager Howard Ralston at Warner Brothers' Granada in Santa Barbara, Calif. Lad with ice tongs pulled 150-pound cake of ice about town; pasted to either side were cards bearing copy to the effect that boy was on his way to the theatre to see the picture.

Cardboard brick fireplace, electric logs, with all the irons and props, were part of the lobby display created for the short, "Lincoln in the White House", by Manager E. D. Hopson and his assistant, E. J. Friedwald at the Oakland Square in Chicago. Included in the display were old guns, candlesticks, picture of Lincoln, etc.





With Ohio's State House as a background for his street bally on "Dodge City", Russ Bovim's lads pose with five-foot title letters to exploit the opening of that picture at Loew's Ohio. In addition, 24-sheets were used on truck which also covered main streets in advance of the attraction's opening.



To build up Loew's "Twin Hit Shows", Joe Rubenfeld at the Oriental in Brooklyn, N. Y., promoted two layettes and all drug material to be presented to the mother of the first pair of twins born during inaugural week. Shown above is lobby display constructed by theatre display man, Henry Mangravite.

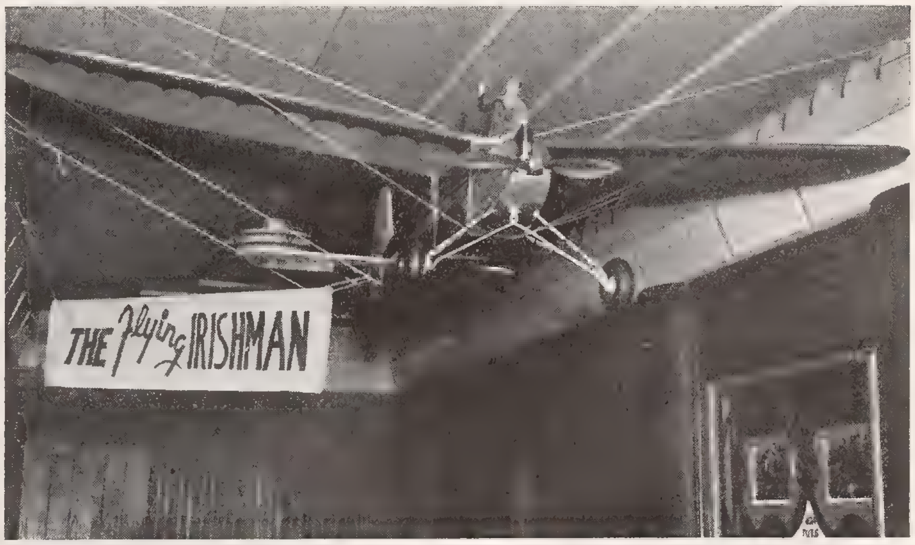
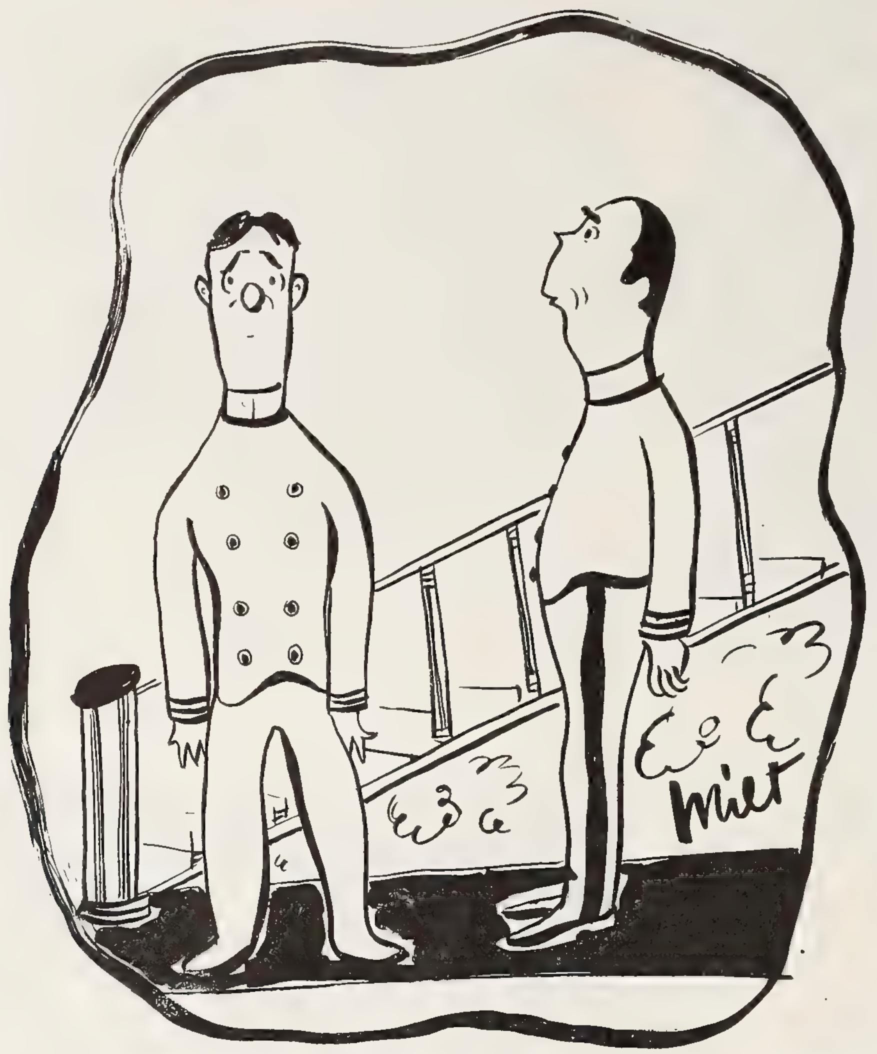


Photo above shows cutout of Douglas ("Wrong Way") Corrigan seated in the cockpit of a gas model plane flying an imprinted banner on "The Flying Irishman", created for the date at the Georgia Theatre, Athens, Ga., by L. & J. City Manager Moon Corker.

SHOWMEN'S LOBBY LAFFS



The ushers take it hard, according to Milt Rosenfeld, staff cartoonist.

FIRST USHER: "First, 'Made for Each Other' and now, 'Love Affair' . . . I can't cry any more."

SECOND USHER: "You can't? Just wait until you see 'Dark Victory.'"

Merchant Sponsors Serial for Kids

To usher in his new "Flying G-Men" serial, Nelson McCollom at the Tivoli, in Gary, Ind., promoted local merchant on a tiein for which the store furnished trailer and model airplane kits for giveaway to kids in exchange for lobby, trailer and program credit. Merchant also supplied balsa wood gliders which together with little G-Men booklets were presented to each child attending opening of the serial. Special shows were plugged in lobby display setpiece which was prepared for the occasion and mounted with stills from each chapter and cutout one sheets.

"COME AND SEE US"

Kumler Uses Parachutes For "The Flying Irishman"

Owner John Kumler of the Pantheon Theatre, Toledo, O., used a plane from which were released hundreds of parachutes as a ballyhoo for Doug Corrigan's "The Flying Irishman." First a special story appeared in the Toledo *Blade* announcing that the chutes with pass attached would be released at noon on the following day. Just before the parachutes were released eight government bombers flew over the district, apparently on their way to Detroit. "Flying Irishman" was stamped on each parachute.

Theatreman Concentrates On Goodwill Builders

Reported as proving highly successful is the birthday club inaugurated by Gordon Carson, at the Royal Theatre, Fort William, Ontario. Cards are issued to each child on which he places date of birth, and are duly filed chronologically. On natal day, congratulatory message together with guest ticket is mailed to the member.

Another method of instituting goodwill reported by Carson is his shoppers' check room service inaugurated the first of the year. Trailer was run several weeks in advance, informing patrons that the service was available, in addition an attendant is on hand at all times to wrap parcels into one convenient package. Showman also uses small stickers with copy to the effect that it was a pleasure to offer the service.

"COME AND SEE US"

Most Popular Cop Contest

Campaign to find Racine, Wisconsin's, most popular policeman as tiein on "Sergeant Madden" at the Rialto Theatre was featured by a double truck carrying official voting coupon for readers' favorite cop. Tiein picture copy ran four columns full.

Entire campaign was put on under the supervision of Jack Keegan, district manager for Warner Theatres, working with Harry Kny, manager of the Rialto, and Louie Orlove, M-G-M exploiteer.

Cox Reports from Dexter, Maine, a 4,000 Community

Playing single day dates on "West With the Hardys" and "Tailspin," the former on Saturday and the latter on the following Monday, it was Manager Bob Cox's idea to kill two birds with one stone, so to speak, by incorporating exploitations on both attractions at the Park, Dexter, Me., with one big street stunt.

In exchange for generous plugs for the owner's flying school, Cox promoted the use of a local plane for cost of gas, advertised widely via throwaways in advance that at noon on the Saturday before the opening plane would fly over the town to drop gold certificates and passes to "Tailspin." Banner across page one of the local daily was also promoted, copy reading, "Dexter to Be Bombed," with story following.

As a guard of honor and a safety patrol, Bob selected 25 Boy Scouts who wore imprinted overseas caps as they paraded the main street with banners to the center of town, where the Scouts acted as patrols to regulate traffic during the plane stunt. To announce the events of the day, the manager also promoted a sound truck and microphone over which he plugged both attractions while the crowds gathered. When the flight was over Cox brought the crowd to the microphone, where he interviewed the finders of the certificates and passes, followed by a sidewalk interview in which questions were asked about the Hardy picture with silver dollars given for the best answer. Result, according to Bob, was standout attendance on both days for the two pictures.

Inaugurates Merchant and Auto Show

Another activity reported by Cox was a combination Merchant and Auto Show put on in a vacant three-floor garage, obtained without charge, for the various exhibits which are shown without charge for the purpose of bringing outsiders to town. In cooperation with leading store-keepers and chamber of commerce, heralds and special newspaper edition were circulated widely in the drawing area, Cox gathering all the ads for the newspaper which he put together, in exchange obtaining lots of free space for his attractions. The three days of the show drew 12,000, says Bob, the theatre voted first prize for the most unique exhibit, a miniature front advertising coming attractions and a pretty gal passing out programs.

In addition to the extra business brought in by the exhibition, the Round Tabler built up a lot of goodwill for tieins which he is now able to make with merchants in this conservative downeast community of 4,000 who heretofore were hard to land.

"COME AND SEE US"

Excuse It, Please

On last week's editorial page, the very excellent page one break secured for "Wuthering Heights" at the United Artists Theatre, in Chicago, was erroneously credited to Manager Benny Friedman. It should be Benny Feldman. Excuse it, please.

QUIGLEY AWARDS FORTNIGHTER APPOINTMENTS MAINTAIN LEVEL

Number of Winners Measures Up to Top Scores Made in Previous Preliminary Periods; Awards Entries Acclaimed

ROUND TABLERS are doing a splendid job of holding their own, plus a bit more in the Quigley Awards, as the selections are made that determine the Fortnighter Appointments in the second period of the Second Quarter. In all, the entries from all parts of the country continue to maintain the high standard of exploitation established in the 1939 Competitions, in part due to the new policy which stresses the single exploitation idea or promotion and not the entire campaign as heretofore.

On this page, will be found the names of those who scored in the last judging and also set down here are the details of what some of the winners accomplished. Other entries will be run next week.

Again, entrants are requested to keep in mind that those who win in more than one Fortnight Appointment will be given more consideration in the Second Quarter Judging for the Quarter-Master Plaques, Medals and Citations. Entrants are urged to be represented in as many Fortnights as possible.

Gates Ties in Picture Critic For Unique "Serenade" Trailer

An exclusive, arranged with Sid Andorn, local movie critic, who also has a radio program, was stunt put on by Arnold Gates, manager of Loew's Granada, Cleveland, in advance of "Broadway Serenade." Gates used a record of the star serenading the critic, at the end of which the theatreman cut in with "you have just heard Jeanette MacDonald serenading you in behalf of her new picture," etc., etc. Andorn built up gag and mentioned the star, title and playdates.

For his "Huckleberry Finn" date, lobby display, Gates arranged large cutout of Mickey Rooney in fisherman's garb at base of which was large tin wash boiler, containing decks of cards. Copy overhead invited folks to use fishing tackle placed conveniently and take two minutes to fish out five red jacks. To those accomplishing the feat, guest tickets were awarded.

Braunagel Sponsors Third Annual Bridge Tournament in Theatre

Growing more successful every year, the third annual citywide bridge tournament held at the Paramount Theatre, in Provo, Utah, is reported by Manager Jack Braunagel. Entry blanks were run in the cooperating *Herald*, an entrance fee of 50 cents covering all costs. Rules and other publicity were run 10 days in advance and prizes were promoted from merchants, with the exception of the two main championship trophies which carry theatre name into prominent place in homes of winners.

Much publicity was accorded the event, paper carrying daily stories about matches and results of former day's playing. Matches were carried off in the same way as a golf tourney, with championship and consolation brackets after the first day. All entrants had to play at least twice, and contest itself lasted for three weeks.

Fortnighter Winners

GEORGE BANNAN
Manager, Van Wert
Van Wert, Ohio

RAY BELL
Publicist, Loews
Washington, D.C.

JACK BRAUNAGEL
Manager, Paramount
Provo, Utah

LEW BRAY
Manager, Lyric
Brownwood, Texas

LIGE BRIEN
Manager, Prince
Ambridge, Penna.

JOHN BURHORN
Manager, Gayety
Chicago, Ill.

A. M. CARPENTER
Manager, Gaumont Palace
Barnstaple, England

BEN COHN
Manager, Frolic
Chicago, Ill.

MARLOWE CONNER
Manager, Rhodes
Chicago, Illinois

MOON CORKER
City Mgr., L&J Theatres
Athens, Ga.

BOB COX
Manager, Park
Dexter, Maine

E. V. DINERMAN
Ad. Dir., RKO Theatres
Cincinnati, Ohio

J. I. FAIRBAIRN
Manager, Capitol
Cardiff, Wales

BEN FELDMAN
Manager, United Artists
Chicago, Ill.

BOB FULTON
Manager, Paramount
Waterloo, Iowa

ED FITZPATRICK
Manager, Loew's Poli
Waterbury, Conn.

ARNOLD GATES
Manager, Loew's Granada
Cleveland, Ohio

E. A. GISLINGHAM
Manager, Gaumont
Cheltenham, England

CHARLES GREIME
PAT TAPPAN
Mgr. & Asst. Vitaphone
Wenatchee, Wash.

KEN GRIMES
Manager, Warner's
Erie, Penna.

STAN GROSS
Manager, Rio
Appleton, Wis.

MILT HARRIS
Publicist, Loew's
Cleveland, Ohio

BILL HARWELL
Manager, Ohio
Canton, Ohio

JOHN HOWE
Manager, Olympia
Portsmouth, Ohio

GUS LAMPE
RKO Schine's Keith
Syracuse, N. Y.

FRANK MILLER
Adv. Mgr., Metropolitan
Morgantown, West Va.

LES POLLOCK
Manager, Loew's
Rochester, N. Y.

JIMMY REDMOND
Manager, Bonham
Fairbury, Neb.

MORRIS ROSENTHAL
Manager, Majestic
Bridgeport, Conn.

MATT SAUNDERS
Manager, Poli
Bridgeport, Conn.

STUART TOMBER
Manager, Fargo
Sycamore, Ill.

ERLE WRIGHT
Manager, Paramount
Syracuse, N. Y.

Fairbairn Holds Plane Display In Lobby on "Men With Wings"

With a lobby spacious enough to accommodate a display of aircraft, J. I. Fairbairn for his "Men With Wings" date at the Capitol in Cardiff, Wales, promoted equipment from four commands of the Royal Air Force and held a foyer display for two weeks which brought unusual newspaper publicity. Also exhibited were displays of various commodities used in building ships, and on duty daily was C. W. Watkins, pioneer of flying in Wales, who answered all pertinent queries.

Also of interest to patrons were air-mailed greetings to Fairbairn which were displayed in lobby and received from theatremen all over Europe who had played the date and were lavish in their praises. Installed in the foyer was a recruiting office with sergeant in attendance daily and mobile recruiting van toured the outlying districts.

Oddest Proposal Contest Helps Brien Exploit "The Girl Downstairs"

Following the suggestion in the MGM pressbook for an "odd proposal" contest for "The Girl Downstairs," Manager Lige Brien at the Prince, in Ambridge, Pa., secured cooperation of local high school, with students submitting accounts of oddest proposals witnessed in any motion picture. These were run in the school paper, guest tickets going to winners. Also featured in the school paper was a dream contest, entries detailing their favorite dreams.

Harris Plants Ingenious Calendars In Merchants' Windows for Powell

In advance of personal appearance of Eleanor Powell at Loew's State in Cleveland, Milt Harris printed up window cards to which were attached calendar pads of 12 sheets, copy on first reading "12 more days," the second "11 more days," the third "10 more days," etc., etc. Merchants cooperated by tearing off sheets regularly each day to note number of days before opening. On Sunday after opening stores in downtown area all carried large yellow "notice" cards with information that the store was closed to permit employees to see Eleanor Powell.

Corker Ties College Language Heads To One-Day Date on "Mayerling"

The cooperation of the Department of Romance Languages of the University of Georgia was secured by L. & J. City Manager Moon Corker for the one day date of "Mayerling" at the Georgia Theatre, in Athens, Ga. Department head wrote letters to each faculty member, teachers and principals of the 30 high schools within a 75 mile radius made announcements in schools and class rooms. Mimeographed copies giving brief summary of the picture accompanied each letter. All theatre ads, display frames and marquee copy read "This picture sponsored by the Languages Department of the University of Georgia." P. E. McCoy, publicityman, aided on the date.

(Continued on following page)

CITIES COOPERATE IN CAMPAIGNS

(*Continued from preceding page*)

Beautiful Baby Contest Arranged By Wright for "East Side of Heaven"

Through a tieup effected with art photo department of the local Kresge's, a beautiful baby contest for "East Side of Heaven" at the Paramount in Syracuse was promoted by Erle Wright. Voting coupons were paid for and distributed by the store, giving one complete side to picture and theatre and other to contest. Store also gave 10 prizes for every 50 entrants and theatre presented a gold loving cup as a grand prize, which was inscribed by Sandy, the baby in the picture. Cup was on display in store window during contest. Newspaper contest in Syracuse *Journal* featured a special puzzle of Bing and Baby Sandy with prizes to those submitting correct solution of how to get Bing home with the baby without being captured.

Appleton Junior Chamber of Commerce Welcomes Rooney as Honorary Member

At a meeting of the Appleton Junior Chamber of Commerce, Mickey Rooney was made an honorary member through the efforts of Manager Stan Gross of the Rio Theatre, Appleton, Wis., and as a buildup for his Hardy date. Board sent a letter to Rooney stating that the membership was voted because of his high ideals and their application in his work, his help in the Americanization of American youth and his excellent acting. Newspapers carried story on this, together with three-column photo of giant membership card mailed to the star, which was held aloft by the signees.

"Professor" Burhorn Heads Quiz Night To Stimulate Single-Feature Program

In a double-feature district and with no giveaways, screen or chance games allowed at the Gayety, Chicago, John Burhorn recently, and with signal success, sponsored a Quiz Contest, with himself as the "Professor," with grand prizes given by cooperating jeweler and other prizes, guest tickets to the theatre. The single feature attraction was "Pirates of the Sky."

To encourage questions on the two nights of the Quiz, Burhorn's district paper, the Daily Calumet, ran coupons for readers who had questions to enter, with those selected for the Quiz also earning passes. Publicity ran for seven days ahead and over 150 coupons received. Jeweler paid for trailer and program in addition to giving the big prizes.

Local Air Organizations Tiein For "Wings of the Navy" Date

The main event in the "Wings of the Navy" campaign at the Vitaphone Theatre, Wenatchee, Wash., was a model airplane show put on by Charles Greime and his assistant Pat Tappan, through cooperation of the local Air Service and also the Model Airplane Club. The former paid for all costs and in addition furnished a goodly number of free airplane rides and a free course of flying instructions in exchange for advertising in the foyer. Show was announced week ahead of picture opening, models placed on display in lobby day before with credit cards, a pass was presented to each entrant with grand prizes for winners.

Judging of the models took place afternoon of opening and winners announced from stage opening night, at which time the prizes were presented. Newspapers were generous with stories and art work. Air Service cooperated also by dropping lucky numbered heralds from ship flying over city, free rides going to those catching heralds, numbers on which corresponded with those posted in lobby.

Fulton Sponsors Special Newspaper In Advance of "Little Princess"

Disposed of house-to-house by a licensed distributor company were the 5,000 special four-page full-sized newspapers put out by Bob Fulton, on "Little Princess" at the Paramount, Waterloo, Iowa, the entire cost of printing and distribution covered by outside advertising carried on the back page. Labelled "Paramount Theatre News," the edition was given the same professional treatment as the daily papers and was credited with being the top feature in the campaign.

As a second entry, Fulton offers a Blues Singer contest on behalf of "Saint Louis Blues," put over with the cooperation of the leading daily. Local girl singers were invited to participate for the cash prizes at a special midnight show, the preliminary auditions held on a broadcast over station WMT.

Interviews with Old-Time Operators Features Lampe Advance for "Bell"

Numerous newspaper publicity breaks were secured by Gus Lampe for the opening of "Alexander Graham Bell" at RKO Schine's Keith Theatre in Syracuse, topped by shots of three local telephone operators shown comparing telephone instruments of the past and present. Interview with one of the city's first telephone operators during the period between 1880 and 1887 was also run, as was story and photo of former commissioner of public safety and a pioneer leader in the Syracuse telephone field.

Syracuse *Journal's* fleet of trucks were appropriately bannered with cast, playdates, etc. All display windows of the telephone company carried tiein cards, as did Postal Telegraph, Western Union and bus terminals. Picture was screened for the executives of the telephone company, who helped publicize the date to all employees.

Eleanor Powell Acts as Judge In "Beauty With Brains" Search

Before taking off for Paris as guest of MGM, Ray Bell planted another page-one tiein, this time for the personal appearance date of Eleanor Powell at Loew's Capitol, in Washington. Contest came about as a result of recent senatorial investigation wherein it was testified that gorgeous gals were being given all the breaks in the Civil Service. Ray thunk up a search for "beauty with brains" and sold the idea to the Washington *Post* for a long run. Miss Powell bowed in by accepting appointment as one of the judges, the winners to be selected during her local stay.

Chamber of Commerce Sponsors Special Fargo Theatre Week

Using as a jumping-off point the first run of "Spirit of Culver," together with the fact that a lad from a neighboring town appeared in the production, a "Fargo Theatre Week" was declared under the auspices of the local Chamber of Commerce and through the efforts of Manager Stuart Tomber of the Fargo in Sycamore, Ill. Highlight of the campaign was special edition of the local *Tribune* secured for the week, with numerous stories, banners, merchants' ads, etc. In appreciation of the additional advertising secured by Tomber, the paper made up a larger than usual edition and distributed it to every residence in Sycamore in addition to those on subscription list and its rural route boxholders.

Other promotions for the event included the issuance of a bulletin by the Chamber of Commerce authorizing the affair, the pasting of "Fargo Theatre Week" stickers on all store windows, counter cards in all stores, the insertion of pictures and stories in newspapers of the area and the announcement of the occasion and the adoption by the membership of all local organizations.

Redmond Promotes Railroad Day For Date on "Union Pacific"

For the first time in local theatre history, Jimmie Redmond reports a complete newspaper tiein for a picture, with both papers in Fairbury, Nebr., going for extensive promotions on "Union Pacific" at the Bonham. Heretofore, writes Jim, he was only able to crack one sheet at one time. Both dailies ran special co-op spreads, more than the usual publicity plus feature stories on the coming of the railroad in the early days, all of which was hooked up to a special Railroad Day proclaimed by the Mayor.

Continuing his publicity drive in the drawing area, Redmond also arranged extra publicity and advertising in 11 outside weekly papers, his entire advance campaign running two straight weeks to be registered among the most effective put on by this Round Tabler.

Fitzpatrick Invites High School Leaders To Be Guests of Andy Hardy at Opening

Basing his exploitation on the pride displayed by Mickey Rooney in winning his letter at basketball, in the Hardy series, Ed Fitzpatrick tied in the high schools of Waterbury, Conn., on "The Hardys Ride High" at Loew's Poli, by inviting all lettermen to be his guests at the opening. The result was a first-time break in the weekly paper of the leading school which also broke the ice for possible future tieups.

To build up the promotion, Fitz located a local boy bearing a strong resemblance to Rooney, dressed him in tuxedo and high hat, had him drive a collegiate jallopy suitably inscribed in the company of a pretty usherette. The entire campaign was then tied in with a street parade at noon of opening day led by the state's crack fife and drum corps, followed by the invited lettermen and escorted by police detail.

Suggestions for Training the Theatre Service Staff

Highlights of Manual Compiled As Instruction for Ushers and Other Personnel

by RUDOLPH A. KUEHN
District Manager, Warner Jersey Theatres

There have been so many requests to this department and to Round Tabler Rudy Kuehn for information on and copies of his service manual commented upon editorially in the issue of April 15, that it has been decided to reproduce in slightly abridged form, the highlights of this informative booklet, the initial article of which is set down on this page.

The material here has exclusively to do with the usher forces, of which there will be more in the next article. Conduct of other personnel, first and similar helpful instructions will also be treated.

An usher at all times on the floor should be neat and well-groomed. He should be at least five feet ten inches tall if possible. Clean shaven, clean face and hands, fingernails trimmed and clean, hair combed neatly, shoes shined and clothes pressed and neat. If an applicant is untidy when applying for a job, it is a fair indication that he is naturally untidy and careless of his appearance.

Poise is another important requisite in picking ushers. A boy may qualify in every other detail, but he may not be able to walk correctly. He may be one of those ungainly, loose-limbed, gangling boys who are awkward and will make an awkward appearance. Each boy must have the ability to walk, stand and be snappy in his posture. One boy out of line in poise will practically ruin a service staff in its appearance.

Says Service Most Important

In the preliminary training period, the boys should be brought together for a talk on the why and wherefore of service in a theatre. Make them realize that service is fully as important as the quality of the show. A theatre without service would be like a movie without sound. A patron should be treated with the utmost courtesy and deference. If he is treated right before he is seated, he will enjoy the show much more. And he will come back again and again despite the quality of the show if he knows that he is being shown every attention possible. Each new boy must be made to feel that service is the most important thing in a theatre as far as he is concerned.

A space should be found to put the training school through a drilling period. Each boy should know how to march, keep in step and do the regulation right face, halt, left and about face commands. That is the basic step in teaching them discipline, which, although not of military intensity, is an important factor in insuring a good staff. They are taught to stand correctly. Head back, chest out and stomach in. They must be taught to walk snappily with a military carriage. A sloppy carriage tends to sloppy habits while on the floor.

How to Address Patrons

The usher should know how to stand at attention on post, with arms in back of him, hands folded at the base of his spine. Here his posture may be relaxed to insure comfort; but not relaxed enough to look indifferent. Although a prosaic fact, the slogan, "Service with a smile," is perfect for any theatre.

Before addressing a superior, the usher must know that he is to stand at attention a foot or two from the person he wishes to address. When recognized, he says, "I beg your pardon, sir," then he states his business. He uses this phrase whenever he addresses his chiefs, any members of the management, or people on business in the theatre to see the management.

When he addresses a patron, he uses the same phrase. He must be taught never to touch a patron when addressing one to gain his attention. A stumble of a patron at the time the usher is addressing and touching him might lead to a lawsuit. Only if asked to assist should an usher ever touch any patron, the exception being with old and feeble people who obviously need assistance. When one usher addresses another usher he calls him by his last name prefixed with "Mr." It is always Mr. Jones or Mr. Smith, and never a first name or a last name alone.

Learn Theatre Layout

Another point in training the usher is the physical layout of the theatre. Show him where each exit is and the number of the exit so that he can remember it when he goes over the theatre again. He must know the locations of all fire extinguishers and the places of the fire hose stations. Show him the porters' room, projection booth, engineers' and artists' room, etc. He must know where everything in the house is located. The numbers of the aisles in the orchestra, loge and balcony are of prime importance.

Each theatre probably has its own system of signals for the service staff. The following is that used in the Stanley Theatre. Signals mostly used among ushers is to indicate or ask for a superior. If the chief of service is wanted, the right index finger is placed across the left arm. Three fingers for the treasurer and four for the assistant.

Examples of Checking Signals

Another phase of checking is the communication of numbers by signalling to indicate the number of people or empty seats in a given section of the house. The signal for a hundred is to move one finger in a circular motion diagonally across the body and across the chest. Two fingers for two hundred, etc. For the number ten, one finfier is moved downward in front of the chest. Two fingers for twenty, etc. For signalling numbers from one to ten the fingers are moved upward across the chest. Example: Two hundred sixty-five. Two fingers in a circular motion across the chest; then five fingers moved downward, followed by one finger of the same hand; then five fingers upward across the chest.

The usher must know how many seats are in the entire house. Then he must know the breakdown of how many seats in the orchestra, balcony and loge. The important thing about this is that the usher should know at all times how many available seats are in his sections.

Escorting Patrons to Seats

Escorting patrons to their seats has a definite significance and must be done with the utmost courtesy and satisfaction to the patron. This is an important factor in service. The flashlight should be held in either hand, but in the back of the usher and pointing downward in order to give good light to the patron, but where it will not glare in the eyes of seated patrons. The usher should be about three or four feet in advance and should stand facing the patron when the proper seat is found. The seat should not be pointed out with the flashlight.

As the usher meets the patron in the aisle (when the house is not crowded) it is a good point in service and convenience to ask the patron, "How far, please?" and "How many, please?" First of all, it helps the usher and gives the patron something personal to think about. He feels that the theatre is doing all it can for him.

Filling Single Seats

Selling seats is one of the most important factors in service where the conditions are or near standing room. The usher must learn that he must take patrons into his confidence, so to speak, and convince them that where there is standing room only, he will do the best possible for them. Phrases such as, "I have a good pair of seats, right down this aisle," and "There are two good seats near the front, but in a good place," and etc., and the things which please the patron.

In a crowded house where most people come in couples, there is usually an overabundance of single seats which are wasting money for the theatre. These must be filled to make more room for additional patrons waiting. Now there is a definite technique for selling single seats. Naturally, a young couple, or even most older people, do not like to be separated. Here is the time when the usher must use persuasion, tact and diplomacy to get couples to take single seats. He can say, "I have two single seats, close together and in the center where you can see each other and join later." There are countless ways in which to word phrases to a patron which will satisfy him. The main idea is to get the singles sold.

YOU ARE INVITED TO JOIN UP

JOE D. MARINO
started his work at the Maryland Theatre in Omaha, Nebraska, where he is now manager, in 1935. His first job at the house was to act as janitor. The following year brought him into the doormen's category and the next promotion saw him as assistant manager, as well as cashier. Climbing steadily, he finally got the managership of the theatre and we expect to hear frequently from him about his activities.

▽

BERNARD V. SAMUELS
started in as an usher at the Colonial Theatre, Detroit, Mich., in 1923 and the next year procured the job as house manager at the Liberty, in the same sector. From there he went to the Gratiot as manager, soon changing to the Hancock. In 1930 the Fine Arts house claimed his managerial duties and the next promotion brought him to manage the Majestic and Colonial Theatres. He became the assistant general manager in 1934 of these Midwest Theatres and in 1937 secured the post of general manager.

▽

GEORGE W. COLEMAN
is the skipper at the Arcade Theatre, Springfield, Massachusetts, one of the houses of Western Massachusetts Theatres, Inc. In 1932, at the outset of his moving picture career, he was an usher at the Metropolitan and Washington Street Theatres in Boston, Mass. Two years later, moving to the Scollay Square house, George was appointed chief usher and remained there for a couple of years, after which period he was promoted to act as the assistant manager at the Paramount in Springfield. The following year George was made house manager of this theatre and in 1938 he came over to his present spot.

▽

CURTIS BLUCHER BELL
manages the Angleton Theatre in Angleton, Texas, which house belongs to Long & Long Griffith's circuit. He started in show business in 1935 and is quite happy working in this field. Please let us hear from you and at not too infrequent intervals, Blucher, for much of what you are doing would undoubtedly be of interest to the rest of the readers.

▽

WALTER E. COHEN
started his theatrical career as an usher and display artist at the Broadway Theatre, Baltimore, Maryland. He also wrote copy and announced the program on Polish Radio Hour, discoursing in English. Seeking to resume his art career, Walt left his organization but the very next day found him back at his post. The next move was to the Apollo Theatre, acting as assistant manager, but he continued as paint-slinger, extending his efforts to other theatres of Rome's Associated circuit. A managerial post at the Lenox was the next spot, and from there he transferred to the Leader, in the same capacity, where we now find him. Motion Picture Herald appreciates the nice things you say about it and Managers' Round Table is delighted to receive your many contributions. Keep 'em coming, Walt.

Birthday Greetings

Wally Allen
R. E. Archibald
John J. Baker
Kenneth P. Behr
James L. Brosius
Frank P. Bryan, Jr.
Corlett W. Burrus
William E. Burton
Max Cadwalader
J. Glenn Caldwell
Robert C. Cannom
David L. Cantor
Jack Clifford
Arthur R. Cooper
R. P. Conger
Burton J. Coughlan
A. Kent Craig
William Dabb
Jack C. Day
Herman Egnolff
Sidney A. Falk
J. Frank Gephart
Benjamin Gold
Harry Goldberg
Jack Goldman
Sigmund S. Harrison
Harry R. Himes
Gus Hoenscheidt
Nat Holt
Jack Howe
Elmer W. Johnson
W. Lee Johnson
Frank V. Kennebeck
Frank V. King
Saul J. Kleinerman
Saul Korman
C. T. Kraegel
A. H. Lawton
Michael J. Lombardi
J. R. Long
James Lourie
Nelson D. McCollom
Andrew J. McGolderick
Orestes James Macris
E. R. Millican
Lou Mitchell
Albert R. Nyers
Barnes E. Perdue
Weldon Parsons
Wilbur Peterson
Meyer Phillips
Paul Stevens Purdy
E. A. Rambonnet
Cary A. Reeves
H. E. Rehfield
Edward L. Rogers
David R. Sablosky
S. R. Scott
Ed Siegal
David Silverman
Bill Slater
Harold E. Snyder
Albert Spargur
Maurice E. Sperling
W. Steiner
Robert S. Sweeten
Jack Suckstorff
W. M. Troxell
Lawrence P. Weaver
Heinrich Weitzel
Eddie Williams
H. O. Winkler

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position......................................

Theatre.......................................

Address.......................................

City..

State...

Circuit.......................................

WILLIAM J. HAMBORSKY
is the skipper of the Victory Theatre in Tompkinsville, Staten Island, New York. He has been connected with showbusiness for a number of years, having employed his talents at the Stadium, Arena, Harlem Grand and Palace Second Avenue Theatres in New York and at the Strand in New Jersey. For three years Bill has worked in the promotion department of the Staten Island *Advance,* the local newspaper, and we know he is well equipped to assume his managerial duties.

▽

FRED E. FORRY
began thinking of entering the motion picture industry while still at school and secured an usher's job to start the ball rolling. Subsequently his jobs were those of doorman, director and head usher. A year later, after having learned the office work, he qualified to accept an assistant managership. In 1938 Fred became the manager of the Colonial Theatre in Lancaster, Pennsylvania.

▽

FRANK BLOCHER
lost little time in becoming involved in theatre business, starting to work at the early age of 13, at the Drexel Theatre, Chicago, Illinois. He has been in this field for 14 years and is very happy with his occupation. At the present time Frank is managing the Kimbark Theatre in Chicago, Illinois. We anticipate contributions on what you are doing for the box office grosses, Frank.

▽

ALFRED SIMON
started his theatrical career in 1932 at Loew's 125th Street Theatre, New York City. Two years later he left there to join the Strand Theatre in the metropolitan district of the same city, acting as chief usher. His next chief usher position was at the nearby Skouras' Riverside Theatre, and when the Olympia house was added to the Skouras circuit Al was made assistant manager there. A transfer brought him back to assist at the Riverside, under our good friend Joe Salmon. Several months ago Al changed circuits, being employed by Brandt Theatres to manage their Inwood Theatre in Forest Hills, Long Island, New York.

▽

ROBERT W. BAIER
manages the Uptown Theatre in Fort Arkings, Wisconsin, belonging to the National Amusement Company Lakeland Theatres. Part of his duties bring him to the Fort Theatre, in the same sector. We look forward to representation from you, Bob, from your vicinity, so please report your various activities.

▽

NORT ROSEVOLD
started as usher at the Strand Theatre in Minot, North Dakota, in 1933, during the time he attended college. Upon graduating from college with a B.A. degree he was promoted to doorman and assistant manager at the same house. In 1935 a transfer took him to the State, also in Minot, where he had the job of an assistant. Two years later he gripped the managerial reins at the Orpheum, where he is now doing a fine job.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures in Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel.....WB
Affairs of Annabel, 902, Com............RKO
After Schooldays, Mus..................Univ
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel...........WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com........20th-Fox
Ambush, 3820, Mel......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels With Dirty Faces, 351, Mel.......FN
Annabel Takes a Tour, 908, Com........RKO
Annie Laurie, Mel....................Foreign
Arkansas Traveler, 3806, Com...........Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Cowboy, West....................Col
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel....................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com................Foreign

B

Babes in Arms, Mus.-Com.............MGM
Back Door to Heaven, Mel...............Para
Ballerina, Mel.......................Foreign
Battle of City Hall, Mel.................WB
Beachcomber, The, 3863, Mel.............Para
Beau Geste, Mel.........................Para
Beauty for the Asking, 915, Com........RKO
Big Town Czar, 3018, Mel...............Univ
Bizarre Bizarre, Com.................Foreign
Billy the Kid Returns, 851, West.......Rep
Black Bandit, 3051, West...............Univ
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel.........................Col
"Blondie," Com...........................Col
Blondie Meets the Boss, Com.............Col
Blondie Takes a Vacation, Com..........Col
Blue Montana Skies, 844, West..........Rep
Booloo, Mel.............................Para
Bouquets from Nicholas, Com..........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel....................RKO
Boy Trouble, 3824, Mel..................Para
Bridal Suite, 937, Com.-Mel............MGM
Broadway Musketeers, 368, Mel..........FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com...................FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, Mel...Para
Bulldog Drummond's Bride, Mel........Para

C

Cabira, Mel..........................Foreign
Cafe Society, 3826, Mel.................Para
California Frontiers, West...............Col
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Captain Scorpiob, Com................Foreign
Carefree, 837, Mus.-Com................RKO
Career, Mel.............................RKO
Cat and the Canary, The, Mel...........Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel.........................FN
Champ, The, Mel........................MGM
Champs Elysees, Com.-Mel............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com........20th-Fox
Christmas Carol, 917, Com.-Mel........MGM
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel..................MGM
Climbing High, 8072, Com...............GB
Coast Guard, Mel........................Col
Code of the Cactus, West...........St. Rts.
Code of the Fearless, West.........St. Rts.
Code of the Secret Service, Mel..........FN
Code of the Streets, 3019, Mel..........Univ
Comet Over Broadway, 370, Mel..........WB
Convict's Code, 3822, Mel...............Mono
Convicts at Large, Mel..............St. Rts.
Confessions of a Nazi Spy, Mel..........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com...............UA
Crashing Through, 327, West.............GN
Crime Takes a Holiday, Mel.............Col
Crossroads, Mel......................Foreign
Curtain Rises, The, Mel..............Foreign

D

Dames, Mel. ....Univ.
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dark Victory, 354, Mel...................FN
Dawn Patrol, 303, Mel...................WB
Dead or Alive, Mel.......................WB
Devil on Wheels, The, Mel...............WB
Devil's Island, 313, Mel.................WB
Disbarred, 3818, Mel....................Para
Disputed Passage, Mel..................Para
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)...............WB
Double Crime in the Maginot Line, Mel. Foreign
Double Dyed Deciever, Mus.............Para.
Down in "Arkansaw," 805, Mus..........Rep
Down on the Farm, 920, Com........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Drums, Mel. (C).........................UA
Duke of West Point, Mel..................UA
Dust Be My Destiny, Mel.................WB

E

Each Dawn I Die, Mel.....................FN
East Side of Heaven, Mus.-Com.........Univ
Elizabeth and Essex, Mel.................WB
Elsa Maxwell's Hotel For Women, Mel..20th-Fox
Empire of the West, West................GN
Empty World, Mel.........................GB
Escape from Yesterday, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Everybody's Baby, 931, Com........20th-Fox
Exile Express, 301, Mel..................GN
Exposed, 3032, Mel.....................Univ

F

Family Next Door, 3020, Com............Univ
Family Affair, A, Mel....................WB
Fast and Loose, 924, Mel...............MGM
Federal Man Hunt, 820, Mel.............Rep
Federal Offense, Mel....................Para
Feud of the Range, West............St. Rts.
Fighting Irish, Me.l ....Rep
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel.....................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, Mel....................RKO
Five of a Kind, 919, Mel...........20th-Fox
Fixer Dugan, 922.......................RKO
Flight at Midnight, Mel..................Rep
Flight to Fame, Mel......................Col
Flirting with Fate, 914, Com.-Mel......MGM
Flying Irishman, 919, Mel...............RKO
Foggy Quay, Mel.....................Foreign
Forged Passport, 823, Mel...............Rep
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Mel..............Foreign
Four Daughters, 352, Mel................FN
Four Feathers, Mel. (C).................UA
Four Girls in White, 921, Mel..........MGM
Freshman Year, 3025, Com.-Mel........Univ
Frog, The, Mel...........................GB
Frontier Marshall, West............20th-Fox
Frontier Pony Express, West.............Rep
Frontier Scout, 325, West................GN
Frontiersman, 3856, West...............Para
Frontiers of '49, West...................Col
Fugitives for a Night, 903, Com........RKO

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel.....................St. Rts.
Gang Bullets, 3818, Mel................Mono
Gang's All Here, The, Com.-Mel......Foreign
Gang Smashers, Mel.................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Gantry the Great, Mel....................WB
Garden of the Moon, 358, Mus.-Com......FN
Geronimo, Mel...........................Para
Ghost Town Riders, 3054, West.........Univ
Girl and the Gambler, Mel..............RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, Com.-Mel............RKO
Girl from Nowhere, Mel.................Mono
Girl from Rio, Mel......................Mono
Girl Must Live, Com......................GB
Girls on Probation, 369, Mel.............FN
Glory of the Faith, Mel..............Foreign
Going Places, 359, Com.-Mel.............FN
Golden Boy, Mel.........................Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel.........MGM
Good Girls Go to Paris, Com.-Mel......Col
Gorilla, The, 944, Com.-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
Great Waltz, The, 908, Mus............MGM
Guilty Trails, 3052, West...............Univ
Gunga Din, 912, Mel.....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com.-Mel.............WB
Hardys Ride High, 934, Com.-Mel......MGM
Harlem Rides the Range, West.......St. Rts.
Hatred, Mel..........................Foreign
Hawaiian Holiday, Com.-Mel............Univ
Heart of the North, 362, Mel. (C).......FN
Heart of Paris, Mel..................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel.....................St. Rts.
Hell's Kitchen, Mel......................WB
Herbst Manover, Com.................Foreign
Heritage of the Desert, Mel............Para
Heroes of the Desert, 7118, West.........Rep
Heroes of the Marne, Mel.............Foreign
Hidden Power, Mel........................Col
His Exciting Night, 3036, Com..........Univ
Hobby Family, The, Com..................WB
Hold That Co-ed, 907, Com..........20th-Fox
Home on the Prairie, 842, West..........Rep
Homework, Com. ....Para
Homicide Bureau, Mel....................Col
Honolulu, 922, Mus.-Com...............MGM
Honor of the West, 3055, West..........Univ
Hostages, The, Mel...................Foreign
Hotel Imperial, Mel.....................Para
Hounds of the Baskerville, 936, Mel..20th-Fox
House of Fear, The, Mel................Univ
Human Beast, The, Mel...............Foreign

I

I Am a Criminal, 3812, Mel...........Mono
I Am the Law, Mel.......................Col
Ice Follies of 1939, 925, Com.-Mel.....MGM
I Demand Payment, Mel.............St. Rts.
Idiot's Delight, 920, Com.-Mel..........MGM
If I Were King, 3810, Mel..............Para
Illegal Traffic, 3809, Mel..............Para
I'm From Missouri, 3830, Com...........Para
Indiscretions, Mel....................Foreign
In Early Arizona, West..................Col
In Old Caliente, West....................Rep
In Old California, West.................Univ
In Old Montana, West...............St. Rts.
Inside Information, Mel.................Univ
Inside Story, 934, Mel.............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel.................GN
Invitation to Happiness, Com.-Mel......Para
Irish Luck, Mel..........................Mono
Island of Lost Men, Mel................Para
I Stand Accused, 806, Mel...............Rep
I Stole a Million, Mel...................Univ
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
Itto, Mel. ....Foreign
I Was Made a Convict, 824, Mel.........Rep

J

Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family at Grand Canyon, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.........................WB
Juarez and Maximilian, Mel..........St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, 363, Mel..........FN
Kid from Texas, Mel....................MGM
King of Chinatown, 3827, Mel..........Para
King of the Turf, Mel....................UA
King of the Underworld, 317, Mel.........WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Mob, The, Com.............Col
Lady of the Tropics, Mel...............MGM
Lady's from Kentucky, The, Mel........Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel.................GB
Lambeth Walk, The, Mus.-Com........Foreign
Last Express, 3028, Mel.................Univ
Last Warning, The, 3027, West.........Univ
La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West..........Col
Lawful Outlaws, West....................Para
Lawless Valley, 981, West...............RKO
Law of the Texan, West..................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus............MGM
Let Us Live, Mel.........................Col
Lieble im ¾ Takt, Com...............Foreign
Lighthorse Harry, Com....................WB
Lightning Carson Rides Again, West..St. Rts.
Listen Darling, 904, Mel.................MGM
Little Adventuress, The, Mel.............Col
Little Miss Broadway, Mus..........20th-Fox
Little Mother, Mel.......................RKO

(*Continued on following page*)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Princess, The 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.........Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West................Col
Lone Wolf Spy Hunt, The Mel............Col
Long Shot, The, 313, Mel..................GN
Lost Patrol, 991, Mel....................RKO
Love Affair, 916, Mel....................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com............RKO
Magnificent Fraud, The.................Para
Maisie Was a Lady, Com.-Mel..........MGM
Mamele, Com.........................Foreign
Man About Town, Com..................Para
Man and His Wife, A, Mel...........Foreign
Man from Sundown, The West............Col
Man in the Iron Mask, Mel..............UA
Man's Country, 3742, West..............Mono
Man of Conquest, 801, Mel...............Rep
Man to Remember, 905, Mel............RKO
Man Who Dared, 375, Mel...............FN
Man with 100 Faces, 8008, Mel...........GB
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel.....................Foreign
Marusia, Mus........................Foreign
Meet the Girls, 910, Mel............20th-Fox
Memory of Love, Mel...................RKO
Men With Wings, 3808, Mel. (C)......Para
Mexicali Kid, 3741, West...............Mono
Mickey the Kid, Mel.....................Rep
Midnight, 3828, Mel....................Para
Million Dollar Legs, Mel................Para
Mind of Mr. Reeder, The, Mel........Foreign
Miracle on Main Street, Mel.............GN
Missing Daughters, Mel..................Col
Mr. Doodle Kicks Off, 904, Com........RKO
Mr. Motor in Danger Island, 937, Mel.20th-Fox
Mr. Motor's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Mr. Wong in Chinatown, Mel...........Mono
Modern Cinderella, Com.-Mel............Univ
Mothers of Today, Mel..................Apex
Mountain Rhythm, West.................Rep
Mounted Police, No. 2, West............Col
Murder in Soho, Mel.................Foreign
Music School, Mel.......................UA
Mutiny on the Bounty, 536, Mel.......MGM
My Lucky Star, 905, Mus.-Com......20th-Fox
My Song of Love, Mel................Foreign
My Son is a Criminal, Mel.............Col
Mysterious Miss X, 809, Mel.............Rep
Mysterious Mr. Moto, 912, Mel.....20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel.
WB
Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel..........FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, Com.-Mel.............WB
Navy Secrets, 3805, Mel.................Mono
Never Say Die, 3832, Com...............Para
Newsboys Home, 3015, Mel.............Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel...................Rep
Night in Ghost Town, A, West..........RKO
Night on the Danube, Com.-Mel......Foreign
90 Degrees South, Mel...............Foreign
North of Shanghai, Mel.................Col
North of the Yukon, Mel.................Col
Not Wanted, Mel........................WB

O

Off the Record, 314, Com.-Mel..........WB
Oklahoma Kid, 308, Mel.................WB
Oklahoma Outlaws, West................Rep
Oklahoma Terror, West.................Mono
Old Bones of the River, Com..........Foreign
Old Grad, Mel...........................Univ
Old Maid, The, Mel......................WB
On Borrowed Time, Com.-Mel...........MGM
One Third of a Nation, 3825, Mel........Para
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel........................WB
Orage, Mel............................Foreign
Orphans of the Street, 819, Mel..........Rep
Our Leading Citizen, Com..............Para
Outside These Walls, Mel................Col
Outsider, The, Mel....................Foreign
Out West with the Hardys, 913, Com.-Mel.
MGM
Overland Stage Raiders, West...........Rep
Over the Moon, Mel. (C).................UA

P

Pacific Liner, 914, Mel..................RKO
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel..................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Parents on Trial, Mel....................Col
Paris Honeymoon, 3821, Mus.-Com.......Para
Peek's Bad Boy at the Circus, 908, Com..RKO
Personal Secretary, 3034, Mel............Univ
Persons in Hiding, 3823, Mel...........Para
Phantom Stage, 3056, West.............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel...................St. Rts.
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
Pride of The Navy, 822, Mel............Rep
Prison Nurse, Mel........................Rep
Prison Train, Mel....................St. Rts.
Prison Without Bars, Mel................UA
Pygmalion, 980, Com.-Mel..............MGM

Q

Q Planes, Mel...........................Col

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus...............Foreign
Raiders of the Wasteland, West..........Rep
Rains Came, The, Mel..............20th-Fox
Real Glory, The, Mel....................UA
Red River Range, 864, West.............Rep
Reform School, Mel..................St. Rts.
Religious Racketeer, Mel.............St. Rts.
Renegade Ranger, The, 884, West.......RKO
Renegade Trail, West...................Para
Renfrew of the Royal Mounted Saves a
Lady, 328, West.........................GN
Return of the Cisco Kid, Mel.......20th-Fox
Return of the Frog, Mel..............Foreign
Rhythm of the Saddle, 7108, West.......Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West...........GN
Riders of the Rio Grande, 3855, West....Mono
Rio Grande, West........................Col
Risky Business, 3029, Mel...............Univ
Road Demon, 918, Mel..............20th-Fox
Road to Reno, 3017, Com...............Univ
Roaring Nineties, The, Mel..............WB
Rolling Westward, 3863, West..........Mono
Roll, Wagon, Roll, West................Mono
Romance of the Redwoods, Mel...........Col
Rookie Cop, Mel........................RKO
Room Service, 901, Com.................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com.
20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rulers of the Seas, Mel................Para

S

Sacrifice d'Honneur, Mel.............Foreign
Safety in Numbers, 906, Com........20th-Fox
Saint Strikes Back, 918, Mel............RKO
Sandy, Com............................Univ
St. Louis Blues, 3822, Mel...............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It in French, 3813, Com............Para
School for Husbands, Com.-Mel........Foreign
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel...........Univ
Secrets of an Actress, 365, Mel...........FN
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel.............20th-Fox
Shine On Harvest Moon, 852, West.......Rep
Shining Hour, The, 912, Mel...........MGM
Silver on the Sage, 3858, Mel...........Para
Singing Blacksmith, Com.-Mel........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel....................WB
Six-Gun Rhythm, WI-19, West...........GN
Six-Gun Trail, West.................St. Rts.
Sixty Glorious Years, Mel. (C)..........RKO
Slalom, Mel..........................Foreign
Smashing the Spy Ring, Mel............Col
Smiling Along, 300, Com...........20th-Fox
Society Lawyer, 930, Mel...............MGM
Society Smugglers, 3024, Mel...........Univ
Some Like it Hot, Mus..................Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sorority House, 924, Mel...............RKO
S.O.S.-Tidal Wave, Mel..................Rep
So This is London, Com.............Foreign
Southward Ho!, 855, West...............Rep
Spellbinder, The, Mel..................RKO
Spies of the Air, Mel.................Foreign
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West..............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel........................Col
Stablemates, 906, Com.- Mel............MGM
Stagecoach, Mel..........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.........20th-Fox
Star Maker, The, Mus...................Para
Star of Midnight, 990, Mel..............RKO
Star Reporter, 3821, Mel...............Mono
Stolen Life, Mel.........................Para
Storm, The, 3016, Mel..................Univ
Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The,
938, Mel...........................20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus...............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel..........Col
Strange Faces, 3035, Com.-Mel.........Univ
Street of Missing Men, 811, Mel.........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel..........Mono
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel.......................WB
Stunt Pilot, Mel.........................Mono
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel..........Para
Suez, 913, Mel.....................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel....................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Sweepstake Winner, Com..................FN
Sweethearts, 910, Mus. (C).............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.......Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan, Mel............................MGM
Tell No Tales, 35, Mel.................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West...................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com...............UA
There's That Woman Again, Com.........Col
They Asked for It, Mel..................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Texas Steers, 866, West...........Rep
Three Waltzes, Mel. ....Foreign
Thundering West, The, West..............Col
Timber Stampede, West..................RKO
Time Out for Murder, 908, Mel.......20th-Fox
Titans of the Deep, 326, Mel.............GN
Tom Sawyer, Detective, 3816, Mel........Para
Topa Topa, Mel.....................St. Rts.
Topper Takes a Trip, Com...............UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Gets Her Man, 318, Mel........WB
Torchy Runs for Mayor, 322, Mel........WB
Touchdown Army, 3805, Com............Para
Tough Kid, 3819, Mel..................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel.................Col
Trigger Pals, WI-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
Tumbleweeds, West...................St. Rts.
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West.................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Underpup, Mel. ....Univ.
Union Pacific, Mel......................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

W

Wanted by Scotland Yard, 3829, Mel...Mono
Ware Case, Mel.......................Foreign
Waterfront, Mel..........................WB
Water Rustlers, WI-1, West..............GN
Way Down South, Mus...................RKO
We Are Not Alone, Mel..................WB
Wedad, Mel...........................Foreign
Western Jamboree, 841, West............Rep
West of the Sante Fe, West..............Col
What a Man! Com.....................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West.........Mono
Wings of the Navy, 309, Mel.............WB
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel................Rep
Woman Is the Judge, A, Mel............Col
Women, The, Com.-Mel.................MGM
Women in the Wind, 316, Mel...........WB
Wuthering Heights, Mel..................UA

Y

Yes, Madam?, Com...................Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat an Honest Man, 3005,
Com. ....Univ
You Can't Get Away with Murder,
364, Mel.................................FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com............................UA
Zero Hour, The, Mel....................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	63	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
My Son is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	61	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredih	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3 '38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Cowboy	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 8,'39†		
Blondie Takes a Vacation*	P. Singleton-A. Lake-L. Simms			
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
Hidden Power	Jack Holt-Gertrude Michael			
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 30,'39†	59	
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Mounted Police, No. 2*	Chas. Starrett-Iris Meredith-Sons of the Pioneers			
Only Angels Have Wings	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 22,'39†	61	
Q Planes (G)	Laurence Olivier-Valerie Hobson	June 15,'39†	82	Mar. 11,'39
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger			

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38

Coming Attractions

Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) W1-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

Empire of the West	George Houston			
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39†	57	

METRO-GOLDYWN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	70	Jan. 14,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	*86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68. 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7 '39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford			
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms*	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Bridal Suite 937	R. Young-Annabella-W. Connolly	May 26,'39†		
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich		86	Oct. 17,'31
Goodbye, Mr. Chips	Robert Donat-Greer Garson			
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
Maisie Was a Lady	R. Young-A. Sothern-R. Hussey	June 23,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi			
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39		
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Riders of the Rio Grande 3855	Jack Randall	Apr. 30,'39†		
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†		
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call 3827	Movita-John Carroll	May 18,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains 3855	Jack Randall-Joyce Bryant	June 1,'39†		
Girl from Nowhere 3830	Anne Nagel-Warren Hull	June 10,'39†		
Girl from Rio*	Movita	July 28,'39†		
Irish Luck	Frankie Darro	July 21,'39†		
Mr. Wong in Chinatown	Boris Karloff	July 14,'39†		
Oklahoma Terror*	Jack Randall	July 20,'39†		
Roll, Wagon, Roll 3855	Tex Ritter	June 29,'39†		
Stunt Pilot		June 29,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G)	Patricia Ellis-Wallace Ford	Apr. 21,'39†	*85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G)	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Hotel Imperial (G)	Isa Miranda-Ray Milland	May 12,'39†	*80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G)	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	*75	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64. 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G)	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	*65	May 13,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Conor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Union Pacific (G)	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	July 28,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
Double Dyed Deceiver*	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	*95	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,'39†		
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Bracelets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
Stolen Life (A)	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Undercover Doctor	L. Nolan-J. C. Naish-H. Angel	June 9,'39†		
(See "Federal Offense," "In the Cutting Room," Feb. 4,'39.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'33
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Boyd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbet-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Southward Ho! 855	Roy Rogers-Mary Hart	May 19,'39†		
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Three Texas Steers 866	Three Mesquiteers-Carole Landis	May 12,'39†		
Western Jamboree (G) 841	Gene Austry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Irish, The*	Phil Regan-Jean Parker			
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente	R. Rogers, M. Hart-G. Hayes			
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan			
Mountain Rhythm	G. Autry-S. Burnette-J. Storey			
Oklahoma Outlaws*	Three Mesquiteers			
Raiders of the Wasteland	Three Mesquiteers			
S. O. S.—Tidal Wave	Ralph Byrd-Kay Sutton			
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Zero Hour, The	Frieda Inescort-Otto Kruger	May 27,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Annabel, The (G) 902	Jack Oakie-L. Ball-R. Donnelly	Sept. 9,'38†	68	July 16,'38
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'33†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Carefree (G) 837	Fred Astaire - Ginger Rogers - Ralph Bellamy	Sept. 2,'38	83	Sept. 3,'38
(Exploitation: Sept. 17,'38, p. 60; Oct. 1,'38, p. 54; Oct. 8,'38, pp. 62, 64.)				
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39†	72	Jan. 28,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	*60	May 6,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Mar. 24,'39†	72	Mar. 4,'39
Fugitives for a Night (G) 903	F. Albertson-E. Lynn-A. Ames	Sept. 23,'38†	63	Aug. 27,'38
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'35
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 19,'39†		
Renegade Ranger, The (G) 884	George O'Brien-Rita Hayworth-Ray Whitley	Sept. 16,'38	59	Feb. 25,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Room Service (G) 901	Marx Brothers - Ann Miller - Lucille Ball-F. Albertson	Sept. 30,'38†	78	Sept. 10,'38
(Exploitation: Oct. 8,'38, p. 64; Oct. 22,'38, p. 66; Nov. 5,'38, p. 50; Nov. 26,'38, p. 48; Dec. 3,'38, p. 50; Dec. 10,'38, p. 63.)				
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	*64	Apr. 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Career	Anne Shirley-Edward Ellis			
(See "In the Cutting Room," May 6,'39.)				
Five Came Back	C. Morris-W. Barrie-L. Ball	June 2,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl and the Gambler	S. Duna-L. Carrillo-T. Holt	May 26,'39†		
(See "The Dove," "In the Cutting Room," Apr. 29,'39.)				
Girl from Mexico	Lupe Velez-Leon Errol			
(See "In the Cutting Room," Apr. 15,'39.)				
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love	C. Lombard-C. Grant-K. Francis			
(See "In the Cutting Room," Apr. 22,'39.)				
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Spellbinder, The*	L. Tracy-B. Read-P. Knowles			
Timber Stampede	Geo. O'Brien-Marjorie Reynolds			
Way Down South	B. Breen-S. Blane-A. Mowbray			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39†	*70	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.; Jan. 7,'39, p. 53.)				
Hold That Co-ed (G) 907	J. Barrymore-Marjorie Weaver-Geo. Murphy-Jack Haley	Sept. 16,'38†	80	Sept. 17,'38
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	81	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
My Lucky Star (G) 905	Sonja Henie - Richard Greene - J. Davis-C. Romero-B. Ebsen	Sept. 2,'38†	84	Sept. 3,'38
(Exploitation: Feb. 4,'39, p. 83.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	*70	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	*80	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64.)				
Straight, Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	88	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Chicken Wagon Family*	Jan. Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Frontier Marshal*	Randolph Scott	July 28,'39†		
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
(See "In the Cutting Room," May 13,'39.)				
Jones Family at the Grand Canyon	Jed Prouty-Spring Byington			
Jones Family "In Hollywood" 946	Jed Prouty-Spring Byington	June 2,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		
(See "In the Cutting Room," May 13,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	*90	May 6,'39
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz - Andrea Leeds - Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
Ex Champ	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	
(See "In the Cutting Room," Apr. 22,'39.)				
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Litle Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'38†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Dames*	S. Gurie-D. Briggs-E. Arden			
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Hawaiian Nights		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†	66	
(See "In the Cutting Room," Apr. 15,'39.)				
In Old California	R. Arlen-A. Devine-C. Moore			
I Stole a Million	George Raft-Claire Trevor	July 14,'39†		
Inside Information	J. Lang-D. Foran-H. Carey	June 2,'39†		
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Old Grad	Charles Grapewin-Anita Louise-Dick Foran			
(See "In the Cutting Room," May 13,'39.)				
Sandy	Baby Sandy-Mischa Auer	July 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	May 26,'39†		
(See "In the Cutting Room," May 13,'39.)				
They Asked for It	Michael Whalen - Joy Hodges - William Lundigan	June 9,'39†		
(See "In the Cutting Room," May 6,'39.)				
Underpup, The*	Gloria Jean-N. Grey-R. Cummings-Virginia Weidler-Ann Gillis			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G)	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-B. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Code of the Secret Service	Ronald Reagan-Rosella Towne	May 27,'39†	58	
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	Apr. 29,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan		*60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Battle of City Hall	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "In the Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Dead or Alive	Jane Wyman-Allen Jenkins			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Margot Stevenson			
Elizabeth and Essex	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Family Affair, A	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen	Margt Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
Lighthorse Harry	Bert Wheeler - Marie Wilson - Gloria Dickson			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†		
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

				Running Time	
Title	Star	Producer	Rel. Date	Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School* (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds* (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday* (A)	Annabella	Hoffberg	May 2,'39	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions* (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Blacksmith (A)	Moishe Oysher	New Star	Nov. 1,'38	100	Nov. 17,'38
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes* (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.*]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430	Mar. 10,'39†	15½
Star Is Shorn, A 9432	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	2 rls.

COLOR RHAPSODIES

Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	1 rl.
Happy Tots (4-22-39) 9508	Mar. 31,'39†	6½
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Girls' Names)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657	Mar. 24,'39†	1 rl.
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	
No. 3 9473	Apr. 21,'39	

KRAZY KAT CARTOONS

26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	8
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	1 rl.
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	1 rl.

PICTUREGRAPH

No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Jan. 13,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	1 rl.
Worms Eye View, A 9755	Apr. 28,'39†	1 rl.

SCREEN SNAPSHOTS

(New Series)

No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 10,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	1 rl.
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 9859	May 12,'39†	1 rl.

SPECIAL SPORT THRILLS

Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm 9806	Apr. 21,'39†	1 rl.
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 8,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	1 rl.
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 7,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Buried Treasure W-689	Sept. 17,'38	8
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Art Gallery W-886 (color)	May 13,'39†	1 rl.
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

No. 18—They're Always Caught (10-8-38) P-615 Stanley Ridges	Sept. 3,'38	22
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Cairo, City of Contrast (10-22-38) T-851	Sept. 10,'38†	9
Colorful Curacao T-862	May 27,'39†	1 rl.
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HARMAN-ISING

(Happy Harmonies)

Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8

HISTORICAL MYSTERIES

Man on the Rock, The (10-8-38) H-729 Edward Raquello	Sept. 3,'38	11
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Hollywood Hobbies M-878	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Streamline Swing (11-12-38) M-872 (In Sepia)	Sept. 10,'38†	9
They Live Again (2-18-39) M-873	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Aladdin's Lantern (10-15-38) C-931	Sept. 17,'38†	10
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Dual Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10

PETE SMITH SPECIALTIES

Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Football Thrills of 1937 (10-1-38) S-714	Sept. 10,'38	10
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Dark Magic F-956	May 13,'39†	1 rl.
Home Early F-957	May 27,'39†	1 rl.
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Buzzy Boop at the Concert (10-8-38) T8-2	Sept. 16,'38†	7
Musical Mountaineers T8-3	May 12,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
HEADLINERS		
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Music Through the Years (2-25-39) A8-7	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael	May 5,'39†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow	June 2,'39†	1 rl.
Three Kings and a Queen A8-9	Apr. 7,'39†	1 rl.
PARAGRAPHICS		
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans	May 19,'39†	1 rl.
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10
PARAMOUNT PICTORIAL (New Series)		
No. 2—(9-3-38) P8-2	Sept. 2,'38†	10
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—P8-9	Mar. 31,'39†	1 rl.
No. 10—P8-10	May 5,'39†	1 rl.
POPEYE THE SAILOR		
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone (5-13-39)	Feb. 24,'39†	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nitemare T8-8	Mar. 24,'39†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color) (New Series)		
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
No. 5—J8-5	May 12,'39†	1 rl.
GRANTLAND RICE SPORTLIGHTS		
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
No. 63—Diamond Dust R8-11	May 12,'39†	1 rl.
No. 63—Death Valley Thrills R8-12	June 9,'39†	1 rl.
UNUSUAL OCCUPATIONS (In Color) (New Series)		
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—L8-6	June 16,'39†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18
HEADLINERS		
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17
EDGAR KENNEDY COMEDIES		
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,462	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18
MARCH OF TIME 1938-39		
No. 1—Prelude to Conquest—Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
NU-ATLAS PRODUCTIONS		
Arcade Varieties 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16
RAY WHITLEY COMEDIES		
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Sagebrush Serenade 93,504	June 6,'39†	19
Western Welcome, A 93,501	Sept. 9,'38†	18
REELISMS		
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television (5-6-39) 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10
RKO PATHE SPORTSCOPE		
Big Leaguers 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Devil Drivers 94,311	June 16,'39†	9
Fishermans Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Smooth Approach 94,310	May 19,'39†	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9
WALT DISNEY CARTOONS		
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic 94,114	June 9,'39†	8
Donald's Cousin Gus 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer 94,118	Sept. 1,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Sand Hogs 9205	May 12,'39†	1 rl.
FASHIONS (In Color)		
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
Fashion Forecast, No. 4 9604	July 7,'39†	1 rl.
LEW LEHR		
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.
MAGIC CARPET SERIES (Lowell Thomas)		
Good Neighbors 9106	May 26,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9107	June 9,'39	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11
TERRY-TOONS		
Africa Squawks 9516	June 30,'39	1 rl.
Barnyard Baseball 9517	July 14,'39	1 rl.
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	7
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nick's Coffee Pot 9513	May 19,'39†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,39†	1 rl.
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	1 rl.
Owl and Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Prize Guest, The, 9514	June 2,'39	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,38†	8
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.
ED THORGERSEN (Sports)		
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Sports Immortals 9305	June 23,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palmyra		1 rl.
Wanderers of the Desert		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(311-39) 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—3360	Apr. 10,'39†	1 rl.
No. 63—3361	May 15,'39†	1 rl.
LANTZ CARTUNES		
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Bola Mola Land	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellie of the Circus 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'59†	7
MENTONE MUSICAL COMEDIES		
Bank Notes (3-11-39) 3228	Mar. 15,'39†	19
Gus Van		
Beauty Shoppe (8-27-38) 3222	Sept. 28,'38†	19½
Imogene Coca		
Cafe Boheme (4-1-39) 3229	Apr. 12,'39†	17
Ray Smeck & Islanders		
Down on the Barn (2-26-38) 2167	Feb. 23,'38	17
Billy Jones-Ernie Hare		
Gals and Gallons 3232	July 12,'39†	17½
Music and Models (12-3-38) 3225	Dec. 14,'38†	18
Jack Arthur		
Nautical Knights (1-28-39) 3226	Jan. 11,'39†	19
Arthur & Morton Havel		
Patio Serenade (11-12-38) 3224	Nov. 16,'38†	17
Tito Coral-Armida		
Pharmacy Frolics 3230	May 17,'39†	18
Rhythm Cafe 3221	Sept. 7,'38†	20
Virginia Verrill		
Side Show Fakir 3223	Oct. 12,'38†	20
Clyde Hager-Charloteers		
Stars and Stripes (7-2-38) 2172	Feb. 15,'39	2 rls.
Ed East-Ralph Dumke		
Swing Sanatorium 3241	June 14,'39†	18
Wild and Bully (2-18-39) 3227	Feb. 15,'39	19
J. Harold Murray		
With Best Dishes 3233	Aug. 9,'39†	17
OSWALD CARTOONS		
Ghost Town Frolics 2294	Sept. 5,'38	7
SPECIAL		
March of Freedom	May 24,'39	20
STRANGER THAN FICTION SERIES		
No. 54—Novelty 3865	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty 3373	May 1,'39†	9
No. 63—Novelty 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
There Goes the Bride 3030	Aug. 27,'38	2 rls.
Fifi D'Orsay		
Zero Girl 4009	Sept. 5,'38†	2 rls.
Evelyn Chandler		
Campus Cinderella 4001	Sept. 17,'38†	18
Johnnie Davis		
Murder with Reservations 4010	Sept. 24,'38†	2 rls.
George Campo		
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013	Oct. 29,'38†	2 rls.
Hal LeRoy		
Cleaning Up (10-29-38) 4014	Nov. 12,'38†	20
Cross and Dunn		
Star Dust (12-3-38) 4015	Dec. 12,'38†	22
Benny Davis		
Boarder Trouble 4016	Dec. 17,'38†	2 rls.
Joe and Asbestos		
Swing Time in the Movies (1-7-39) 4003	Jan. 7,'39†	20
Fritz Feld (color)		
Hats and Dogs 4017	Dec. 31,'38†	20
Wini Shaw		
Sophomore Swing (2-4-39) 4021	Jan. 21,'39†	20
Harvest Moon Dancers		
Sundae Serenade 4020	Feb. 25,'39†	2 rls.
Projection Room 4022	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39)	Feb. 11,'39†	20
Home Cheap Home 4023	Mar. 18,'39†	2 rls
Henry Armetta		
A Fat Chance 4024	Mar. 25,'39†	2 rls.
Johnny Perkins		
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026	Apr. 29,'39	2 rls.
You're Next to Closing 4027	May 13,'39	2 rls.
COLOR PARADE		
Miracles of Sport 4601	Sept. 10,'38†	10
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 4609	Apr. 22,'39	1 rl.
For Your Convenience 4610	May 20,'39	1 rl.
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Identified 4301	Sept. 17,'38†	12
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires 4309	May 6,'39	1 rl.
HISTORICAL TECHNICOLOR FEATURETTES		
Declaration of Independence The (10-15-38) 4002	Nov. 28,'38	19
John Litel (color)		
Lincoln in the White House (1-14-39) 4004	Feb. 11,'39†	20
Frank McGlynn (color)		
(Exploitation: Feb. 25,'39, p. 68.)		
Sons of Liberty (3-25-39)	May 20,'39†	20
LOONEY TUNES		
No. 57—Wholly Smoke 3616	Aug. 27,'38	1 rl.
No. 58—Porky in Whackyland 4801	Sept. 24,'38†	1 rl.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
MELODY MASTERS		
Larry Clinton and Orch. 4701	Sept. 3,'38†	1 rl.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
MERRIE MELODIES (In Color)		
No. 65—A Feud There Was 4501	Sept. 24,'38†	7
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'29†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
PICTORIAL REVUES		
No. 2—Hollywood—Sculling—Furs 3812	Aug. 18,'38	1 rl.
TECHNICOLOR SPECIALS		
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.
SPECIAL		
Nine Million, The (2-18-39)		9
VITAPHONE VARIETIES		
Swing Cat's Jamboree (7-9-38) 3912	Aug. 6,'38	8
Louis Prima and Orch.		
The Great Library Misery 4901	Sept. 10,'38†	11
Table Manners 4902	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904	Dec. 10,'28†	10
Luis Zingone		
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 13,'39†	1 rl.
Tax Trouble 4907	Mar. 18,'39†	1 rl.
Grouch Club		
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard 4910	May 27,'39	1 rl.
Luis Zingone		

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
BRITISH		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35
DEVLIN		
Old Towns of Normandy Makassar (8-6-38)	Aug. 15,'38†	10
G.P.O. FILM UNIT		
North Sea (7-9-38)		
LENAUER		
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
REGAL		
Youth Marches On (9-24-38)	Sept. 24, 38	20
SACK (with Negro Cast)		
Old Black Joe	Sept. 15,'38†	7
On a Plantation	Sept. 1,'38†	20
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
Slave Days	Sept. 1,'38†	10
Welcome Home	Sept. 15,'38†	9
SANDERS FILM		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SCREEN MEMORIES		
Memory Lingers On, The (8-13-38)		9
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39)	Jan. 28,'39†	18
James Craig-Lorna Gray		
Mandrake, the Magician (5-13-39)	May 6,'39†	
Warren Hull-Doris Weston		(1st episode 27 min.)
Overland with Kit Carson	Aug. 12,'39†	
Bill Elliott-Iris Meredith		
Spider's Web, The (11-5-38) 9120	Oct. 22,'38†	19
Warren Hull-Iris Meredith		(each)
(15 episodes)		

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle	June 10,'39†	
Charles Quigley-Herman Brix		
Dick Tracy Returns (8-6-38) 7201	Aug. 20,'38	18
Ralp Byrd-Lynn Roberts		(each)
(15 episodes)		
Hawk of the Wilderness (12-10-38) 7301	Dec. 3,'36†	2 rls.
H. Brix-J. Martin-Mala		(each)
		(1st episode 29 min.)
Lone Ranger Rides Again	Feb. 25,'39†	2 rls.
Robert Livingston-		(each)
Chief Thunder Cloud		(1st episode 30 min.)
(15 episodes)		
(Exploitation: Nov. 11,'39, p. 55.)		

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92	Apr. 11,'39†	
Buster Crabbe		
Oregon Trail, The	July 4,'39†	
Johnny Mack Brown-Louise Stanley		
Phantom Creeps, The		
Bela Lugosi Dorothy Arnold		
Red Barry (10-8-38) 3681-3793	Oct. 18,'38†	20
Buster Crabbe-Frances Robinson		(each)
Scouts to the Rescue (12-31-38) 3781-92	Jan. 17,'39†	
Jackie Cooper-Vandell Darr		
(Exploitation: Jan. 14,'39, p. 65.)		

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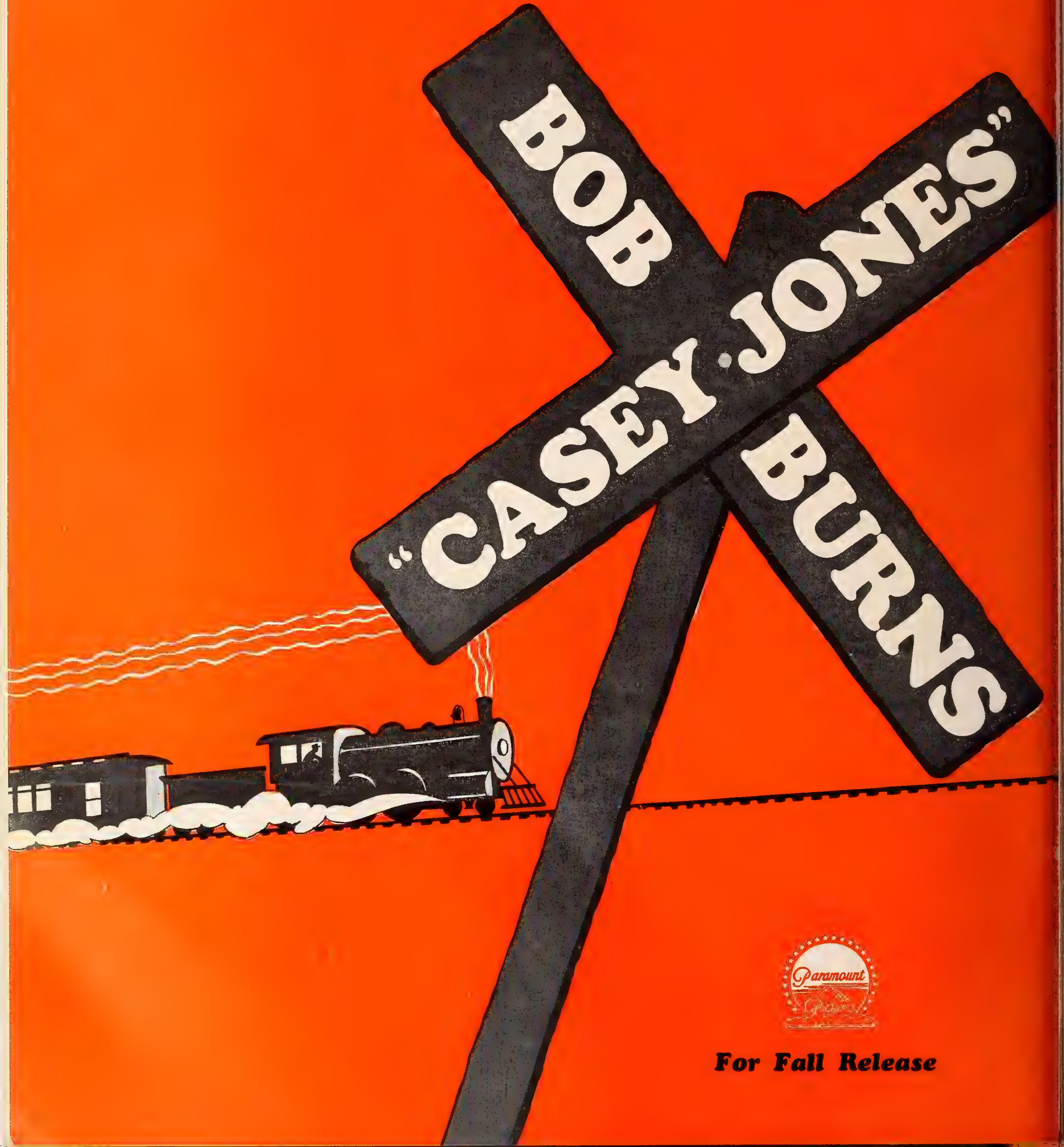
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ON PICTURE
HERALD

Government refuses to jump aboard television bandwagon, Federal Communications Commission withholding action on standards » » » Independent exhibitors and major distributors air problems at Allied "Open Forum" in New York » » » Britain's King and Queen push "Scotland Yard" aside to permit U. S. newsreels to record their tour » » » Kent and Silverstone favor foreign expansion on "reciprocal" basis » » » American companies consider reopening offices in Manchukuo » » » New film import duties and excise tax in England unite all groups of British industry in protest » » » » »

VOL. 135, NO. 8 In Two Sections — Section One MAY 27, 1939

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A broadcast comparable in scope and listener-interest to 20th's Kentucky Derby scoop will signalize the world premiere of YOUNG MR. LINCOLN at Springfield, Illinois, May 30.

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Hear it on your own radio at 10-10:30 EDT the night of May 30.

And dial __now__ to page 17!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 8 May 27, 1939

"AFTER *the* EVENT"

THIS being what is called free America, anybody, even an editorial writer, is supposed to be entitled to an opinion, whether he is competent to have one or not, about anything. For painful instance, one finds the *Register* of Des Moines remarking, thus:

"People interested in preserving the maximum of freedom of expression generally favour dealing with immorality, libel, incitement to riot and other such dangers on the screen in the same way they are dealt with on the printed page by the regular courts after the event, rather than by censorship in advance."

There ensues a discussion of what is called "the Hays office . . . own central censorship" which is discussed as a device for keeping out of trouble, and leading to the declaration: "So we have the curious paradox of the movie industry on one hand decrying existing local censorships and on the other yearning for the cheap insurance of an effective centralized censorship."

May we submit that there is no more paradox concerned in the device of the Production Code and its Administration than there is in having a managing editor in the office of the Des Moines *Register*. Why not let the police reporter, the City Hall Reporter, the State Capital Staff and the Washington correspondent, the correspondents in Council Bluffs, in Waterloo and Dubuque, especially Dubuque, run "hog wild" and pour into the paper whatever strikes their fancy, and let the courts decide, "after the event." Let the *Register* try that!

△ △ △

THERE'S a crisp and cheery note of encouragement in last week's pronouncement from Mr. Walter E. Green of National Theatre Supply that "The Cure is Here." It is his opinion that the prescription in Nicholas M. Schenck's classic remark, "There is nothing wrong with the business that good pictures can't cure," has been filled. And that reminds one of the observations of Mr. Spyros Skouras at the Quigley Award luncheon that today's good pictures are better than the selling of them and that if there are shortcomings at the box office "it is our fault, not the public's."

△ △ △

SOMETIMES we are in danger of being "killed with kindness." In the Pittsburgh *Press*, Florence Fisher Parry, perennial defender, radiantly remarks: "Have you noticed what's happening to our movies? They're becoming an art. Don't ask me how. . . . The movies are giving us another concept of LOVE. The Boy-Meets-Girl blueprint is no longer enough. . . . Love is no longer just a pretty theme song. It is a symphony with full orchestra."

△ △ △

ONE-MAN PRODUCTS

"HOLLYWOOD writers should not be bullied journeymen," says Mr. Gene Towne, "and the sooner producers concede them freer rein in the making of pictures the better for the industry," reports *Motion Picture Daily*.

In Mr. Towne's case, now that he is becoming an RKO producer, he seems to have that freer rein.

The basic fact is that a motion picture has to be fundamentally a one-man job. If it is a writer's picture then it is the writer's job—but it is still true that some picture making may require of the writer that he be as much an incidental journeyman as a piccolo player or a scene painter. It depends on the picture and who is making it.

△ △ △

CUPS AND CLASSES

ENTERTAINMENT is to be had in regarding the sudden and simultaneous concerns of governments over certain matters of drinks. New York State, U. S. A., considers a measure to require a requirement that liquor glasses shall hold $1\frac{1}{2}$ ounces at least. That, one must presume, comes under the "pursuit of happiness" clause.

Italy is thumbs down on coffee, for trade reasons, and wants the faithful to drink Italian wine. Consider Chianti for breakfast! And now comes Russia opposing vodka, arguing for beer and Russian champagne—the champagne, of all things, as "a cultural drink." This comes the same week that Mr. Stalin's papers have been telling the people they must look up to and approve their educated classes. Whither, may we inquire, is the proletariat drifting?

Now that Russia is mentioned, has anyone heard what ever became of Comrade Boris Shumiatsky, the vanishing one-time head of the Soviet cinema?

△ △ △

FROM camera to spectacles about all of the business in our modern and technical world has to pass through lenses. Located at the center of the optical industry of America, the University of Rochester has been building up an Institute of Optics for training and research, with important cooperations from the Bausch & Lomb Optical company, so well known to and long established in the service of the motion picture. Optical engineering is a newer and uncrowded field.

ELECTRONS and FAITH

THE dramatically tenuous hold of brave young Mr. Fred Snite upon his stricken life, three years in an "iron lung," now on his pilgrimage to Lourdes and its miracle shrine, makes him a personalized and poignant symbol of the life of all of us, and our civilization.

He is buoyed by faith and hope, and kept alive by the scientific miracle of the electronic flow through a mechanism of motors and wires. Let the electrons fail ever so briefly and his life is done. He lives by the mercy of science, of the unending flow of power through wires.

The living is made worth the effort by concerns of the spirit, superficially seeming remote and intangible, forces of faith that record on no galvanometer.

Even our own motion picture industry is like that, too. It lives by the concrete and specific and what we call "factual," including, too, utter dependence on wires and electrons, flowing unendingly, without interruption.

But the essence of what the motion picture is, and what it is to be sustained by, as a functional part of the social scheme is to be governed in its survival by matters of spirit and faith and the service of them.

—TERRY RAMSAYE

This Week

Practices and Allied

A new trade practice program, revised after changes were recommended by exhibitor organizations and leaders, was completed on Wednesday, including an arbitration system, on the eve of an open forum in New York, sponsored by Allied of New York, closing a three-day session of independent exhibitors. The self-regulation program is expected to be a center of interest also at the national Allied convention in Minneapolis June 13th to 15th.

Allied States Association, which was to have considered a proposal for a nationwide buying and booking combine at the forthcoming Minneapolis gathering, has determined to hold in abeyance its plan while observing and cooperating in the workings of a somewhat similar arrangement which has its operating center in Oklahoma City, and is to take in also Arkansas, Kansas and the Texas Panhandle.

The stories are on page 16.

Anti-Trust Actions

Washington expects a half dozen new anti-trust suits against the motion picture industry to be filed by the Department of Justice in as many local jurisdictions after July 1st, when increased appropriations for the Department's anti-trust division will become available.

This and other developments in the blossoming field of trust actions are treated in detail in the article starting on page 20.

Reciprocity

The heads of two major distributors, Sidney Kent for 20th Century-Fox and Murray Silverstone for United Artists this week reported independently the adoption of similar policies of reciprocity to be followed by their companies in their relations with foreign markets.

Details are on page 51.

Manchukuo

Arthur G. Doyle, managing director for 20th Century-Fox in Japan, in New York this week for home office conferences, reported that a three man committee representing American distributor offices in Tokyo is investigating the possibility of resuming shipment of American films to Manchukuo.

His report on the activity is on page 50.

Copyright Changes

Changes in the Copyright Act of 1909 as proposed by the representatives of film, music publishing and other fields, were to be completed this week for presentation to Congress next week.

Radio Requirement

Immediately following predictions by David Sarnoff, president of RCA, that censorship inevitably would follow government regulation of radio programs and alarms from the National Council on Freedom from Censorship and the Civil Liberties Union, the Federal Communications on Tuesday issued an order requiring that licensees of international broadcasting stations "shall render only . . . service which will reflect the culture of this country and which will promote international goodwill, understanding and cooperation."

The advent of censorship is reported on page 42.

60 Features

A program of 60 features for the 1939-40 season will be announced by RKO Radio at its convention opening June 19th at the Westchester Country Club, New York. Paramount, the only other company which has not made its product announcement for the new season, will hold its annual convention in Hollywod starting June 7th.

The story on page 28 reports these convention plans and details of three regional meetings held this week.

MOTION PICTURE HERALD

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Copyright "Intangible"

Holding that films purchased outside Louisiana and shown in public theatres are presented under a restricted copyright and not leased as personal tangible property, District Judge Charles Holcombe at Baton Rouge, La., this week handed down a decision in favor of the Saenger Realty Corporation, New Orleans, and 10 other leading exhibitors of Louisiana against the state collector of revenue. Exhibitors throughout the state had been awaiting the decision in a bitterly fought case.

The suit was a test case, petitioning return of the 1 per cent sale tax levied on the use of "tangible personal property" imported from outside the state. The exhibitors contended that a movie copyright was a federal instrumentality on which distributors charged exhibitors for a displaying privilege, drawing a distinction between "the cheap celluloid film itself and the genius and acting talent it portrayed."

The collector of revenue had contended that permission to use a copyright merely released the exhibitors from infringement liability, the exhibitors "really renting or leasing the film from a distributor, the fee paid thereon being subject to the sales tax."

Fox Objections

Objections to the approval of the final accounting of Milton C. Weisman, as receiver of Fox Theatres Corporation, in which Mr. Weisman was accused of managing the company in a "negligent, improvident and careless manner," were filed Wednesday with John C. Knox, federal judge, in New York, by Gustavus A. Rogers, chairman of the Fox Class A stockholders' protective committee, and the Trust Company of Georgia.

Mr. Weisman, as receiver, and William E. Atkinson, his predecessor, have filed petitions with Judge Knox requesting that the final accounting be approved and that Mr. Weisman be discharged.

On January 30th a plan of liquidation for the company was approved by Martin T. Manton, former circuit judge, and Mr. Weisman and Kenneth E. Steinrich were designated as trustees.

Royal Visit

Apprehension that strict Scotland Yard supervision and stiff court etiquette would prevent the securing of good newsreel footage on the visit of King George and Queen Elizabeth has been proven unfounded according to Merle Johnson of Paramount News who returned to New York this week after supervising a crew of 15 newsreel men filming the royal visit.

He tells his experiences on page 40.

News Men Strike

There have been no camera men from any of the five newsreel companies (Paramount, News of the Day, Pathe, Fox Movietone, Universal), or from the March of Time at the New York World's Fair since last Saturday. This is by order of Charles Downs, business manager of the International Photographers of the Motion Picture Industry, Local 644, International Alliance of Theatrical and Stage Employes, because of a strike by Local 644's still cameramen.

The walkout was called on charges of refusal of the Fair management to hire union still photographers when the staff was augmented recently.

Newreels and Diver

Newsreels and radio networks dispatched camera crews and special effects men from New York by plane Tuesday to cover the rescue efforts for the crew of the U. S. submarine *Squalis,* sunk off the coast of New Hampshire. Planes were to bring back negatives for inclusion in the regular Thursday issue of the newsreels.

A new diving bell was sent down to the submerged submarine Wednesday morning.

Asks Release

Pandro S. Berman, RKO vice-president in charge of production, whose contract expires formally March 1, 1940, has petitioned George J. Schaefer, president, and the RKO board of directors for a release from his agreement as of October 1, 1939, at which time he expects to have completed product now in preparation.

Mr. Berman's desire to be responsible only for a small number of productions annually has been voiced frequently. For this reason it is believed in Hollywood that at the conclusion of his vacation he may organize his own producing company to make several films a year for release through one of the large companies.

A successor to Mr. Berman at RKO has not been mentioned.

Increasing Burden

State legislatures, nearing adjournment, this week turned last minute attention to new taxation measures for the motion picture industry. Several were under consideration and those already passed included a New York law allowing cities to levy a tax of one cent on admissions up to 50 cents with a graduated scale above that figure, and a franchise tax of one cent per square foot per year on outdoor advertising signs in excess of three feet in area.

Reports from the capitols are on page 52.

New Organization

The United Theatre Owners of Illinois was formed in Chicago this week with the announced purpose of pooling exhibitor strength primarily to fight adverse legislation. At a closed meeting held Tuesday Edward Zorn of Pontiac, Mich., was named chairman. Mr. Zorn appointed Jules Rubens of Great States circuit, Fred Anderson of the Anderson circuit, G. A. Alger of the Alger circuit and H. B. Bailey of Bailey Enterprises to meet May 31 at Springfield to complete the organization. Principal speakers at the meeting were Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Mr. Rubens and Morris Leonard of Balaban and Katz.

The Allied unit in Illinois has been reported planning a campaign for downstate members.

Association Active

Regional exhibitor associations were busy this week with discussions bearing vitally on such problems as pooling, the Neely bill, the proposed trade practice code, taxes and rentals. Study and discussion of a buying and booking combination as a means of protection against "circuit aggressions" led the program of the Kansas and Missouri Theatres Association, meeting in convention in Kansas City Thursday.

Programs and convention dates are reported on page 48.

FOR READY REFERENCE

Editorial Page 7
This Week in Pictures Page 10
Book Review Page 56
In the Cutting Room Page 41
Managers' Round Table Page 63
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Short Subjects on Broadway Page 54
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That "One Big Union"

Pointing to potential amalgamation of 50,000 actors and actresses of stage, screen and radio, into "one big union," the several performer unions and guilds continued meetings in New York this week on the "first eliminative processes." The various memberships "want it badly," according to a statement issued Wednesday evening by the organizing committee.

The purposes desired are economy, greater efficiency and better protection for the membership, which, it is felt, could be achieved through an amalgamation doing away with the dual memberships which now prevail. Chairman of the committee is Mrs. Florence Marsten, eastern executive head of the Screen Actors' Guild; with executives and one delegate of each of the branches of the Associated Actors and Artists of America represented. Other Guilds represented include the American Guild of Musical Artists, Actors' Equity, the American Federation of Radio Artists, Chorus Equity and the American Federation of Actors.

The plan, when completed, will be submitted to the various memberships for ratification.

To the Labor Board

The motion picture division of Theatrical Managers, Agents and Treasurers' union on Wednesday filed 13 petitions with the New York State Labor Relations Board for designation as collective bargaining agent for 150 independent theatres in the metropolitan area. In addition a strike was declared at the City Hall, Manhattan, and a complaint was lodged with the board over labor practices called unfair. The board ordered hearings.

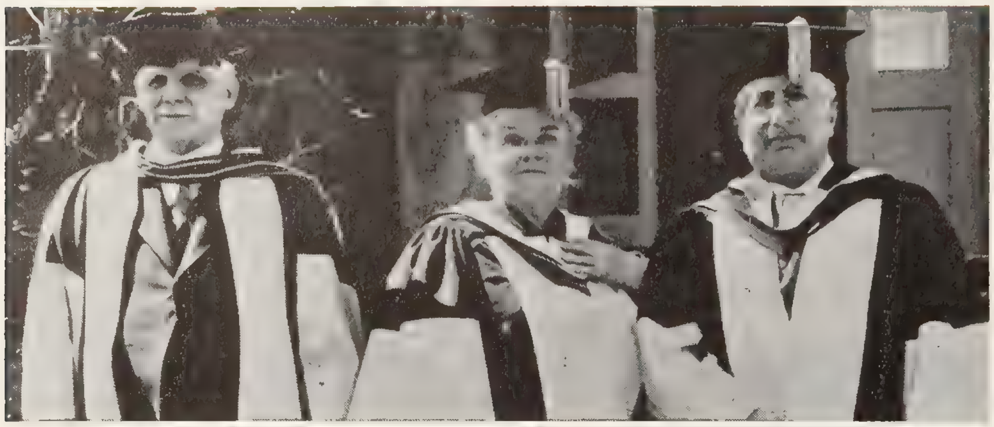
Other labor developments, including the battle for control of the studio unions in Hollywood, which entered the first decisive court test this week in an injunction suit filed by deposed officers of the technicians local against the IATSE, are to be found in a story on page 38.

Building Up

A gain over the corresponding month last year in the valuation of theatre building contracts was registered in April, the first month in 1939 to show an increase, according to the Dodge Reports, daily news division of the F. W. Dodge Corporation. The April valuation was $2,172,000, in a survey including the 37 states east of the Rockies.

A total of 72 building and alteration projects were recorded in the month. Through the first four months of 1939 there have been a total of 228 theatre projects in the area, with a valuation of $5,950,000. The same period of 1938 showed a total of 267 projects, with a valuation of $7,691,000.

This Week In Pictures



LOCAL BOY COMES HOME. Louis B. Mayer, above right, in the academic dress which signifies the honorary degree of Doctor of Laws conferred on him by the University of New Brunswick. With him are Dr. C. C. Jones, president of the University and Mary Kingsley Tibbet, Boston educator, also honored.

By Metropolitan

ELECTED vice-president in charge of distribution for Walt Disney Productions, Hal Horne, left, returns to New York from the studios.

SILVER WEDDING, above. W. Ray Johnston, president of Monogram, and Mrs. Johnston celebrate their 25th anniversary at a party given them by personal friends and motion picture associates at Ben Marden's Riviera, N. J.

By Metropolitan

ARRIVING in New York after the United Artists convention in Hollywood, Mary Pickford, above with Murray Silverstone, executive director of the company, told the press that neither the United Artists studio nor any of its stock was for sale "to Samuel Goldwyn or anyone else."

By Staff Photographer

NEWLY RETURNED from extensive travels in the Far East, Ben Y. Cammack, above, of the RKO foreign department, gives his observations on page 54.

HAVING SERVED ten years as manager for RCA Photophone, Ltd., in London, Joseph L. Underhill, left, has returned to Camden, N. J., for new duties.

HOME TOWN reception, left, is given by Charles C. Pettijohn of the MPPDA, shown directing a cap pistol at Tex Fletcher, cowboy star and native of Harrison, N. Y., where Mr. Pettijohn is a civic leader. The occasion was the premiere of Mr. Fletcher's Grand National feature, "Six Gun Rhythm" at the Biltmore, operated by Samuel Cornish, left.

SAILING, below. Sidney R. Kent, president of Twentieth Century-Fox, and Mrs. Kent, leaving New York on the *Brazil* to attend the company's South American convention in Rio de Janeiro, keynoted reciprocity, announcing that development of domestic industry in the Latin American market would be taken into consideration in his company's plans for development there. Story on page 51.

ON THE DAIS, above, at a dinner marking the tenth anniversary of British Movietone News at the Ritz Hotel in London are: Sir John Reith, Walter J. Hutchinson, foreign department executive of 20th Century-Fox; the Right Honorable Sir Kingsley Wood, secretary of state for the air; the Honorable Esmond Harmsworth and Captain Lord Louis Mountbatten.

By Cosmo-Sileo

ADDRESSING the British convention of 20th Century-Fox in London, right, is Truman H. Talley, Movietonews head.

D. E. GRIFFITHS, below, elected this month for the fourth year as president of the British Kinematograph Renters' Society.

By Metropolitan

RESUMPTION of imports of American films into Japan and possibly Manchukuo in the near future is predicted by A. G. Doyle, above, manager in Japan for 20th Century-Fox, in New York this week. See page 50.

By Staff Photographer

COMPLETING the roster of Doyles, Ralph, left, RKO managing director, in Australasia, home for the convention and home office conferences, reports hampering of operations in New Zealand by exchange bars.

DUE in New York for a visit late this week, Dan Carroll, center right, chairman of the board of the Birch, Carroll and Coyle circuit of Australia, is preceded by a picture of farewell to friends on board the *Monterey* as he sailed from Sydney. Left to right: Hermann Flynn, Paramount publicity; Mel Lawton, general manager, Prince Edward; Mr. and Mrs. Carroll, and William Hurworth, Paramount general manager.

Exhibitors Lured By Studios and Fair

IN HOLLYWOOD, Mr. and Mrs. Lee Brewerton, above, vacationing from theatre operations in Calgary, Alberta, meet Margot Stevenson, center, on the "Dust Be My Destiny" set.

Left: Harold Chesler, booker for Intermountain Theatres in Salt Lake City, and Mrs. Chesler with Bonita Granville at the Warner Brothers studio.

IN FLORIDA, above, A. G. Roessner, theatre circuit owner of Winona, Minn., and Mrs. Roessner at the Fleischer studios in Miami.

CALIFORNIA was the choice of Mr. and Mrs. Mort Goldberg, left, of a Chicago circuit, shown on the Warner lot at Burbank.

By staff photographer

IN NEW YORK for the World's Fair, four upstate New York exhibitors gather in the RKO reception room: John Gardner, Gardner Theatres, Schenectady; Charles Wilson, Bijou, Troy; James Constantino, James theatre, Syracuse, and R. P. Merriman, Franklin, Syracuse.

Also: J. C. Caldwell, operator of the Lee theatre, in Appomattox, Va.

Also: Cooperative Theatres executives of Detroit, Carl Buermele, manager; Fred De Lodder, Jr.; Barney Kilbride, treasurer, and Fred De Lodder, president.

Above: James Constantino of Syracuse and Steve Tarbell, booker for Smalley Theatres in Cooperstown, N. Y.

Below: Mr. and Mrs. Louis Tunick of the Brooklyn and Halethorpe theatres in the Baltimore territory.

Above: George Roy, owner of the State in Eugene, Ore., started in exhibition in 1907.

Left: Mr. and Mrs. Louis Felt of Norristown, Pennsylvania, where Mr. Felt operates the Westmore theatre.

Right: J. E. Stocker, operator of the Myrtle theatre in Detroit, Mich.

Above: Jules Levy, RKO general sales manager, chats with E. C. Beatty president and treasurer of the Butterfield circuit of Michigan.

Left: Merle Bucknum, operator of the Ideal and Liberty theatres in Emmett, Idaho, and Mrs. Bucknum.

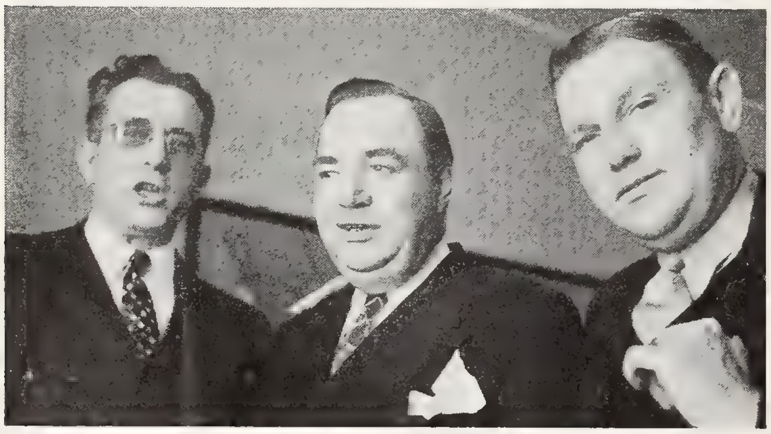
Exhibitors drawn to New York by the World of Tomorrow keep in touch with the world of today by talking shop with their colleagues and with home office executives, one gathering place being the RKO World's Fair lounge where the visitors shown on this page were photographed. All pictures by staff photographer.

WINNERS of a trip to Europe in a Metro-Goldwyn-Mayer exploitation contest, Ray Bell of Washington, D. C., right, and Ted Kirkmeyer of Helena, Montana, are entertained in Paris by Pierre Autre, center, Motion Picture Herald correspondent, as host for Quigley Publications. Reporting, M. Autre relates the party "started by some cocktails at the Cafe de la Paix and then to a very French restaurant, founded in 1702, La Fontaine Gaillon . . . Afterwards we went to have the last one at a cabaret of the Latin Quarter, also very typically French." Mr. Kirkmeyer was winner of the Silver Plaque in the Quigley Awards competition for 1937, and Mr. Bell has won numerous monthly Plaques and Citations.

Quigley Award Winners, –The Diary of a Week

Wednesday: John Burhorn and George Limerick, the winners, in Greenwich Village, the guests of Warner Brothers, with Fredrica Eidelsberg of the Round Table staff, left; Gertrude Merriam, associate chairman, and Sid Rechetnik of Warners, background.

Thursday: They are speakers at the AMPA luncheon.



Friday: With Earl Wingart, 20th Cent.-Fox luncheon host.

Thursday, above: Universal, represented by Hank Linet, left, is host at Dempsey's restaurant preceding a performance of "Hellzapoppin'." Mr. Linet, Mr. Limerick, A-Mike Vogel, Round Table chairman; Jack Dempsey, Mrs. Linet, Mr. Burhorn and Miss Eidelsberg.

Friday, left: Mr. Limerick backstage with Mary Martin, star of "Leave It to Me" and a fellow Texan, following a United Artists theatre party.

Saturday and Sunday, left: Mr. Vogel and Mr. Burhorn pause for refreshment during a tour of the World's Fair where MGM and Republic were hosts.

(By staff photographer)

New York Allied Meets In First Convention

WITH the announced purpose of seeking "better understanding between distributors and exhibitors" and with a program featuring an open forum at which distribution executives who have been active in the formulation of the trade practice code were speakers, the New York unit of Allied States Association of Motion Picture Exhibitors held its first convention and trade show at the Astor Hotel this week. The meeting, delegates to which are pictured on this page, opened on Tuesday and continued through Thursday. Story on page 20.

(All photos by staff photographer)

Colonel H. A. Cole, national president, and Arthur Howard, business manager, Independent Exhibitors, Inc., of New England.

William Brandt of Brandt theatres, and Max Cohen, New York president.

Joseph Rosenzweig treasurer, and Irving Gerber of New York.

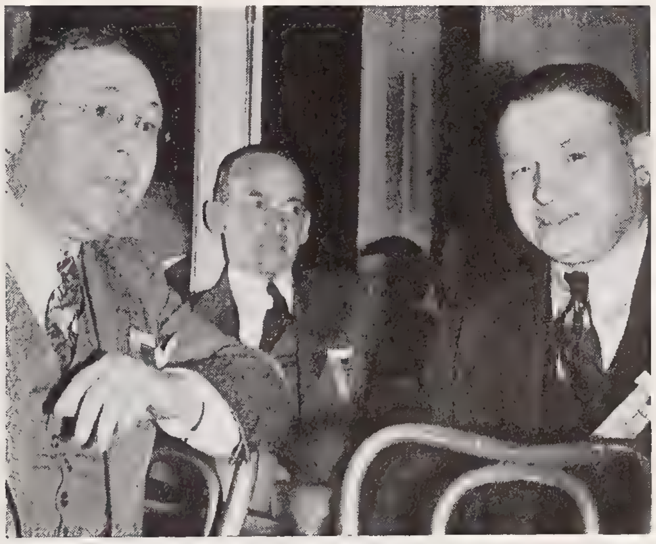
Mitch Conery, Ravena, regional vice-president, and E. Thornton Kelly, executive secretary of the unit.

William B. Stein, general manager, Imperial Theatres of New Jersey.

Herbert Hoch, Buffalo; Marvin Atlas, Niagara Falls, a director, and Albert Francis, Buffalo, regional vice-president.

Minna S. Rosen, Buffalo secretary, and Andrew Geitner, Silver Creek.

Irving Sherman, Pearl River, and Abraham Levy, New York secretary.



Max Cohen and Louis Goidel, Brooklyn members of the New York unit.

MAJORS COMPLETE TRADE PROGRAM ON EVE OF EXHIBITORS' OPEN FORUM

Fourth Revision, Containing Arbitration Plan, Is Finished as Independent Exhibitors Assemble for Open Forum

At precisely 5:10 on Wednesday afternoon, in the Nimrod Room of the Hotel Astor, at Times Square, New York, the major distributors completed the fourth, and, they hope, the final revision of their trade practice program for self-regulation of distribution and exhibition, including a plan and procedure for adjudicating differences—more popularly known as an "arbitration system."

The program came after nine months of actual formulation, three years of negotiation and some 10 years of sporadically attempted action.

It arrived, too, on the 11th hour of the first of two independent exhibitor "open forums" on trade problems, the first by Allied of New York, on Thursday (see adjoining columns); the second, by national Allied, in Minneapolis, June 13th.

At the Same Time

The major distributors were finishing their work in the Hotel Astor even as the New York independent exhibitors were assembling in the same hotel, eight floors below, in the Grand Ballroom, for their "open discussion" of the same subject.

The majors' representatives, numbering 17 sales, corporate and legal executives, had been "dissecting" the document, to mould a finished form, since early Monday morning. In the adjoining hotel suite at the finish was the Physicians' Wives' League, of 40, at Spring Luncheon.

A "well-defined" system of arbitration had been sought for the program since March 30th, when the third "revised" form was presented to exhibitors.

There were some on Wednesday who preferred to believe that the haste of the majors' committee this week to complete the draft was a desire to have the final draft ready for the independents' New York "open forum" on Thursday. Others, more closely connected with the actual formulation, said the concentration was motivated only by a desire to be "done and gone" with a problem that has been troublesome for nearly a year.

Few Other Changes

Other than detailing a system of arbitration, "the all-important part," the "fourth and final" form differs little from the three preceding it. Language has been clarified and shortened, with but a few clauses removed or added on the 16 subjects treated.

On the matter of arbitration, the majors still must get the approval of exhibitors as to acceptability, and of the United States Government as to legality. Arbitration was once conducted in this business by the majors, and was abandoned after Judge Thomas J. Thacher, in the Federal Courts in 1929, declared it illegal, on the grounds that it was compulsory under the license agreements as provided.

Allied To Test Buying Combine

The national buying-and-booking combine of independent exhibitors as proposed from within the ranks of Allied States Association, will not be presented to Allied's national convention in Minneapolis, June 13th–15th, but, instead, will be held in abeyance pending a test of a statewide combine by Allied in Oklahoma.

The original proposal was to line up 2,500 theatres, as disclosed in MOTION PICTURE HERALD on May 13th.

Now the project is being steered into the Southwest alone as a test, with national Allied putting its support behind it. If successful, the test will result in adoption by Allied nationally.

The newly formed Oklahoma Allied had in mind a buying-and-booking combination at its inception. This was abandoned two weeks ago, but was revived this week on the insistence of the membership of 52, which threatened withdrawal unless the plan was revived.

Revival of the plan is expected to bring in 200 theatres, in Oklahoma, Kansas, Arkansas and the Texas Panhandle, according to Orville Von Gulker, Okeene (Okla.) exhibitor, who is chairman of the organizing board. C. E. Norcross is secretary, and A. A. Moulder, John Gray, A. B. Momand and Mrs. Juanita Berry are members. Mr. Momand has pending a $4,500,000 anti-trust suit against the majors. (See page 22.)

Kuykendall Turns Down Steffes

Al Steffes' Minneapolis national Allied convention will not have Edward L. Kuykendall, of the rival MPTOA, as a guest at its "open forums". Witness this letter to Mr. Steffes:

"Because Allied and MPTOA have such widely different approaches to national problems of this industry, and because I feel that the placing of myself and members of my organization on your [convention] committee was in jest, and that we would not feel like injecting our viewpoints into your convention, feeling also that whatever came out of the 'open discussions', your board of directors would still speak for the convention, as in the past, I can see no benefits to be derived for your or my organization by my attendance.

"I also have meetings scheduled with state MPTOA units at this time.

"May you have a well attended constructive convention.

"Kind personal regards.

"(Signed) ED KUYKENDALL."

United Artists announced Tuesday that L. J. Schlaifer, its vice-president and western sales manager, would attend national Allied's "open forum" in Minneapolis. Two dozen major executives have accepted Al Steffes' invitation.

New York Allied Unit, in First Convention, Indorses National Policies Outlined by Cole; Hears Distributors

Allied Theatres, of New York, one year old, called independent theatre owners of the eastern states to the Hotel Astor in Times Square this week, to discuss, in regular convention and committee meeting, on Tuesday and Wednesday, independent exhibitor problems of the day, and to bring into "open forum," on Thursday, a discussion by independents and majors of the new trade practice program, Allied having invited sales managers of the distributors.

Originally, the New York meeting was to embrace all of Allied's eastern states, in a regional convention, but, because of the forthcoming national Allied convention in Minneapolis, June 13th, Frank Lydon, eastern regional vice-president, cancelled the regional directors' meeting until after the Minneapolis convention. However, some individual members of Allied in the eastern states, attended.

National Policies Indorsed

Indorsement of national Allied policies—with reservations—by Max Cohen and by the resolutions committee of Allied of New York came early Wednesday afternoon, as the first real business session got under way.

Colonel H. A. Cole, president of national Allied, was the principal Allied speaker of the day, outlining the national organization's reasons for supporting litigation and legislation rather than self-regulation as a means of curing the industry's "evils," socalled.

Colonel Cole's stand was indorsed by most Allied members present, but Harry Brandt, president of the Independent Theatre Owners Association, another local independent owners' organization, took issue, asserting that "the program of legislation leads to government control."

Abram F. Myers, national Allied's general counsel, did not appear Wednesday, as scheduled, but, in a pre-convention message, concluded, "Men of goodwill can surmount all obstacles that stand in the way of an amicable adjustment of industry problems," adding, "A realistic approach, with the cards on the table, will dispel suspicion and distrust; the issues need to be discussed in the open without fear or favor—or personal abuse."

A plan was proposed by Arthur Pelterson, of the insurance brokerage firm of Mitchell May, New York, for group buying on liability insurance to combat new high rates, Mr. Pelterson suggesting a cooperative project of both circuit and independent owners to fight rises of as much as 40 per cent.

"World's Fair Exhibit"

A highlight of the convention "show" was the "World's Fair Exhibit" put on in the Astor ballroom by 30 producer, distributor and equipment companies.

Mr. Cohen from the dais denied any "friction" existed between the New York Allied and the national organization.

Mr. Cohen said that in favoring the acceptance of the trade code, the New York Allied had "always felt it should take what it could get."

Colonel Cole praised the legislative tactics of

(*Continued on page 18*)

Down to earth...
as he really was!

"YOUNG Mr. LINCOLN"

The story of Abraham Lincoln
that has never been told!

GOVERNMENT REGULATION DEBATED

(*Continued from page* 16)

the local unit, and said it had handled well the trade difficulties of its members.

"I do not think that the growth and power which has been obtained so quickly is symptomatic of early deterioration," he said, and predicted that the New York unit would become one of the national organization's most powerful supporters.

Colonel Cole then explained at length his reasons for believing in "legislation rather than self regulation" by going into his own career.

Favors Regulation

Colonel Cole concluded his remarks with a disclaimer of "radicalism."

"I do not want to tear down business in this industry of which I am a part, and in which my money is invested," he said. "However, I believe it would be a good thing, and a necessary thing, that this industry have strict government regulation.

"I do feel that privileges so long enjoyed in this industry have been regarded as rights.

"The time will come, and I stand or sink on it, when a clear definition of the limits in which operations can be carried on in the industry, will be made—and when we know this definition, then the time will come when real negotiations will succeed.

"I hope to see the day," he continued, "when you all will think of what is best for your industry as well as what is best for you. No one class can progress, when the rest do not. I hope you will be big enough to negotiate with the industry in view, and not just with your little problems. It's going to take big men, but there will be big men."

Mr. Cole offered to go to the government and publicly proclaim the error of his policy, if it could be proved "destructive."

Depending on U. S. Suits

In a pre-convention statement, Colonel Cole said that Allied States had dropped its campaign to obtain "divorcement" by legislation, and that it would pin its hopes on the Government's anti-trust suit to achieve this reform.

"To sponsor divorcement bills in 48 different states requires a lot of effort and money," said Colonel Cole, who described the Government's anti-trust suit in Oklahoma City as a "complement" of the major action pending in New York.

"The Oklahoma suit will determine the 'right to buy' for which Allied has contended and which the Department of Justice now recognizes," he said. "The New York suit will determine other issues. But the distributors can stop the Government's campaign by making adequate concessions."

Brandt Hits Neely Bill

Harry Brandt was introduced by Mr. Cohen as one who, "too, is seeking the middle road of progress."

Mr. Brandt thought that "only small" problems should exist between exhibitors themselves; that if they would "sit down" they would work out a common policy.

The salient question was legislation versus self regulation, Mr. Brandt said.

"I'm for legislation if what we want by self-regulation can't be worked out," Mr. Brandt said, and added that he was "tired" of traveling to Albany and Washington to watch legislative developments.

"I'd be interested in legislation if I thought that through legislation I could run my own house, and that the cost would be at least that of today.

"But in my opinion, the Neely bill would have cost us just as much as it would have cost any national distributor. We would be out of business."

ZOO ANIMALS UNDER QUOTA

"Animal Moments", a one-reel production, is one of a series which Widgey R. Newman is making for release, under the quota shorts schedule, by Twentieth Century-Fox.

The picture deals with the everyday life of the animals at the London Zoo.

Mr. Brandt then referred to Senator Neely's sponsorship of a national daylight saving enactment bill, as indication that the Senator, who has been "presumed" by the national Allied organization, which backed the bill, to be a friend of the exhibitors—is actually an enemy.

Mr. Brandt praised the trade program as "far from" what exhibitors "are looking for" but "something"; and saw hope in the arbitration clauses.

"Honest people aren't afraid of arbitration," he said.

Mr. Brandt continued: "Contrary to everything Colonel Cole has said, the program of legislation leads to a government body for the motion picture industry."

Mr. Brandt praised the cooperation of New York Allied with the ITOA, in fighting New York legislative attacks. He mentioned, and outlined the Crews' "two men in a booth" bill, which was defeated, and declared that the defeat was "what comes of organization."

Development of a national "virile" organization was Mr. Brandt's final advice to the assembly.

"Send your delegates to Minneapolis to get the organization in such shape that things can be accomplished," he admonished.

Two Resolutions

Harry G. Kosch, general counsel of the organization, read the two resolutions prepared Wednesday morning by the resolutions committee. Their wording in part, follows:

1. (After referring to national Allied's criticism of the trade practices program as limited and its declaration of continuing its campaign of legislation and litigation), "Therefore, be it resolved that the Allied Theatre Owners of New York hereby goes on record as being completely in accord with the national policies as above stated by the national board of directors, and hereby instructs its officers and its representative on the national board to give the fullest cooperation to the national body in carrying forward its policies."

2. "Now therefore be it resolved that Allied Theatre Owners of New York are in favor of and strongly recommend negotiations with the majors in order to bring about a bill of rights for the independent exhibitor; and it is further resolved that New York Allied communicate with the national Allied organization and express the New York Allied desire for the continuance of negotiations and with the further request that a new negotiating committee be appointed, composed of one representative of each state unit of national Allied; and it is further resolved that this convention go on record maintaining and reiterating its stand that if further negotiations are brought about, said negotiations shall in no way prejudice or affect any of the rights of the independent exhibitors of national Allied or the full and proper prosecution of the Government anti-trust action."

Thomas Di Lorenzo reported for the finance committee, on a new system of dues, immediately adopted without dissent. This calls for annual dues to be paid monthly, of $35 for houses having up to 500 seats; $50 up to 700 seats; $75 up to 1,000 seats; and $100 for houses having over 1,000 seats.

Insurance Rates Rising 66 Per Cent

National rate increases, effective immediately and running as high as 66 per cent, for public liability insurance for film theatres, have been ordered by the National Bureau of Casualty and Surety Underwriters, which fixes rates for most insurance companies.

The last previous general rate increase was in 1935.

Two factors are given for the present raise in rates: the number and money value of claims have increased; and the changeover in rating insurance premiums from seat to admission basis, as made in 1935, was badly complicated, according to the underwriters.

Exhibitors will benefit by a reduction in property damage premiums of from two cents per 100 admissions to one cent.

National Decency Legion Classifies 15 Pictures

Of 15 pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage and seven were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Across the Plains," "Boy Friend," "Down the Wyoming Trail," "Girl from Mexico," "Goodbye, Mr. Chips," "Racketeers of the Range," "Some Like It Hot," "Wolf Call." Class A-2, Unobjectionable for Adults: "Climbing High," "Ex-Champ," "The House of Fear," "It's a Wonderful World," "Only Angels Have Wings," "Undercover Doctor," "Widow's Island."

Rosson Released

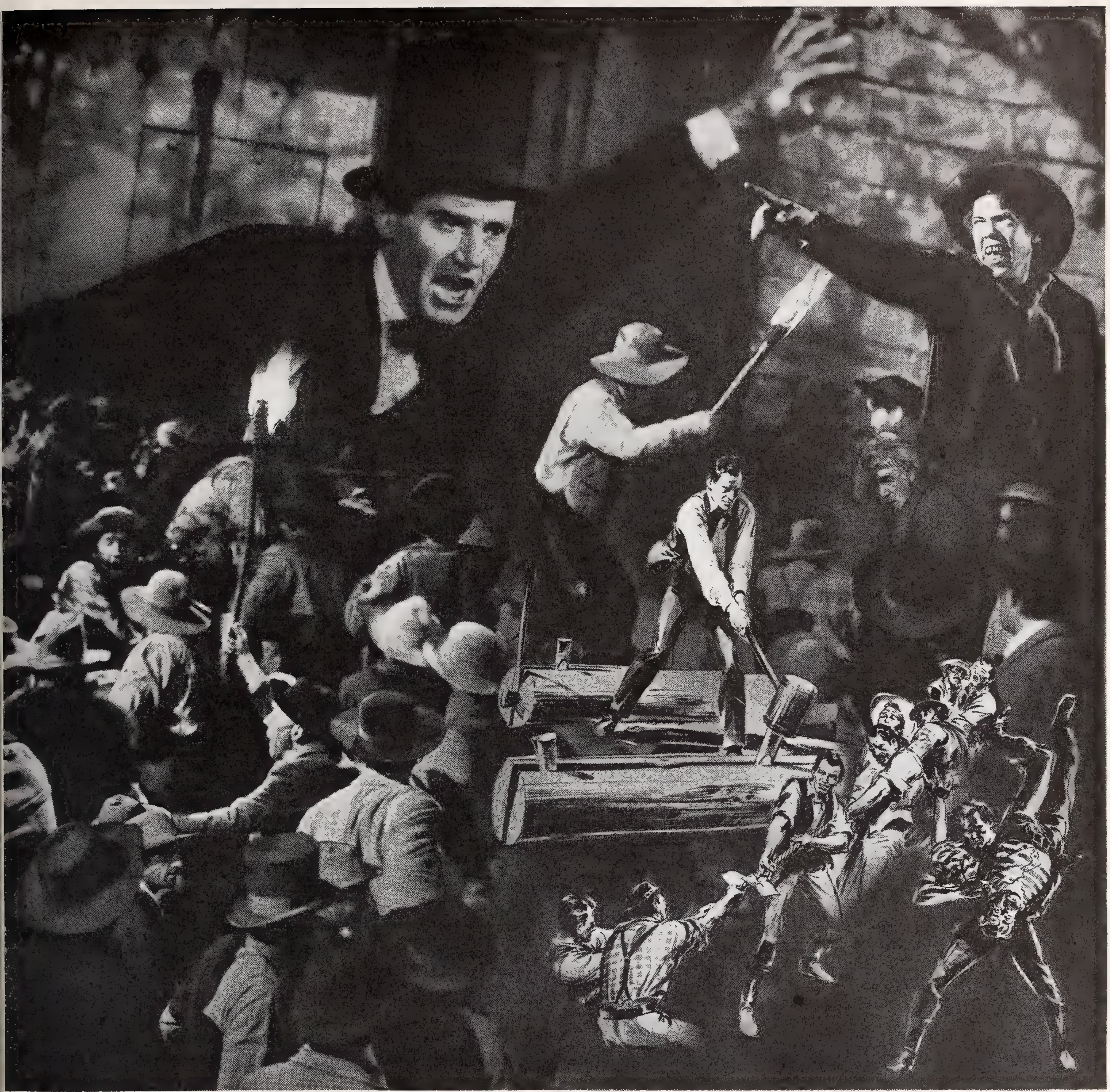
Richard Rosson, Hollywood director and cameraman, and his wife, arrested three weeks ago by the Nazis in Germany, on charge of photographing military fortifications were released Wednesday, according to United Press. The pair had gone into Austria to take location shots for Metro-Goldwyn-Mayer.

Chose "Gateway" Winners

At a luncheon Wednesday at the Warwick Hotel in New York, regional winners in the second Jesse L. Lasky's "Gateway to Hollywood" contest were selected.

Hal Wallis Sails

Hal B. Wallis, Warner Brothers executive producer, sailed for Europe Tuesday. He will confer with Sam Sax, new head of Warner British production.



"*Young Mr. Lincoln*" HAS ACTION! . . .

Pulse-pounding, red-blooded excitement! Lincoln defying a frenzied lynching mob! Fights . . . wrestling . . . rail-splitting . . . tug-of-war . . . a murder!

WASHINGTON SEES "UNREMITTING PROSECUTION" OF FILMS BY U.S.

Half-Dozen New Suits Expected To Be Filed After July 1st; Action on Ten Local Anti-Trust Cases

Half-a-dozen new anti-trust suits against the motion picture business are expected by Washington to be filed in as many local jurisdictions in rapid sucession by the Department of Justice after July 1st, when new and increased appropriations for the Department's anti-trust division, approved last week by the House Appropriations Committee, became available.

"Unremitting prosecution" of the Government's campaign against the motion picture and certain other large industries was also foreseen in Washington during the week as United States Attorney General Frank Murphy publicly disclosed his policies on anti-trust matters, an utterance awaited for weeks.

Early possibilities that the Department would not receive House approval of increased appropriations threatened for a time to jeopardize its publicly announced program. Some ten to 12 film suits are said to be contemplated, beside the Government's suits now pending in New York, Chicago and Oklahoma City. The additional suits, similar to the Oklahoma City action, are addressed at localized circuit operations allegedly operating monopolistically, regardless of whether they are independent circuits or affiliated.

(Colonel H. A. Cole, president of Allied States Association, said in New York Monday that Allied will place its hope of divorcing distribution from exhibition in the Government's anti-trust prosecutions, rather than in Allied sponsored legislation, as heretofore. See page 16.)

More immediate action on trust suit matters took place this week in no less than 10 different actions pending against the majors, as instituted both by the Government and independent exhibitors, in Chicago, Oklahoma City, Boston, Wisconsin, Maine, Dallas and New York.

House Cites Reasons for Increasing Appropriation

Reporting the Department of Justice's annual appropriation bill to the House of Representatives, the Appropriations Committee disclosed that, with an additional $519,940, it made available to Assistant U. S. Attorney General Thurman Arnold, a total of $1,300,000 for the fiscal year starting on July 1st. Attorney General Arnold is in charge of the Department's anti-trust division.

The additional money, beyond financing new suits against the film and other industries against which the Department now is campaigning, will provide for the establishment of regional offices in a number of cities, including New York, Chicago, San Francisco, Oklahoma City and Atlanta—all in areas where the Government is having "movie trouble." This "decentralization" will allow for closer and quicker investigations.

Decision to add to the anti-trust division's fund was reached by the committee, which in March refused to give Mr. Arnold an immediate appropriation of $70,000 with which to proceed at once against the film and oil industries, following hearings at which the Assistant-Attorney General detailed his program and ambitions.

NEW RADIOPHOTO SYSTEM UNDERWAY

The commercial inauguration of a new system for the trans-Atlantic transmission of Radiophotos was announced this week by RCA Communications. The new system makes possible the sending of pictures and other graphic material in vastly improved detail with transmission speeds three times greater than heretofore, according to the company.

Much of the testimony, the House Committee explained in its report, was of a confidential nature. On the whole, the report added, "the committee is convinced that some measurable enlargement of the activities of this division is essential, if the anti-trust laws are to be given a reasonable degree of enforcement." This, it was commented, "it is felt should be undertaken, not alone for the protection of the consumer but for the protection of business itself."

"Much of the beneficial result of these activities can doubtless be obtained through the relatively simple means of a consent decree."

While, at hearings before the committee this March in connection with his request for immediate additional funds, Mr. Arnold disclosed that he planned ten additional suits against the film industry, it is now said at the department that probably not more than six or seven suits will be necessary. All will be based on the premises underlying the suits brought against the majors in New York and Oklahoma, it is expected.

Will Not Resort to "Hit Or Miss" Actions

In his first public announcement of his position on monopoly, issued during the week as the House Appropriations Committee gave its approval to an increase in funds for the anti-trust division, Attorney General Frank Murphy disclosed that there would be no fundamental changes in the policy laid down by his predecessor, Homer Cummings, but that he would "continue the existing policy of vigorous enforcement, employing whatever legal means are necessary and appropriate to ensure compliance with the statute."

"The purpose of this statement is not to announce a new policy but, if possible, to make the position of the Government in respect to the anti-trust laws better understood," he added.

In making known his attitude, Mr. Murphy stated that administrative action will be taken by the Justice and Commerce Departments to set up a "bureau of industrial economies," as recommended by President Roosevelt. That bureau would advise with business on contemplated practices, disseminate market information and warn aganst dangers of temporary over-production and excessive inventories.

"It has been frequently suggested that some kind of agency or machinery should be provided which could advise business concerns in advance how far they can go without incurring the risk of criminal penalties," the Attorney General explained.

"The Department will endeavor to make its own views as to what the law requires of business men as clear and as unequivocal as possible. In this way, it hopes to be genuinely helpful to business men seeking by voluntary action to eliminate business practices which are economically harmful to industry, to competitors, and to the general public. The Department has, of course, no authority to grant immunity from the anti-trust laws or to modify or suspend them."

It was made clear by the Attorney General that he opposes both "hit or miss prosecutions, instituted without due consideration of all the facts or consequences involved," and "irresponsible" use of criminal procedure. However, he pointed out, the criminal penalties are valuable, since "it must be recognized that if injunction by civil decree were the sole consequence of violating the laws they would soon become ineffective."

"In many cases, use of the criminal process is necessary and unavoidable because the criminal penalty at present is the only effective deterrent and also because in many cases a grand jury inquiry is the only means by which the Government can obtain satisfactory evidence of widespread law violation," he said.

To large extent, the Department's attitude toward the motion picture industry was summed up in Mr. Murphy's citation of milk and housing—two subjects currently the subject of investigation—as examples of nation-wide industries with practices needing "correction."

"While it is the aim of the Department, so far as its facilities permit, to prosecute every substantial violation of the law that is brought to its attention, it will not be content with sporadic prosecution of individual or isolated cases," he declared. "Where it finds, for example, that the production or distribution of a particular commodity, like milk or housing materials, is being adversely affected by practices which it deems contrary to the anti-trust laws, it will be the policy of the Department to include in a single proceeding all the groups and individuals whose illegal activities affect or contribute to the situation that needs to be remedied.

While the Department hopes for improvement in the anti-trust statutes as a result of the investigations now being made by the Administration's Temporary National Economic Committee, it was indicated, there will be no halting of activity pending the completion of that inquiry. Instead, the Attorney General declared, the Department "will continue to enforce the existing laws as they stand on the statute books in accordance with the spirit of this statement."

U. S. Must Name Its Witnesses in New York Case

The slow-moving "key" case instituted by the Government against the majors in New York to force divorcement of distribution from exhibition took a new turn, last Thursday—and one favoring the distributor defendants, when Judge William Bondy, in New York Federal Court, ordered the Department of Justice to name in a bill of particulars witnesses who will testify to alleged coercive selling methods practiced by the distributors.

However, Judge Bondy granted permission to the Department to withhold the names until 30 days before the trial in instances where witnesses have asked the Government to withhold their names and where the witnesses are now doing business with any of the defendants.

The majors, except United Artists and Columbia, on Thursday submitted a joint 25-page petition for an additional bill of particulars, and asked, in the alternative, that all portions

(Continued on page 22)

"Young Mr. Lincoln" APPEALS TO YOUTH! . . . .

. . . and to every heart with a spark of youth still burning. For here is Lincoln at 23 to 30 years old . . . hewing his way ahead in the world, enjoying life as any other young fellow.

DEVELOPMENTS IN LOCAL SUITS

(*Continued from page 20*)

of the complaint, referring to details which were not submitted, be stricken out. Additionally, they asked for a further extension of time to answer the complaint until 60 days after the second bill is filed, and for a number of details granted originally to Columbia and UA which other majors failed to request.

The Government filed a 24-page bill of particulars for United Artists, similar in most respects to the details previously furnished to other majors. UA was charged with coercive selling, with exacting excessive rentals from independents, renting to independents on percentage basis only, encouraging overbuying, extending options to theatres affiliated with with major companies and refusing second runs to independents where they compete with affiliated exhibitors. The Government alleged that a distributor is under obligation to prevent overbuying.

UA Before-Trial Hearings Continued

As part of the continued examination before trial of United Artists in the New York trust case, the Department of Justice, through Seymour Krieger, special assistant attorney general, this week examined Paul Lazarus, head of the contract department and L. J. Schlaifer, vice-president and western division sales manager.

On Tuesday the questions generally covered relations with exhibitors in the middle and far West. Asked why United Artists preferred Balaban and Katz in Chicago to Jones, Linnick and Schaefer, Mr. Schlaifer said he had offered UA product to the latter for 1938 and 1939 but did not close the deal because he could not get sufficient rentals. Edward C. Raftery, UA attorney, refused to allow further questioning on Chicago business because, he said, UA is defending a conspiracy suit there.

Minneapolis, Kansas City, St. Paul, Los Angeles, Seattle, Milwaukee and Omaha territories were also covered by Mr. Krieger in his questioning.

Trust Suit Action Is Threatened in Buffalo

A complaint to the Department of Justice is threatened in Buffalo as a result of the leasing of the Century theatre by its owners away from the Shea Amusement Company to Nikitas Dipson, and the latter's alleged inability to obtain product.

Mr. Dipson, in association with Basil Brothers of Buffalo, is scheduled to take over the Century lease on August 1st. After a trip to New York to obtain product, Mr. Dipson, returning to Buffalo this week, issued statements to the local papers saying that prospective product was committed to the Shea interests. Following publication of the statements, Max Yellen, general manager for the owners of the Century, said that unless the owners received assurances within a week that the theatre would have an adequate supply of first-run films, the matter would be submitted to the U. S. Attorney General on a charge of monopoly in Buffalo by Paramount, Loew's and Shea.

Vincent McFaul, Shea general manager, contends that there is enough product still available.

Hearings on in U. S. B. & K. Chicago Case

The Federal Government's long-pending criminal contempt anti-trust proceedings in the Chicago case against Balaban and Katz and the major companies is finally under way, before Edgar Eldredge, Master in Chancery, and the first order of court business is the introduction of voluminous documents by the defendants under Government subpoenas. This will take from two weeks to two months.

WANGER SENDS 128 SCRIPTS TO COLLEGE

United Artists Producer Walter Wanger has sent 128 scenarios, contributed by every studio in Hollywood, to the Irving Thalberg Memorial screen library at Dartmouth College. Mr. Wanger endowed the library and a course in screen writing at Dartmouth two years ago.

The screen-writing course has had the assistance of writers and producers from several Hollywood studios. Professor Benfield Pressey is directing the study at Dartmouth after spending several months at the Wanger studios last year.

Robert L. Wright, Assistant U. S. Attorney General, heading the Government counsel, called for the documents, consisting of contracts, agreements, records, corporate books and the like, with the Government next making minute examinations of the records before moving for formal trial. Additionally, the Government would extend the scope of its search of defendants' records from the three years prior to November, 1938, back to 1922, seeking information particularly on rentals paid by B. and K. throughout its Chicago operations.

This week, with attorneys for all of the defendants on hand, the law firm of Seeley and Burnham, for Loew's, identified papers subpoenaed from that company; Vincent O'Brien, for Warners, acted similarly for his client. Acting for Paramount is Louis Phillips, New York; Fred Pride, for Twentieth-Century-Fox, and Granville Whittlesby, for RKO.

Serving for the Government, with Attorney General Wright, are Wright, Simon and Canaday.

Chicago Independents' Suit Is Postponed

The anti-trust suit of 100 of Chicago's independent exhibitors against Balaban and Katz and the eight major companies was postponed again this week, to June 19th, because attorneys for the independents are occupied with another court matter. Clearance and product concessions allegedly favoring B. and K., to the disadvantage of the independents, is the basic complaint.

Majors Deny Charges In Ford Stadium Case

Third anti-trust action pending in Chicago Federal courts, instituted by the Ford Stadium theatre, this week was before Judge Wilkerson through a categorical denial of the charges filed by Mayer, Meyer, Austrian and Platt, for the defendant majors. Judge Wilkerson gave Lewis Jacobson, attorney for the plaintiff, until June 5th to file an answer to the denial.

Delay Granted Majors In U. S. Trust Action

Judge Edgar Vaught, in Federal Court in Oklahoma City, on Monday, granted the Griffith circuit interests and the eight majors a 60-day time extension, until July 27th, to file answers to the anti-trust charges filed by the Department of Justice, May 1st, in the Department's first suit of a series of "localized" actions promised by the Government to "break up" territorial operations of an alleged monopolistic nature.

The defendants told the court that to respond adequately to the charges would necessitate voluminous compilation of data.

Momand Case Also Gets Delay to Saturday

Some action on the biggest independent anti-trust suit pending against the majors, from the standpoint of the $4,500,000 damages asked by the plaintiff, A. B. Momand, is due in Oklahoma City Federal Court, Saturday morning, when Judge A. P. Murrah is to hear a motion by Griffith Circuit interests and the other plaintiffs to dismiss the long-pending action.

The Griffith interests and the other defendants, including all of the majors, are the same defendants as those named in the Government's Oklahoma City case. Much of the complaint of one suit is identical to the other.

Boston Suit Resumed, Then Postponed Again

Following the first recess taken in the Boston trust case against the majors since it started last year, trial of the action was resumed for a short period this week, and then recessed again, until May 31st, when it is expected that Timothy O'Toole, former Boston branch manager for Columbia, will be a witness.

The anti-trust action was brought against the large companies by Morse and Rothenberg and the A. and W. Amusement Company, and is being conducted for them by George S. Ryan, as counsel, before a Federal Court Master. Months had been spent on the taking of depositions.

Court Orders Majors to Answer in La Crosse Case

Judge Gunnar Nordby, in Federal Court in Milwaukee, last Friday, ordered the defendants—Welworth Theatre, Minnesota Amusements, Ed Ruben, Paramount and other majors—to answer questions before trial as asked by the plaintiff, La Crosse Theatres Co.

Robert A. Hess, Milwaukee attorney, for La Crosse, charged that in depositions taken by the plaintiff of "a number of the agents and officers of the various defendant companies, plaintiff was met with a disposition not to answer any questions that might in any way help plaintiff's proof touching on alleged conspiracy in restraint of trade under the Clayton and Sherman Acts."

Court Rules in Trust Suits in Maine

The United States District Court at Portland, Me., last Friday refused to grant three distributor motions in the two Maine anti-trust suits in which the majors sought to dismiss both $100,000 actions, to exclude as redundant certain parts of the bills of complaints, and to order the independent exhibitors to supply bills of particulars.

Action on Texas Case Is Due Saturday

The federal court at Dallas on Saturday will hold hearings on the petition of B. R. McLeondon, of Atlanta, Texas, for an injunction compelling the major distributors to refrain from delaying release of feature films to plaintiff.

"Young Mr. Lincoln" HAS LAUGHS! . . . .

Lincoln's horseplay and funny stories never failed to evoke laughter.

Here is Lincoln's humor— earthy . . . human.

U. S. DASHES "QUICK" TELEVISION HOPES, REFUSES STANDARDIZATION

FCC Turns Down Broadcasters' Petition for Standards; Says Radio and Picture Service Is "Years Away"

by FRANCIS L. BURT
in Washington

High optimism over the future of television, raised by the New York World's Fair telecasts, advanced as "the beginning of television service," was dashed this week by the television committee of the Federal Communications Commission.

Recommending that the commission take no action at this time on proposals for television standards submitted by the Radio Manufacturers Association, the FCC committee late Wednesday officially predicted that years must elapse before nationwide radio picture service will be available.

Personal Surveys Made

Composed of Commissioners T. A. M. Craven, chairman, Norman S. Case and Thad H. Brown, the committee for a number of months has been studying the television situation and has made personal surveys of laboratories and plants in an effort to determine just what the status of the budding art is at the present time.

"We feel that television technology stands at approximately the same point on its road of development as did the automobile business immediately prior to the advent of mass production," the committee reported.

"Had the Government been asked at that time to fix standards of performance for the automobile industry as the Federal Communications Commission is asked to do for television," it pointed out, "it would have been very unlikely that any agency of the Government could have foreseen the changes which swept over automobile engineering in a few short years as a result of free private enterprise and uncontrolled competition between engineers and manufacturers. Generally speaking, the history of the emergence of the automobile industry is the record of all improvement in machine operation. Conscious of this, the television committee is extremely hesitant to recommend anything which might later prove to hamper the orderly development of the industry."

"Barely Emerging"

On the whole, the committee decided, television is now barely emerging from the first or technical research stage of development. Standards adopted now might not be applicable with any degree of flexibility to future developments. "Nobody can foresee the progress of scientific invention, nor can anyone predict safely what the public will or will not accept," it commented. "Therefore, it would appear to be absurd for the commission or the industry at this time to take the position that they know precisely what the future holds."

Approval of standards now, and the consequent licensing of stations seeking to get priority on the limited number of channels available, the commission was warned, might discourage private enterprise or decrease the incentive for undertaking research to effect further improvements.

However, it was added, the commission should adopt a policy of cooperation with the industry and continue its studies that it may keep abreast of developments, but should announce it will not formally consider the proposed standards at this time, in order that further research may be encouraged.

Planned logically on sound economic principles, television presents the future possibility of developing a new and important industry, the committee held.

Warns of Pitfalls

"There are pitfalls of an economic character which should be avoided if television is to become a sound business enterprise capable of rendering a sustained and acceptable service to the public of the Nation," they reported. "Undue haste and lack of coordination between the various elements of the industry are undesirable because of the inevitable retardation of orderly development."

In this connection, the committee warned against any development which would prove disastrous to the motion picture industry. "While television as a major industry may have distinct social advantages through the creation of new employment," it was pointed out, "it appears necessary that all concerned exercise caution to minimize disadvantages which could result in unnecessary displacement of labor in industries which may be adversely affected by television service on a national scale. These disadvantages are susceptible of being minimized."

High cost of operation for some time will make difficult the support of one television station in cities of less than 100,000 population or the operation of two competitive stations in cities of less than 1,000,000, the committee believes. For this reason, it is highly desirable that the industry undertake further research looking to the development of more economical methods of operation and the maintenance of more stations in the limited number of channels available.

"In the opinion of the committee, practical television service to the public on a nationwide scale cannot be expected for some time in the future," the commission was told.

"Much development remains to be accom-

(*Continued on page 26, column 2*)

TELEVISION VIA TELEPHONE

Television images were transmitted over ordinary telephone line wires for the first time Saturday night. The occasion was a telecast of the six-day bicycle races at Madison Square Garden in New York. The telephone line hookup was a little over a mile long, running from the Garden to the NBC studios in Radio City by way of the telephone company's exchange at Ninth Avenue and 50th Street.

Heretofore only coaxial cables have been used for transmission purposes; the drawback cited being the cost involved. A coaxial cable running between New York and Philadelphia is reputed to have cost $500,000 when installed last year.

Officials of both the network and the telephone company emphasized that the program was strictly an experiment.

Talent Groups Head for Clash Over Jurisdiction; Theatre Sites Sought; British Ask Cooperation

Labor jurisdiction in television is a problem that is growing with the technical development of the medium, the principal professional unions and guilds in the talent fields apparently heading for a clash over jurisdiction, with radio, the so-called legitimate theatre and Hollywood each advancing claims over television players already at work and those to appear in the future.

Maneuvering for Position

While leaders in the various labor movements are maneuvering for position in a showdown that appears not far distant, the telecasting companies are looking about for theatre sites, both here and abroad, and England is making formal effort to obtain suitable material for telecasting from the American film producers, whose product dominates the British market. The effort looks to be successful already.

The latest development in the struggle for control of labor's end of the television field is a suggestion advanced by the executive committee of the Screen Actors Guild, which would set up a committee representing Actors' Equity, the Screen Actors' Guild and the American Federation of Radio Artists to administer jurisdiction until the new medium gains commercial standing. Kenneth Thomson, executive secretary of the Guild, declared that the executive committee of the Actors' Guild was of the opinion that "jurisdiction should not be vested in any organization at this time."

Reiterating the stand of the Guild, Mr. Thomson added "The interests of the members of the various organizations are paramount. Nobody knows yet which way television will turn, and to what extent motion pictures and live talent will be used. The assignment of jurisdiction to any group at this time would not be in the best interests of any of the members of the Associated Actors and Artistes of America." (The AAAA is the parent body of all American Federation of Labor performer groups.

Equity To Act

Meanwhile, Actors' Equity continued determined to exercise what it considers its right to jurisdiction in the field, inasmuch as television jurisdiction is included in the preamble to the Equity Constitution, as adopted in 1930. Also, in 1931, the Equity Council enjoined its members from accepting television work without Equity's consent. As pointed out in Motion Picture Herald of May 13th, however, neither the Screen Actors' Guild nor the American Federation of Radio Artists was organized at the time. Equity expects to organize the television field, it has been reported, regardless of what happens, unless some action is taken in the near future.

A meeting of the AAAA executive board, at which the problem of jurisdiction was to be considered further, was postponed in New York Wednesday for two weeks.

The National Broadcasting Company is pacing the field in taking steps to operate a television theatre of its own; NBC and Radio Corporation of America engineers and architects having recently been inspecting the premises of the Belmont Theatre at 48th Street off Sixth Avenue, New York, with an eye to the pos-

(*Continued on page 26, column 1*)

"Young Mr. Lincoln" HAS ROMANCE! . . . .

Lincoln's tender, first-love courtship of Ann Rutledge, one of the world's most touching stories . . . and his maturer winning of Mary Todd, ambitious to be a President's wife.

JURISDICTION CLASH CALLED NEAR

(Continued from page 24, column 3)

sible conversion of the theatre into a television playhouse. Close to Radio City, home of NBC-RCA, the theatre, if acquired, would have television equipment installed in it; with audiences admitted to the television shows in all probability, just as they are to radio broadcasts.

Although no concrete deal for the installation of Baird Television has been announced by Ian Javal, Baird television production head who arrived from England several weeks ago, it is expected that a theatre installation will be made by the first of next month.

Fifth Theatre Equipped

The Gramercy Park Cinema will install a General Electric television receiver in its lounge early in June; this making the fourth New York theatre to be so equipped. Others which already have television sets are the Paramount (which has a Du Mont set); the Little Carnegie (RCA-Victor); the New Amsterdam (RCA-Victor).

To date, the Waldorf-Astoria is the only New York hotel which has installed television receivers in public rooms, the Waldorf having installed two. However, a stride forward was taken in the apartment house field with the recent announcement that a new 23-story apartment house at 20 Park Avenue will contain a multiple antenna system to feed programs to individual tenant's receiving sets. RCA will install the antenna this summer.

Paving the way for the use of standard television receivers in the Hollywood area, 441-line cameras will be installed by station W6XAO within a month, it has been disclosed. The station has been using a 300 line screen.

The running of the Derby at Epsom Downs Wednesday, which was televised in four major West End houses in London, broke previous cinema television records there.

The start and finish of the race were clearly shown and it was reported that the new Baird Cathode tube gave improved definition. Three of the houses were provided with Baird equipment, the other with Scophony.

British Ask U. S. Cooperation

A committee representing the Cinematograph Exhibitors Association and the Kinematograph Renters Society met Tuesday to draw up a memorandum for submission to the Postmaster General asking that permits be refused theatres for the showing of television broadcasts. The Exhibitors and Renters Societies have been fighting television in theatres, but the committee, unable to agree, will refer again with their organizations.

Gerald Cock, British Broadcasting Corporation director of television, who left New York for London last week, said before sailing that he had submitted a plan for co-operation between the television and film industries; having submitted it to Will Hays, president of the Motion Picture Producers and Distributors of America, and the MPPDA television committee, which consists of Harry Buckley of United Artists; Charles C. Moskowitz of Loew's, and Paul Raibourn of Paramount. The plan calls for an exchange of views on all aspects of television, collaboration on developments relating to commercial aspects in regard to theatres and the release of shorts by producers for use on television programs.

Mr. Cock predicted the ultimate spread of television over the United States. "America has the youth, the energy and resources to make a go of television," he said.

Subject to certain regulations designed to eliminate exhibitor objections in England, major American film companies will cooperate in making their short subjects available to the B. B. C. for television use. A reasonable price will be paid for the use of the subjects, which are designed for showing as "fillers," that is, used only between telecasts of "live" entertainment and other events, and not as a program in themselves.

RCA has formed an executive committee to pass upon questions pertaining to television. The committee, it has been reported, consists of Dr. Charles Jolliffe, head of the RCA frequencies bureau; Ralph I. Beal, RCA director of research; A. H. Morton, NBC television activities' head; T. F. Joyce, vice-president of RCA Manufacturing Company, and Clayton Morgan, NBC public relations director. It is headed by Frank Mullen, RCA vice-president in charge of public relations.

SEES FACSIMILE AS AID TO INSTRUCTION

"Facsimile in the field of education eventually may revolutionize certain types of instruction," was the prediction this week of Harold C. Vance, manager of facsimile sales for Radio Corporation of America. Mr. Vance addressed the Institute for Education by Radio in convention at Ohio State University at Columbus.

He also predicted that simultaneous broadcasting of sound and radio programs would develop a new broadcasting technique of certain types of programs, as, for instance, cooking schools, where listeners could have a permanently printed record while listening to the program.

"The use of facsimile in the classroom, however, is dependent upon the development of receiving sets which could be sold at a price comparable to the cost of good radio receivers and which would include both radio and facsimile reception," he said.

Television Is Far Off: Commission

(Continued from page 24, column 2)

plished from both a technical and organization standpoint," the report pointed out. Facilities for the distribution of programs from one center to another have yet to be developed, financed and constructed. Much has yet to be learned concerning program production as well as financing and reducing the cost thereof. Primarily because of the large cost of construction of transmitting stations as well as the high cost of operation thereof in a national competitive system, it is expected that for the next few years the largest metropolitan centers will be the only centers receiving television service and that the smaller centers of population will not have transmitting service available for several years. The cost of receivers will be high during the first years of development, and this in turn may have an additional retarding effect upon the construction of television transmitting stations, particularly in smaller communities."

"This high cost of service as well as the relatively high cost of television receivers may be a retarding factor in the development of television as a service on a national scale," it was felt. "It may also act as a deterrent upon early mass production of receivers at low cost. In the opinion of the committee, these natural economic factors of delay are not undesirable because they will enable a more sound development ultimately of an improved television service to the public, particularly when mass production of receivers at lower cost may become more of a reality than a hopeful probability.

"In view of the foregoing, it seems safe to conclude that the establishment of a television service on a national scale will be a process of gradual development, beginning progressively with the larger cities and, over a period of years, finally becoming available to smaller communities."

"Courageous Pioneering"

Noting that the financing of television will require "courageous pioneering efforts on the part of American investors," the commission issued a strong warning against investment in unproven enterprises which, in contrast to the many organizations which now have sound basic plans for the development of certain phases of the art, are not equipped from the standpoint of either basic facilities or organization but which nevertheless will attempt to obtain financial support from the investing public. "Such enterprises are doomed to ultimate failure," the committee warned.

The report paid tribute to the American industry for its development of television—undertaken at its own expense in contrast with that in other countries where governments have given assistance—and declared it imperative that the Government take no action which retards logical progress in its further development.

"While there are many problems yet to be solved and many obstacles yet to be overcome, the committee sees no reason for an assumption that these problems will not be solved and that these obstacles cannot be overcome by encouraging inventive genius organized and financed by private American enterprise to proceed with the second of the three broad stages of television development," it was declared.

"Private industry has already spent millions in developing the technical aspects of television to the point that this new art is more than a dream of inventive genius. From a scientific standpoint, television is now practical, even though its quality is susceptible of improvement.

"It appears useless to expect private enterprise to continue to pour additional capital in the further development of the technical aspects of this new art, unless there can be forseen some hope of an eventual return on the investment. Consequently the time is fast arriving when it will become necessary to ascertain public reaction to the service potentialities of television. This can be accomplished only by limited public participation through the purchase of receivers, manufactured in the earlier stages of technical development."

"Juarez" Film Guide

A 16-page film study guide has been prepared on the Warner Brothers picture, "Juarez," by Harold Turney, chairman of the Department of Drama of the Los Angeles City College. The guide is available to students of the motion picture, and those interested in the preparation and production of the feature.

"Young Mr. Lincoln" HAS DRAMA! . . . .

Throbbing, heart-walloping melodrama! Two innocent boys charged with murder . . . their mother called as state's witness . . . between them and the gallows only a young, untried lawyer, Abe Lincoln!

Managers Honor Drive Leader

The motion picture industry of the northwest turned out Tuesday night, at a banquet in the Nicollet Hotel in Minneapolis, to honor Morton A. Levy, district manager for Twentieth Century-Fox in that territory, on his appointment as national leader for the 1939-40 "S. R. Kent Sales Drive."

Mr. Levy stands fourth from the left in the photo above. On his left are Stanley J. Mayer, Twentieth Century-Fox district manager at Des Moines; Jack Lorentz, district manager in Milwaukee, and Joseph Podoloff, assistant to Mr. Levy. On Mr. Levy's right are William Elson, who was toastmaster; Merle Potter, MOTION PICTURE HERALD *representative in Minneapolis; Joseph Scott, Twentieth Century-Fox district manager in Omaha, and Clyde Eckhardt, manager in Chicago.*

Besides the guest of honor, and Mr. Elson, speakers included John Friedl and Theodore Hayes, of Minnesota Amusement Circuit; Ralph Branton, general manager of the Tri-State Circuit of Des Moines, and Roger Ferri, editor of Fox's sales division publication, The Dynamo, from New York.

One hundred exhibitors of the territory joined with Fox and other exchange managers in sponsoring the testimonial. On the dais, besides all of those mentioned above, were: Joseph Deitch, booker for Tri-States Circuit, Chicago; Don West, booker for Central States Circuit, Chicago; Frank D. Rubel, general manager of Pioneer Theatres, Des Moines; Charles Brown, Ray Brown and Charles Marks, Iowa exhibitors, and Max Roth of Republic.

THREE MEETINGS HELD; TWO MORE TO COME

RKO To Have 60 Features, Session June 19th Will Be Told; Paramount Meets June 7th

Regional sales conventions were held this week by Columbia, MGM and Universal, narrowing the number of 1939-40 product meetings to be held to two: Paramount's and RKO-Radio's, due, respectively, on June 7th and 19th. The only other new season's developments of the week were the disclosure that Radio's new product announcement will list 60 features, and Paramount's announcement that hereafter it will produce its own trailers. RKO's 60 will be the largest number in its history.

Columbia's third and last sales meeting started Saturday, running for three days at the Hotel Ambassador, Los Angeles, with A. Montague, general sales manager, presiding. Rube Jackter, assistant sales manager, was also present. Jerome Safron, western division manager headed the 50 delegates comprising branch managers and salesmen from the six exchanges in the west: Denver, Salt Lake, Los Angeles, Portland, San Francisco and Seattle.

The third day of the convention was devoted to explanation of sales policies governing the marketing of 40 features, 16 westerns, four serials and 120 shorts.

Sixth and final of the 1939-40 territorial conferences of M-G-M office managers, bookers and checking supervisors was held Wednesday and Thursday in New York's Hotel Astor. Other meetings were held in Washington, D. C., New Orleans, Kansas City, San Francisco and Chicago.

Alan F. Cummings, manager of M-G-M's exchange operations, presided.

Universal in Canada

Eastern regional sales convention of Empire-Universal Films, Universal's Canadian affiliate, opened in Toronto, at the Royal York Hotel Thursday for a three-day program with company officials present from the Toronto, St. John and Montreal branches. Three executive officers of Universal, were on hand from New York.

Arrangements were in the hands of Paul Nathanson, vice-president of the Canadian company, and Alfred Perry, general manager. Other officials include: Harry Paynter of Montreal; Jerry Hoyt, St. John, and Archie Laurie and Frank Fisher of Toronto. President Nate Blumberg, Frank J. McCarthy, eastern sales head, and William A. Scully, general sales manager, attended from New York.

Mr. Blumberg travels from Toronto to the studios at Universal studio there to spend the remainder of the summer on new product matters.

Sixty features will be announced by RKO for the new season at the company's annual sales convention June 19-22, at Westchester Country Club, New York.

Final arrangements for new season product were made at the studio by George J. Schaefer, RKO head, during his stay of several weeks there. Mr. Schaefer returned to New York last Friday, completing the final lap of the trip from the coast by plane from Chicago. He was accompanied by Gordon Youngman of the company's home office legal department, who assisted with the making of new season production, release and talent contracts at the studio.

Among product for which deals were closed during Mr. Schaefer's studio visit are those with Gene Towne and Graham Baker for four; with Stephens-Lang for three "Dr. Christian" pictures starring Jean Hersholt; one from Harold Lloyd; a Laurel and Hardy picture to be produced by Boris Morros, and RKO release for eight Morros remakes of French pictures, and a three-picture deal for Richard Dix. The company will also have at least two from the Max Gordon-Harry Goetz team; three or four from Herbert Wilcox: two or three each from Leo McCarey, Gregory La Cava and the Bob Breen unit. There will be a total of 14 from "outside" producers, and RKO will make the remainder probably 20 "A's" and 26 "B's".

Before leaving Hollywood for New York Mr. Schaefer authorized RKO to start on five pictures each budgeted at $1,000,000. The Films start in 30 days, with one $1,000,000 production, "Nurse Edith Cavell" already in work. Scheduled to start in a month are "My Fifth Avenue Girl," starring Ginger Rogers; "Hunchback of Notre Dame," to be produced by Pandro S. Berman; "Pennsylvania Uprising," starring John Wayne, and possibly Irene Dunne; "Vigil in the Night," starring Carole Lombard, and "Abe Lincoln in Illinois," starring Raymond Massey.

RKO's foreign manager Phil Reisman, in New York Monday, announced the names of RKO foreign representatives who will attend the sales convention June 19th, as follows:

Ralph Hanbury, United Kingdom; Ralph Doyle, Australasia; Nat Liebeskind, Argentina; Bert Reisman, Peru; Max Gomez, Mexico; Pedro Saenz, president Cia. Cubana de Peliculas, S. A.; Reginald Armour, continental Europe; Leon Britton, Far East; Bruno Cheli, Brazil; Fred S. Gulbransen, Panama; Ned S. Seckler, Cuba and Gus Schaefer, district manager for central and northern South America.

250 for Paramount Meet

Paramount's 250 delegates to the convention in Los Angeles, from June 7 to 10 inclusive will be given a royal reception.

They will be met by a band on arriving in San Bernardino and escorted to Los Angeles where busses will take them to the studio.

Business sessions will start Thursday, June 8, with William LeBaron, Y. Frank Freeman, Harold Hurley and others making addresses. Neil F. Agnew, general sales manager, will outline the new season's program on June 9, followed by a luncheon and screenings.

C. G. Dickinson, general sales manager, and T. C. Reddin, advertising and publicity director of Paramount in Great Britain, will arrive in New York May 30th. Henri Klarsfeld, general manager in France, will reach New York May 29th. Floyd C. Henry, manager in the Philippines, reached New York Wednesday.

A. L. Pratchett, general manager in Central America and the Caribbean, was already in New York, likewise Harry Hunter, managing director in Australia and New Zealand.

Announcement that Paramount will produce its own trailers, starting in January, 1940, came last Thursday. At least two types of trailers will be made, one for first run theatres and another for subsequent runs.

Paramount is the third company to begin production and distribution of its own trailers, Warners and M-G-M having done so for several years.

"Young Mr. Lincoln" IS SPECTACULAR! . . . .

Darryl F. Zanuck spared no expense to reproduce the Illinois of Lincoln's time . . . including a giant fair tumultuous with swarming, excited crowds.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Jamaica Inn

(Mayflower-Associated British in England, Paramount in America)

Shipwreck

As with most Charles Laughton films, the immediate appeal of this third Mayflower production inevitably hangs upon the drawing power of its star. At once it can be recorded that Laughton never has given a better performance and that the patrons will find yet a totally different and compelling characterization added to the long list of Laughton portraits. The novel from which it is adapted has a sale of a million copies to its credit, indicative of a foundation already there among the reading public. On its own merit the picture, as directed by Alfred Hitchcock, with its swashbuckling air of ruthless piracy, its brooding atmosphere of dark deviltry, against a picturesque coastal background, and its brilliant Regency costuming, its storms and its wrecks, has more than one element of attractive melodramatic entertainment.

A worthy successor to "The Beachcomber" and "St. Martin's Lane" and in many ways the best of the three, it is due for distribution in the United States by Paramount, under the reciprocity clauses of Britain's Quota Act. It should make as much money as its predecessors.

Laughton's role is that of "Sir Humphrey Pengallan," rich living Regency squire of a Cornish manor who, unknown to his circle, heads a shipwrecking gang who lure vessels to ruin on the rocks, loot the cargo and slaughter the crew. The story introduces to this odd world a bright-eyed maiden from Ireland and a dashing young King's officer bent on unmasking the wreckers and the master mind behind them. Shadows of romance flicker across the narrative, and the adventure draws to its close with "Pengallan" escaping from capture, trying to kidnap the girl, and finally destroying himself rather than surrender to the military.

It is virile stuff with virile action. A well-handled shipwreck opens the film. "Pangallan's" spectacular suicide, leaping from the yard arm of a quayside ship, ends it. In between there are murders, attempts at hanging, bludgeonings and escapes, a graceful glimpse of Regency society with a lingering flavor of candles, old port and brandy, and an unshaven gang of thugs slightly on the caricature side but in the true tradition of pirate melodrama. Devotees of Hitchcock will find little directorial subtlety, but rather straightforward treatment of meaty material, rousing storm sequences, and a shadowy film of sinister corners and bleak coasts finely photographed by Harry Stradling.

Laughton's portrayal is a fascinating mixture of the graceful and the genteel, of the smug, murderous and sensual, of a paunchy egotist of impeccable manners, crazy for comfort and ease and completely devoid of scruples. Maureen O'Hara, Laughton's "discovery," is beautiful and has a beautiful voice, but does no sensational acting; her immaturity stands rather in relief against the finished ease of Marie Ney as the tragic wife of the innkeeper, handled on burly lines by Leslie Banks. Emlyn Williams as a rascally sub-lieutenant of crime, and Wylie Watson as a wrecker with a conscientious eye on the hereafter, are others who stand out from a well chosen and accomplished cast.

Previewed to an all press and trade audience at the Regal, London, the film was hailed as the best of the Mayflower three, and a definite addition to the best in the star's portrait gallery.—AUBREY FLANAGAN.

A Mayflower Picture. Distributed in England by Associated British, and in the U. S. by Paramount. Produced by Erich Pommer. Directed by Alfred Hitchcock. Adapted from the novel by Daphne du Maurier. Screen play, Sidney Gilliat and Joan Harrison. Dialogue, Sidney Gilliat. Additional dialogue, J. B. Priestley. Photographed by Harry Stradling in collaboration with Bernard Knowles. Settings, Tom Morahan. Adult audience classification.

CAST

Sir Humphrey Pengallan	Charles Laughton
Joss Merlyn	Leslie Banks
Patience, his wife	Marie Ney
Mary, his niece,	Maureen O'Hara
Merlyn's Gang:	
Harry the Pedlar	Emlyn Williams
Salvation Watkins	Wylie Watson
Sea Lawyer Sydney	Morland Graham
Dandy	Edwin Greenwood
The boy	Stephen Haggard
Jem Trehearne	Robert Newton
Sir Humphrey Pengallan's:	
butler	Horace Hodges
groom	Hay Petrie
agent	Frederick Piper
tenants	Herbert Lomas
”	Clare Greet
”	William Devlin

The Jones Family in Hollywood

(Twentieth Century-Fox)

Comedy

From the dual considerations of commercial and all-family entertainment values, none of the pictures in this Twentieth Century-Fox series has offered as much of both as does "The Jones Family in Hollywood." Here the regular family, with the exception of Billy Mahan, but assisted by William Tracy, June Gale, Hamilton MacFadden and Matt McHugh, experiences its wildest adventure. What happens to the family individually and collectively provided the preview audience with a solid hour's laughter, evidence that any kind of a neighborly gathering is likely to laugh at all the funny things that happen.

Like every American family, the "Joneses" want to see Hollywood. John, delegated to the American Legion convention there, is unable to convince his brood that the town is a good place to stay away from. Once in the film city, the whole family, except "John," go Hollywood. While he toots the tuba in parades and continually gets in the way of the art of picture making, movie-struck "Lucy's" experiences with a philandering juvenile star, "Danny Reagan," are sources of gleeful enjoyment. Particularly hilarious is the episode in which "Lucy," transformed in make-up from a simple country girl to a glittering moderne, undergoes a screen test. Just as funny are "Jack's" romantic associations with a screen vamp, "Alice." The giddy fun mounts when it appears that "John" will become involved in a scandal, but "Roger" saves the day for the family when he beats up two-timing "Danny."

The prestige of the "Jones Family" series, plus the fact that this number delivers a laugh with almost every line of dialogue and bit of action, is the principal exploitation value, but the different manner in which are presented studio "inside stuff" and the famous Hollywood landmarks make possible the development of many non-routine showmanship ideas.

Previewed at the Uptown theatre, Los Angeles.—G. M.

Produced and distributed by Twentieth Century-Fox. John Stone, associate producer. Directed by Malcolm St. Clair. Screen play by Harold Tarshis. Story by Joseph Hoffman and Buster Keaton. Based on characters created by Katherine Kavanaugh. Fred Allen, film editor. Photographed by Edward Snyder. P.C.A. certificate number 4940. Running time, 60 minutes when seen in Los Angeles. Release date: June 2, 1939. General audience classification.

CAST

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Danny Reagan	William Tracy
Alice Morley	June Gale
Tommy McGuire	Marvin Stephens
Director Townsend	Hamilton MacFadden
Charlie	Matt McHugh

Bridal Suite

(MGM)

Comedy-Romance

As entertainment, "Bridal Suite" is about as light and substantial as a cream puff. Sometimes it's humorous; very often it isn't. Patrons may enjoy it, more or less, but hardly find a thrill in it.

The picture is a Continental comedy romance. The Swiss Alps provide the main locale. The hero is an American lad, addicted to drink, who forgets to show up for his wedding. He's a problem to his father, but the apple of his mother's eye. Alternately pestering and exciting the heroine, a maid in a mountain chalet to which he has been taken for a brain-health cure, he shares with her and his doctor a few adventurous lost-in-the-mountains moments. A deal of tomfoolery ensues thereafter until, on a New York liner, it is revealed that the dizzy hero has married the maid.

For personal exploitation purposes, the picture offers such name values as Robert Young, Annabella, Walter Connolly, Billie Burke, Reginald Owen, Gene Lockhart and Arthur Treacher, who gets chased out of the show early following a few hilarious contributions. Backgrounds are picturesque. Some of the dialogue is quite snappy and one bedroom sequence is in dubious taste. Direction is spotty, causing gaps which necessitate considerable use of imagination.

Previewed at the Village theatre, Westwood, Cal. The audience laughed when things happened, but had plenty of time to think about other matters than those on the screen.—G. M.

Produced and distributed by MGM. Produced by Edgar Selwyn. Directed by William Thiele. Screen play by Samuel Hoffenstein. Story by Gottfried Reinhardt and Virginia Faulkner. Song by William Buddie and Gus Kahn. Frank E. Hull, film editor. Photographed by Clyde De Vinna. P.C.A. certificate number 5252. Running time, 68 minutes when seen at Westwood. Release date: May 26, 1939. General audience classification.

CAST

Luise Anzengruber	Annabella
Neil McGill	Robert Young
Doctor Grauer	Walter Connolly
Sir Horace Bragdon	Reginald Owen
Cornelius McGill	Gene Lockhart
Lord Helfer	Arthur Treacher
Mrs. McGill	Billie Burke
Abbie Bragdon	Virginia Field
Maxl	Felix Bressart

(Reports continued on page 32)

"Young Mr. Lincoln" HAS GREAT PERFORMANCES!

Henry Fonda delivers his most outstanding performance in the title role! Alice Brady surpasses even her characterization in "In Old Chicago." Every other member of the cast is correspondingly inspired!

The Zero Hour

(Republic)

Human Interest Item

"The Zero Hour" is the picturization of the suffering of a man and a woman. It is an ideal vehicle for the talents of Frieda Inescort, a production of innate appeal to women, and an example of the drive by Republic to create greater cinema entertainment. It is a deftly wrought piece of cinema direction by Sidney Salkow of an original screenplay by Garrett Fort which, contrary to possible interpretation of the title, tells without extraneous matter the simple story of the love of an actress for her benefactor who, having become hopelessly crippled, sacrifices his life for her love.

Frieda Inescort and Otto Kruger have the principal roles, and they play them to their utmost worth. Others in the supporting cast are Adrienne Ames, Don Douglas, Jane Darwell, J. M. Kerrigan, Ann Todd, Leonard Carey, Sarah Padden, Ferris Taylor, Willard Parker and Landers Stevens.

What might have been a maudlinly sentimental portrayal was avoided by the direction of Salkow and the original script of Fort.

"Linda Marsh" is sacrificing herself for an ideal, a vision of romance with her discoverer, "Julian Forbes." That he becomes crippled on what might have been their wedding night makes no difference to her, until a little girl, to be adopted, and another man enter her life.

Previewed in a studio projection room in Hollywood to the trade press reaction which was unanimously favorable.—V. K.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Sidney Salkow. Original screenplay by Garrett Fort. Production manager, Al Wilson. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumes by Adele Palmer. P.C.A. certificate No. 5296. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

CAST

Linda Marsh	Frieda Inescort
Julian Forbes	Otto Kruger
Susan	Adrienne Ames
Brewster	Don Douglas
Sophie	Jane Darwell
Timothy	J. M. Kerrigan
Beth	Ann Todd
Butler	Leonard Carey
Sister Theodosia	Sarah Padden
Weber	Ferris Taylor
Lansdowne	Willard Parker
Doctor	Landers Stevens

The Kid from Kokomo

(Warner-FN)

Pugilistic Comedy

Wayne Morris is a prize fighter again in this subject, a fact to advertise, and May Robson gives a finished performance as a drunken shoplifter. Pat O'Brien is seen again as a fight promoter, a circumstance of box office moment, and Maxie Rosenbloom is in the film as both boxer and comedian, another. Sidney Toler, Joan Blondell and Ed Brophy are other marquee-worthy principals.

Billing emphasizing the humorous character of the offering is mandatory, for only an audience forewarned that it's all in fun may be relied upon to react wholeheartedly to the basic situation, wherein a fight promoter palms off a dissolute character on his sentimental boxer as his mother whom he has not seen since babyhood. Contemplated soberly, the idea has its faults. It is treated humorously.

Miss Robson's performance as the aged alcoholic is superb, if unlovely. Morris' portrayal of the gullible heavyweight, who accepts not only this counterfeit mother but also a counterfeit father addicted to playful use of brass knuckles and a blackjack, is convincing. Sidney Toler makes much of a role as a distinguished judge with an undistinguished past, Miss Blondell is adequate as the fight promoter's girl friend and Jane Wyman is brightly, although briefly present as the boxer's sweetheart.

As produced by Sam Bischoff and directed by Lewis Seiler, the picture opens as a comedy of repartee and progresses steadily, while action takes on heightened pace, to unadulterated slapstick at the finish. The screen play by Jerry Wald and Richard Macaulay from a story by Dalton Trumbo is in the tone of "A Slight Case of Murder" and distributes laugh lines evenly among the principal characters.

Previewed at Warner Brothers' Hollywood theatre, in Hollywood, where it was merrily received.—W. R. W.

Produced and distributed by Warner Brothers. A First National picture. Associate producer, Sam Bischoff. Directed by Lewis Seiler. Screen play by Jerry Wald and Richard Macaulay. Story by Dalton Trumbo. Photographed by Sid Hickox. Film editor, Jack Killifer. P.C.A. certificate No. 4981. Release date, June 24, 1939. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Billy Murphy	Pat O'Brien
Homer Baston	Wayne Morris
Doris Harvey	Joan Blondell
Maggie Martin	May Robson
Marian Bronson	Jane Wyman
Muscles	Stanley Fields
Curley Bender	Maxie Rosenbloom
Judget Bronson	Sidney Toler
Eddie Black	Ed Brophy
Mrs. Bronson	Winifred Harris
Louie	Morgan Conway
Sam	John Ridgely
Klewicki	Ward Bond
First Old Man	Paul Hurst

6,000 Enemies

(MGM)

Penal Melodrama

Produced in matter of fact manner with uniformly competent players, this mainly masculine story moves along well worn grooves from court room opening through pandemoniums in a penitentiary back to court room fadeout. Walter Pidgeon plays the principal role which sharply overshadows all others and imparts to the story sufficient interest to carry it over early soft spots. It takes care of itself in the prison break sequence which is the high spot.

Bertram Millhauser's screen play, based on a story by Wilmon Menard and Leon L. Stanley, relates the experiences of a district attorney famous for his many convictions when he in turn is convicted of a felony and sent to the prison tenanted by criminals he has prosecuted. They try in various ways to kill him, but the prison doctor befriends him. Gangsters outside the jail murder his brother and the hero momentarily joins in a prison break, but ultimately prevents escape of the felons. At picture end he sends the right gangster to the chair and marries a girl whose unearned incarceration he has learned he was responsible for.

George B. Seitz directed for producer Lucien Hubbard. Save for numerous graphic killings and some sequences emphasizing facial contortions of insane prisoners, the film is routine middle class audience material.

Previewed at the Alexander Theatre, Glendale, Cal., where it was undemonstratively received.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, George B. Seitz. Producer, Lucien Hubbard. Screen play, Bertram Millhauser. Based on a story by Wilmon Menard and Leo L. Stanley. Musical score, Edward Ward. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Daniel B. Cathcart. Set decorator. Edwin B. Willis. Wardrobe, Dolly Tree. Photographer, John Seitz, ASC. Montage effects, Peter Ballbusch. Film editor, Conrad A. Nervig. Release date, June 9, 1939. Running time, when seen in Glendale, 61 minutes, P.C.A. No. 5110. General audience classification.

CAST

Steve Donegan	Walter Pidgeon
Anne Barry	Rita Johnson
Dr. Malcolm Scott	Paul Kelly
"Socks" Martin	Nat Pendleton
Joe Silenus	Harold Huber
Warden Parkhurst	Grant Mitchell
Phil Donegan	John Arledge
Dan Barrett	J. M. Kerrigan
"Bull" Snyder	Adrian Morris
Maxie	Guinn Williams
Dawson	Arthur Aylesworth
"Wibbie" Yern	Raymond Hatton
"Dutch" Myers	Lionel Royce
Ransom	Tom Neal
Wang	Willie Fung
"Peachie"	Helena Phillips Evans
Matron	Esther Dale

The Gorilla

(Twentieth Century-Fox)

Buffoonery

The old favorite stage play, "The Gorilla," has been brought to the screen for the third time in Twentieth Century-Fox's latest vehicle for the Ritz Brothers, Harry, Jimmy and Al, who in this modified version play the roles of three detectives hired to guard the occupants of an old house honeycombed by secret passages in which much of the action takes place. All the well worn devices for creating thrills, plus the antics of the Ritzes, are included in the script by Rian James and Sid Silvers, based on the Ralph Spence play.

The chief assets, in addition to the Ritzes, are the suspense and laughs created by a real and a bogus gorilla and by the comedy contributed by Patsy Kelly. Anita Louise, Lionel Atwill, Bela Lugosi, Joseph Calleia, Edward Norris, Wally Vernon, Paul Harvey and Art Miles complete the cast.

Allan Dwan directed the picture. Harry Joe Brown was associate producer.

Hired to guard against "The Gorilla," a murderer, the Ritzes, "Garrity," "Harrigan" and "Mulligan," prowl through a series of incidents which supplies a multitude of suspects. A real gorilla enlivens the situations. "Harrigan's" explanation of the discovery of the criminal comes in a blackout reminiscent of burlesque routine.

Previewed at the Alexander theatre, Glendale, Cal., where the audience laughed at the "gags," although fully anticipating them, and became audibly shocked at the denouement, which had to do with window trimming and what Harry Ritz refers to as a "phoney feel." —V. K.

Produced and distributed by Twentieth Century-Fox. Directed by Allan Dwan. Associate Producer, Harry Joe Brown. Screenplay by Rian James and Sid Silvers. Based on the play by Ralph Spence. Photographed by Edward Cronjager. Art direction, Richard Day and Lewis Creber. Edited by Allen McNeil. Costumes by Gwen Wakeling. Musical direction, David Buttolph. P.C.A. No. 5095. Running time, when seen in Glendale, 67 minutes. Release date, May 26, 1939. General audience classification.

CAST

Garrity	Jimmy Ritz
Harrigan	Harry Ritz
Mulligan	Al Ritz
Norma Denby	Anita Louise
Kitty	Patsy Kelly
Walter Stevens	Lionel Atwill
Peters	Bela Lugosi
Stranger	Joseph Calleia
Jack Marsden	Edward Norris
Seaman	Wally Vernon
Conway	Paul Harvey
The Gorilla	Art Miles

Hidden Power

(Columbia - Larry Darmour)

Personal Melodrama

As a matter of entertainment, this Jack Holt picture differs radically from any the Larry Darmour star has been seen in recently. Devoid of theatricals, bare of fast breaking action, it simply tells, with strong appeal to the more quiet sentiments, the story of a man who had for his ideal the welfare and protection of humanity. Naturally it is serious entertainment, as it strikes several notes of disappointment and disillusionment, as well as one of tragedy, before it reaches its happy ending. It is well staged, intelligently directed by Lewis D. Collins from Gordon Rigby's original screen play and convincingly acted by Holt and his supporting cast.

Chemist "Garfield," searching for a formula for a compound that will ease suffering, nears success but discovers that it is highly explosive. The fact is spectacularly demonstrated by an assistant who blows up the plant in a forbidden experiment. Great profit would come to "Garfield" if he would sell his secret to munitions makers. When he refuses, his former employers resort to criminal tactics. His decision causes a rift in his home and his self-

(*Continued on page* 34)

"Young Mr. Lincoln" HAS SUPERB DIRECTION! . . .

John Ford, two-time Academy Award winner, turns in a directorial achievement that Hollywood says is his finest!

(Continued from page 32)

ish wife leaves him, taking their little son, "Steve." The secret, not yet perfected, fails to save one life. When "Steve" is fearfully burned in an auto accident which costs his mother's life, application of the compound, now perfected, to the boy's burns saves him. Its release to the public without profit is a boon to mankind.

It may be somewhat difficult to convince patrons, long used to seeing Holt in shoot-'em-up melodrama, that "Hidden Power" is a screen subject for their attention, but it is something different, giving exhibitors opportunity to prom-It is released to the public without profit.

Previewed in RCA projection room in Hollywood.—G. M.

Distributed by Columbia. Produced by Larry Darmour. Directed by Lewis D. Collins. Original screen play by Gordon Rigby. Carl Hiecke, assistant director. Dwight Caldwell, film editor. Photographed by James S. Brown, Jr. P.C.A. certificate number 5375. Running time when seen in Hollywood, 60 minutes. Release date: Not determined. General audience classification.

CAST

Stephen Garfield	Jack Holt
Virginia	Gertrude Michael
Stephen, Jr.	Dickie Moore
George Foster	William B. Davidson
Weston	Henry Kolker
Helen	Helen Brown
Imogene	Marilyn Knowlden
Downey	Harry Hayden
Mayton	Regis Toomey
Dr. Morley	Holmes Herbert
Chris	Christian Rub

Unmarried

(Paramount)

Melodrama of Regeneration

Buck Jones as a pugilist on his way out and Helen Twelvetrees as a night club proprietress unwillingly in love with him are castings novel enough to stimulate customer curiosity in behalf of this moderately produced but steadily entertaining melodrama. Both principals turn in fine performances.

The story by Grover Jones and William Slavens McNutt, was used by Paramount a number of years ago and is still sound as adapted by Lillie Hayward and Brian Marlow. This time, it may be remarked, the unmarried estate of the principals, from which the picture takes its title, though there is a wedding at fadeout time, is given no emphasis and exists simply as a background circumstance of no plot moment. Kurt Newmann's direction is straightforward and highly effective.

"Slag Bailey" and "Pat Rogers," boxer and night club proprietress, leave New York to investigate the upstate property of a tragically deceased associate. The property turns out to be a house, to which comes "Ted," a boy of 10 or 12, who does not know his father is dead. "Slag" and "Pat" decide to stay a day or two until the boy, who regards them as married friends of his father and turns to them for comfort, shall recover from his grief. Their stay runs on into years during which their association with the boy and the townspeople combines to effect their complete regeneration.

As treated, the story appeals strongly to the more wholesome emotions, ignores the others completely.

Previewed at the Alexander theatre, Glendale, Cal., to a completely favorable reaction.—W. R. W.

Produced and distributed by Paramount. Directed by Kurt Neumann. Screen play by Lillie Hayward and Brian Marlow. Story by Grover Jones and William Slavens McNutt. Photographed by Harry Fishbeck. Film editor, Stuart Gilmore. P.C.A. certificate No. 5006. Release date, May 26, 1939. Running time, when seen in Glendale, 60 minutes. General audience classification.

CAST

Pat Rogers	Helen Twelvetrees
Slag Bailey	Buck Jones
Ted Streaver (at 12)	Donald O'Connor
Ted Streaver	John Hartley
Pins Streaver	Robert Armstrong
Cash Enright	Sidney Blackmer
Buzz Kenton	Larry Crabbe
Swade	Edward Pawley
Waiter	William Haade
Joe	Philip Warren
Betty Reed	Dorothy Howe
School Principal	Lucien Littlefield

Youth in Revolt

(Columbia)

Social Melodrama

Columbia has imported for distribution in this country the French melodrama "Youth in Revolt," a dramatization of the younger generation's rebellion against life as it is. Directed by Jean Benoit-Levy, who handled two French pictures that have drawn widespread interest in this country, "Ballerina" and "La Maternelle," and from the stage play by Julien Luchaire, the plot is novel and absorbing.

Seven young men from different walks in life establish their own government in a mountain lodge to free themselves from the worries of unemployment, restrictions of the crowded cities, and boredom. A group of girl skiers in the mountains become stranded, are offered food and shelter by the boys, and become part of the republic. A misunderstanding divides the community into two factions, but a landslide reunites them in common cause of combating the forces of nature, after which they return to civilization.

The cast, including Jean-Louis Barrault, Fabien Loris and Odette Joyeux, is well balanced, with the aid of Maurice Bacquet as the comedian. Patrons should enjoy the snow covered mountain scenery.

Reviewed at the Fifth Avenue Playhouse in New York, which deals almost exclusively in French films.—George Spires.

Produced by Transcontinental Films and distributed by Columbia Pictures Corp. Directed by Jean Benoit-Levy. Adapted by Jean Beniot-Levy and Marie Epstein. From the play by Julien Luchaire. Music by Maurice Jaubert. Release date, May 15, 1939. Running time, 90 minutes. Adult audience classification.

CAST

Armand	Jean-Louis Barrault
Victor	Fabien Loris
Irenee	Charles Daurat
Zizi	Odette Joyeux
Maria	Dolly Mollinger
Marthe	Jacqueline Porel
Magali	Blanchette Bruney
Benoit	Bernard Blier
Marie Paule	Jacqueline Pacaud
Serge	Claude Sainval
Georgette	Dina Vierny
Vincent	Tony Jacqot
Arthur	Maurice Bacquet
The Doctor	Fernand Ledoux

Across the Plains

(Monogram)

Western

The story goes back to the old west of the wagon trails of the 1850's and spans 20 years, not in historical fashion but as the growing-up period of two small boys orphaned when a band of white raiders destroy their wagon caravan and murder their parents. The raiders adopt one of the boys, friendly Indians the other.

Jack Randall is the star of this fifth of a series of eight westerns he is making for Monogram. He plays "Cherokee." Dennis Moore is the "Kansas Kid." Others in the cast are Joyce Bryant, Frank Yaconelli, Hal Price, Glenn Strange and Robert Card.

The story builds to an exciting climax, a battle of outlaws and Indians.

Reviewed in a projection room in New York.—Paul C. Mooney, Jr.

Produced and distributed by Monogram. Associate producer, Robert Tansey. Directed by Spencer Bennett. Original screen play by Robert Emmett. Production manager, Charles J. Bigelow. Photographed by Bert Longenecker. Editor, Robert Golden. Sound, Glen Glenn, P. C. A. Certificate No. 5305. Running time, 52 minutes. Release date, June 1, 1939. General audience classification.

CAST

Cherokee	Jack Randall
Lopez	Frank Yaconelli
Mary	Joyce Bryant
Buckskin	Hal Price
Kansas Kid	Dennis Moore
Jeff	Glenn Strange
Buff	Robert Card
Lex	Bud Osborne
Rip	Dean Spencer
Rawhide	Wylie Grant
Rusty	The Wonder Horse

Derriere la Facade

(Behind the Facade)

(Regina-Francinex)

Detective Story

This original French film presents an opportunity for an American remake, due to the interesting story by the French writer and director, Yves Mirande, once in Hollywood, on the lines of "Grand Hotel."

A boy who brings a telegram to the owner of an apartment building finds him murdered in the lift. Many apartments are visited and the private lives of the tenants are bared, in melodramatic or amazing sketches.

Fourteen first class French actors provide an excellent cast, headed by Michel Simon, vaudeville knife thrower and André Lefaur as a kleptomaniac, and Lucien Baroux as the police superintendent. There is an amusing scene between Gaby Morlay and her two lovers.

A full-house audience at the Colisee Cinema, Paris, seemed delighted by the film.—Pierre Autré.

Produced by Regina Film (Paris). Foreign sales distributor, Francinex (Paris). Directed by Yves Mirande and Georges Lacombe from an original story by Yves Mirande. Screen play and dialogues, Yves Mirande. Cameramen, Arménise and Juillard. Musical score, A. Gailhard. Sound recorder, Yvonnet. Produced at the Epinay studios (near Paris). Running time, 85 minutes. Adult audience classification.

CAST

Commissaire Boucheron	Lucien Baroux
Alfredo	Jules Berry
Monsieur Corbeau	André Lefaur
Madame Rameau	Elvire Popesco
Gaby	Gaby Morlay
Picking	Michel Simon
The English Girl	Betty Stockfeld
Eric	Erich Von Stroheim
Lydia	Simone Berriau
The soldier	Julien Carette
President Bernier	Aimé Clariond
Madame Bernier	Gabrielle Dorziat
Inspector Lambert	Jacques Gaumer
The night club manageress	Marguerite Moreno

Footsteps

(American Red Cross)

Welfare Work

First the life of a nurse is depicted, from the time she first enters the training school until she has taken her oath as a full fledged nurse. Then come scenes of nurses' hardships and sacrifices in times of war, disaster, and the general welfare work of the Red Cross. This picture may be obtained in 16 and 35 mm. for theatres and public showings through the local division of the American Red Cross.—Running time, 11 minutes.

Yankee Doodle Home

(Columbia)

Musical Comedy

Nick Lucas and Vince Barnett try to sell their publisher a new song, but he refuses to listen. They conceive the idea that Vince pose as a foreign diplomat come to this country to buy new songs. Nick sings "The Great American Home" for him. The publisher sees through their scheme, but they're forgiven when he perceives how good the song really is. With the Mullen sisters and Jean Walters rendering their songs and Fred Hillebrand as the publisher, the short is humorous and entertaining. —Running time, 10 minutes.

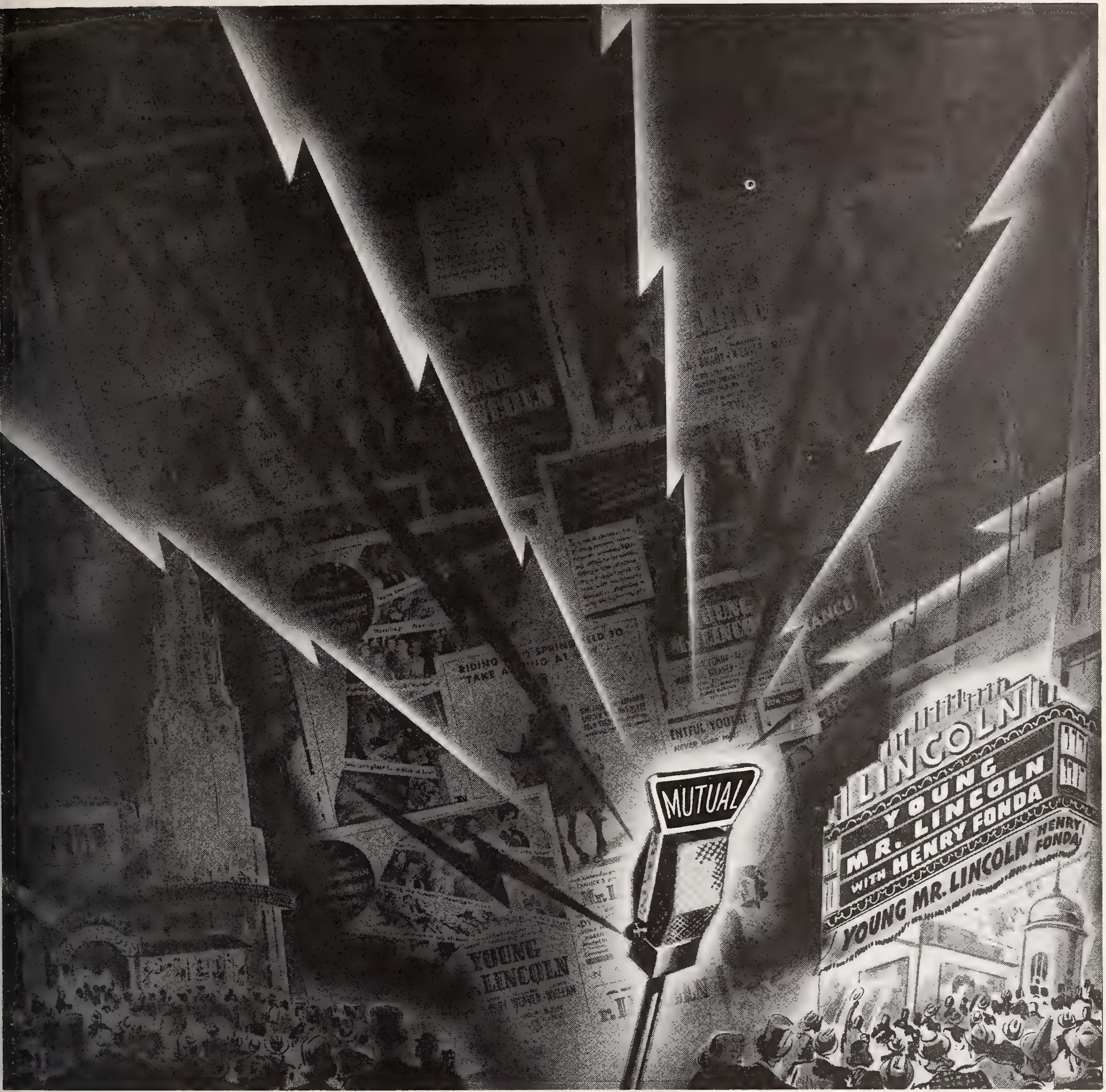
Dark Magic

(MGM)

Benchley, the Magician

No jungle miniature, the picture is of Robert Benchley demonstrating his amazing talents at parlor tricks. First a demonstrator shows slickly and interestingly how the sleight-of-hand games should be done. Thereupon, Magician Benchley makes a purchase and we next find him demonstrating his talents before his none too appreciative audience of wife and offspring.

(Reports continued on page 36)


MUTUAL
LINCOLN
YOUNG MR. LINCOLN WITH HENRY FONDA
YOUNG MR. LINCOLN HENRY FONDA
YOUNG LINCOLN
RIDING TAKE A

"Young Mr. Lincoln" HAS SMASH ADVERTISING! . . .

Marian Anderson's glorious voice on a coast-to-coast broadcast of the world premiere at Springfield, Ill., on May 30 will acquaint millions with YOUNG MR. LINCOLN. And on June 2...another nationally important premiere at Hollywood. A Cosmopolitan Production. YOUNG MR. LINCOLN gets the big *extra* newspaper advertising and advance publicity... and a fan magazine campaign reaching 14,000,000.

Mr. B. then makes himself disappear, to the consternation of his family, his own amazement and the amusement of the audience. The sophisticated spoofing of the perennial parent is grand fun for all concerned.—Running time, nine minutes.

Swans
(Paramount)
Beautiful

Nature lovers and admirers of distinctive photography as well as audiences that welcome the new and different in short subject material will be able to derive satisfaction from this beautifully contrived miniature. The material offered is a consideration of the family life of a pair of swans. The spectator peeks into the home setting of a mother swan, her courtship, home building, hatching and instruction of her young in the ways of swan ilfe. At the end of the year, the family group migrate in picturesque shots of flight for the warm climate of the southland. The intimate reporting of the closeup shooting is amazingly done.—Running time, 10 minutes.

Dean of the Pasteboards
(Vitaphone)
Card Tricks

The clever and dexterous card manipulator, Luis Zingone, demonstrates anew why one can't win against a professional card sharp. Mr. Zingone's repertoire of card tricks, his handling of the pea in the old, old shell game and the revelation of just how the tricks are accomplished are entertaining and instructive. Running time, 10 minutes.

Bola Mola Land
(Universal)
Cartoon

The Walter Lantz cartoon, a satire on travel cruises, takes the patron from California to the imaginary "Bola Mola Land." In a typical sequence the boat goes through a bass horn when rounding the "Horn." Arriving at "Bola Mola," the travelers are met by hostile natives and a sign proclaiming that "well fed tourists are welcome."—Running time, six minutes.

Believe It or Else
(Vitaphone)
Satire Cartoon

A "Merrie Melody" cartoon in color, this is a satire on a current comic strip. The subject matter is a series of comic situations and "blackouts" with a running commentary. The sequences are held together by a "doubting Thomas" who appears often saying "I don't believe it," even when the famous trick of sawing a man in half is performed with him as the victim. Produced by Leon Schlesinger.—Running time, seven minutes.

Inside The Capitol
(Columbia)
Washington Tour

On another of Columbia's tours of Washington, D. C., the camera takes the audience inside the Capitol, where the pageant of American history is displayed in works of art. The camera then goes to the House of Representatives, the speakers' hall, the Capitol bank, the Senate Chamber and the press gallery.—Running time, 10 minutes.

Mechanix Illustrated, No. 4
(Vitaphone)
Color Parade

This is an excellent subject photographed in color and showing the advance of science in various fields. The first sequence is set in the crime laboratory of the New York City Police Department, where laboratory workers are shown detecting minute clues by means of numerous instruments. The second sequence has to do with the making of candy, the third deals with the manufacture of rubber odds and ends, and the final sequence shows how pencils are made and colored. Narrated by Dwight Weist.—Running time, 10 minutes.

Musical Mountaineers
(Paramount)
Betty Boop and the Hillbillies

Betty Boop, the bouncing young woman from the drawing board of Max Fleischer, in this instance is concerned with a visit to the feuding folk of the hill country. When Betty's car runs out of gas, she calls upon a backwoods clan. The mountaineers mistake Betty for one of their rivals, but when she begins to sing and "truck" in her own style, the gentry recognize city breeding and join her in a hectic jam session. Finally Betty departs, using as petrol some potent corn "likker." The quaint hill characters are amusingly drawn and the takeoff on a jitterbug frolic should entertain the "jives" and "antijives" alike.—Running time, seven minutes.

It's the McCoy
(Vitaphone)
Melody Master

Clyde McCoy, who enjoys considerable fame by reason of his skill with the trumpet, and his Sugar Blues Orchestra, are featured in this number of the "Melody Master" series. Wayne Gregg sings, the Bennett Sisters dance and "Tiny" Lorman does a comedy dance. Also, in tune with the times, there is a jitterbug jamboree as performed by a dance floor full of youngsters in their 'teens. Directed by Joseph Henabery.—Running time, 10 minutes.

Glimpses of Australia
(MGM)
Excellent FitzPatrick Item

Offered are attractive scenes of Bondi Beach, where the spectator watches a parade of beach patrol; and the picturesque city of Sydney, with its tremendous and beautiful parks and flower gardens. Color tinting and the general grade of reportorial compilation are superlative.—Running time, nine minutes.

Donald's Penquin
(Disney-RKO Radio)
Donald Gets a Bird

Donald is the recipient of a gift from Admiral Byrd, a cute baby penquin. The business of the short is concerned with the conflicting relations that arise. Eying a sunfish bowl, the pet is warned. Then, unjustly accused of piscatorial plunder and caught on the hook of circumstantial evidence, the bird is lined up against a wall for execution. Donald melts before the tearful glances of his target. The business is done nicely and brightly.—Running time, eight minutes.

Popular Science, No. 5
(Paramount)
Interesting

The highlight of the material offered in this chapter from the Popular Science series is a tour of inspection through the new Fleischer studios in Miami, Fla. An example illustrating the cartoon technique is offered in the portrait painting of the popular pen and ink hero, Popeye. His admirers should find it interesting and instructive. Also included are a demonstration of a radio controlled plane, used in England for air raid defence, a visit to a school of adults where the pupils are grey haired scholars, and a consideration of a new work-shop gadget. The sum of the topics is an interesting and informative subject.—Running time, 11 minutes.

Voodoo Fires
(Vitaphone)
True Adventure

This is another in the Floyd Gibbons "Your True Adventure" series and is concerned with the adventure of an Indianapolis man, who at the time of the story is the overseer of a sugar plantation in the West Indies. He becomes interested in voodooism and studies it although remaining a complete skeptic. When the natives find him spying on their ceremonies they warn him not to interfere and finally they fire the overseer's house. He leaves through a trapdoor and on emerging finds himself surrounded by natives. They are so surprised to see him emerging from the ground that they flee and his life is saved. The cast includes Frank Lyon, Raymond Von Sickle, Leroy Antoine and Laura Bowman.—Running time, 12 minutes.

The Pointer
(Disney-RKO Radio)
Pluto-Bird Dog

Appreciation of the humor in the material from instructor Mickey runs to a wider field of acquaintance than the sport set. Mickey's subject of pointer pedagogy is his hound, Pluto. The confident hunter discards a can of beans for the more appetizing prospect of quail. Pluto practices his "freezing" technique despite the distractions of a bevy of baby quail, while Mickey is being shadowed by an unfriendly bruin. Pluto's portraits of a bird dog and the heckling he receives from the birds as well as the sequences showing Mickey being tracked by the bear under the impression that it is the faithful hound should afford complete comedy satisfaction for any audience.—Running time, eight minutes.

Quiet, Please
(Vitaphone)
Featuret

A two-reel comedy in color, this "Featuret" has its locale in a Hollywood studio and concerns itself with the difficulties of producing a picture. The director is on the eccentric side and when mad, which is most of the time, stamps on his straw hat or any other hat. In the swimming pool scene it's the director that goes swimming, and in the gorilla scene the director suffers when the gorilla escapes. The stars are always fighting. In the final sequence, a Viennese ball, it appears that everything is at last going along smoothly, then the very sedate orchestra starts to "swing it" and the waltzers become jitterbugs. The cast includes Fritz Feld, Charley Foy, Katherine Kane, Larry Williams, Tom Kennedy and Fred Tozere. Directed by Crane Wilbur.—Running time, 20 minutes.

Beach Picnic
(Disney-RKO Radio)
By the Sea . . .

Just in time for the coming season comes this Disney picnic excursion into the field of fun and summer sport. Donald and Pluto are bedeviled with the customary collection of holiday miseries, a frolicksome surf, an inflated rubber horse, a horde of ants and a wad of fly paper, but when they concern Donald and Pluto they become different. The misadventure of Pluto with the sport horse is one of the funniest bits of nonsense found in any cartoon. The descent of the military formations of hungry ants in the guise of marauding redskins is delightful, also a final section wherein Donald is mummified in the bindings of fly paper. The color matches the gay spirit.—Running time, eight minutes.

Loew's Books "Warning"

"The Warning," English documentary film on preparedness, has been booked by the Loew's circuit, New York.

20th Century-Fox *presents*

DARRYL F. ZANUCK'S Production of

YOUNG Mr. LINCOLN

with

HENRY ALICE
FONDA • BRADY

MARJORIE ARLEEN
WEAVER • WHELAN

and

EDDIE COLLINS • PAULINE MOORE
RICHARD CROMWELL • DONALD MEEK
DORRIS BOWDON • EDDIE QUILLAN
SPENCER CHARTERS • WARD BOND

A Cosmopolitan Production

Directed by JOHN FORD

Associate Producer KENNETH MACGOWAN

Original Screen Play by LAMAR TROTTI

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

COAST UNION DISSOLVED; ACTORS UPHOLD GUILD; DIRECTORS ELECT

IATSE Sets Up Five New Studio Unions to Supplant Technicians' Local 37; Capra Again Heads Directors

Hollywood's labor situation which for months has involved one or another of the talent or craft unions or guilds, continued changing this week leading to an absolute break between Studio Technicians Local 37 and its parent, the IATSE. Underlining its claims to control of local affairs the IATSE issued an order for the dissolution of Local 37, officers of which it suspended March 13, and the establishment of five separate locals to take its place. The move preceded start of a trial in an injunction suit brought by Local 37 to restrain IATSE interference.

A victory for the Screen Actors Guild was registered when it was made known Monday that extra players, voting in a poll conducted by the Guild, had voted, 3,962 to 65, to remain in the Guild.

Fourteen members of the Class B Council, the governing body for atmosphere players in the Guild, were reelected in balloting which replaced the recent vote, which had been declared illegal.

Directors Ratify Studio Pact

The difficulty between the producers and directors was formally and officially ended Monday when the Screen Directors Guild membership ratified the new pact with the studios. It provides, basically, for an 80 per cent Guild shop for the duration of the nine year contracts; minimum salaries for first and second assistant directors and unit managers; consultation by producers with the directors, on the casting and editing.

As outlined in Motion Picture Herald of May 13th, directors are to be allowed time preparatory to photographing a film, ranging from two weeks for films costing over $200,000 to two days for shorts. Assistant directors are to receive a minimum salary of $125 a week; second assistants 90 cents per hour for the second year and one dollar for the third year.

At the same meeting of the Screen Directors Guild, last Sunday night, which ratified the producer-director basic studio agreement, Frank Capra was reelected president of the Guild. Other officers named were W. S. Van Dyke, first vice-president; John Cromwell, second vice-president; Frank Tuttle, secretary, and Phil Rosen, treasurer.

Elected to the board of directors were John Ford, William K. Howard, Gregory LaCava, Rowland V. Lee, Frank Lloyd, Rouben Mamoulian, Lewis Milestone, Leo McCarey, King Vidor, William Wellman and William Wyler. David Friedman, recently named president of the Unit Managers Guild, addressed the directors, informing them that his Guild had ratified the pact with producers.

New Unions Set Up

The break in the ranks of the International Alliance of Theatrical and Stage Employes and its Studio Technicians Local 37 was made complete Monday when the Alliance International dissolved Local 37, creating five new organizations to replace it. The newly chartered groups are: Motion Picture Studio Grips Local 80, Motion Picture Prop and Special Effects Men Local 44, Motion Picture Studio Laborers and Utility Workers Local 727, Motion Picture Studio Chief Electricians, Floormen and Lamp Operators Local 72 and Motion Picture Studio Projectionists Local 165.

MEDIATION BOARD URGED BY LEISERSON

Dr. William M. Leiserson, chairman of the National Mediation Board, this week urged the setting up of mediation machinery paralleling that created to handle disputes involving railways, air transportation and maritime industries, presumably including the motion picture industry.

The machinery would be set up on a nation wide basis in order to seek settlements of many disputes which cannot be adequately handled by the United States Conciliation Service as organized at present, according to Dr. Leiserson.

J. W. Buzzell, executive secretary of the Central Labor Council, said that the move was to combat radicalism and Congress of Industrial Organizations leanings of Local 37 members. All members of Local 37 will be asked to take out cards in the new groups.

A. Brigham Rose, attorney for the autonomy group of Local 37, said that he would ask that Mr. Buzzell be charged with contempt of court.

Local 37 Suit Begins

Testimony concerning the political structure and policies of the IATSE was heard in Superior Court in Los Angeles as trial of a suit by deposed officers of Studio Technicians, Local 37, over control of the local began before Judge Henry Willis. Joseph Carpenter, Local president, who was ousted by the IATSE, and other officers seek an injunction to restrain John Gatelee and Frank Strickling, IATSE representatives, from interfering in the affairs of the Local. The action is regarded as an unprecedented test of the International's control over local affiliated unions.

Evidence purporting to show that the tenure of George Browne, president of the International, was extended by a convention composed of "handpicked delegates" in 1936 was introduced by Stephen Newman, former aide to Mr. Browne.

A. Brigham Rose, attorney for the Local 37 officers, said in his opening statement that the International officers wanted to maintain "a continual state of emergency" and have engaged in "a conspiracy of treachery against rank and file membership." George M. Breslin, chief counsel for the IATSE, contended Mr. Browne and the IATSE officers had followed the International constitution and by-laws scrupulously.

The intramural war became more acute last week when Jeff Kibre, deposed minority leader of Local 37, and his wife filed a $250,000 damage suit in Superior Court against Mr. Gatelee, Mr. Smith, Mr. Strickling, Mr. Blix and Detective Lieutenant Leroy Sanderson. Mr. Kibre charges that the above named group conspired to have him arrested on charges of criminal syndicalism, and alleges that a complaint on that score was never issued.

The Police Board of Inquiry which investigated Sanderson's inquiry recommended that a reprimand be given the officer for "failure to observe neutrality" in the union fight.

The Bookeepers, Stenographers and Accountants Union this week filed a complaint with the National Labor Relations Board against three Warner Brothers subsidiaries, First National, Vitagraph and Globe Export, in connection with the strike at the Warner warehouse in New York. The complaint charges unfair labor practices in discharging two employees for union activity.

According to the results of a poll released by Francis M. Curran, Masachusetts state labor relations commissioner, which he termed inconclusive, however, the Theatrical Managers, Agents and Treasurers Union appears to have lost its effort to be named official bargaining agent for employees of the 17 theatres of Western Massachusetts Theatres, Inc.

There were 31 ballots cast. Of the 24 which were not protested, 14 were against the union and 10 in its favor. Of the seven questioned ballots, five were protested by the union on grounds that the men were supervisory employees and two were protested by the corporation on grounds that the men were not now employees.

The strike by the TMAT union at three Bronx, New York, houses of the Moe Rosenberg circuit, has been settled, it was announced this week.

E. M. Loew's theatre, Hartford, Conn., has been notified that union picketing by IATSE and Motion Picture Operators would be resumed unless the management would meet with AFL units for a bargaining conference. The union is the victor in a legal battle which started last year when the theatre owners obtained an anti-picketing injunction in superior court. The supreme court of the state has now reversed this decision.

Film Exchange Employees, Local B-5, Cleveland, will hold its annual benefit dance June 2nd at Moose Hall there. Charles Rice, Twentieth Century-Fox shipper, is chairman of the entertainment committee. Pearl Geib of the Warners Cleveland office has been named the local's representative to the IATSE district convention to be held at the Mayflower Hotel in Akron, June 4-6.

$75 Minimum Urged for All Actors by Equity

Issue of a $75 weekly minimum for actors on the legitimate stage was revived by Actors' Equity this week. The council elected a committee of eight, headed by E. J. Blunkall, to study the question and report. The present minimum is $40 but the existing one-year contract expires in August.

Heretofore Equity has refrained from fixing minimums at too high a scale because it was feared that it might affect employment. Lately however Equity has changed its stand and is insisting that other unions make the concessions. When the question of Sunday shows was broached last month, Equity insisted that all other unions consent before a referendum of Equity membership was started. When the stagehands balked, Equity refused to go ahead.

The 26th annual meeting of the council will be held Friday at the Hotel Astor in New York. The order of business will include the election of one officer to serve one year, of 10 Councillors to serve five years plus three replacements.

The Regular Ticket, against which no independent nominations have been made, consists of Burgess Meredith, for third vice-president, to serve until 1940; Councillors, Augustin Duncan, Philip Loeb, John Lorenz, Dudley Digges, Hiram Sherman, Murial Kirkland, Harold Vermilyea, Jack Whiting and Mervin Williams; Replacements, to serve until 1940, George Heller and Thomas Chalmers; to serve until 1941, John Alexander.

NEW TAXES UNITE BRITISH INDUSTRY IN WARNING THEY IMPERIL EXISTENCE

Exhibitors Fear They'll Suffer Most; Cannot Pass Tax to The Public; Newsreels Hoping for Concessions

by AUBREY FLANAGAN
in London

Though keener critics suggest that a little time may have been lost, no energy was spared by the British industry in convincing Sir John Simon that his budget taxes were regarded with complete opposition from all sections. Just three weeks after the duties had been introduced into the Commons, a united trade deputation, representative of every section of the industry's many activities, met the chancellor and explained to him how every group would be hit by his new taxes, how many of them would be forced out of existence.

Sectionalism Waived

The trade attitude, in spite of many difficulties and in the face of many conflicting viewpoints and departmental interests, has been united. Under the leadership of David E. Griffiths, chief of the Kinematograph Renters Society, every trade section has been brought together and persuaded to sink its sectionalism in order to present a common front.

No sooner had Mr. Griffiths been reelected for the fourth successive year as president of the KRS than he called a joint trade conference with representatives from every trade group and used much discretion and skill in moulding the divergent interests into a solid defense.

Committee Formed

A committee was established to draw up a detailed memorandum exposing the destructive nature of the duties and a fuller committee appointed to ask the chancellor to receive them as a deputation. Though the drafting committee first sat on the 12th of May, it decided not to meet again until the 19th. In the interim Sir John sprang a surprise by offering to receive a trade deputation on the 18th. The parliamentary whip cracked and the drafting committee leaped into new life, functioning on the 17th. The chronology of events strengthened those critics who contended the pace of action had been more dilatory than the urgent situation justified.

Not least enthusiastic in support of the trade deputation, ready to sink domestic interests, even to waive minute rules of constitutional conduct, were British exhibitors. They have come to an intensifying conviction that they will not be the least sufferers from these new duties, and probably the worst. Mr. Griffiths, in his presidential speech at the annual KRS meeting, had emphasized the inability of the industry to pass on the tax to the public, forcefully forecast that the retention of the excise duties would intensify the product shortage. Not only, he said, would it curtail the importation of second features, the mainstay of many exhibitors, but likewise shorts.

The revenue to be derived from these films did not permit of an additional burden, and there was a danger that both categories would be eliminated. There would even be a drastic effect on British production.

Already the budget duties are scheduled for discussion at the Annual Conference at Blackpool in June. Local branches have insisted upon it. It is clear from debates in the areas that exhibitors realize the dangers of elimination of certain classes of films, namely Westerns and smaller "B" films. More than one exhibitor has said that he would have to close down. They know that the tax cannot be passed on to the public, which, it is suggested, Sir John Simon and his young men from Balliol had not realized. The exhibitor, thinks the exhibitor, will be the one who pays.

> *"I do appreciate the very great help that your paper has given not only my own pictures, but also those of every other British Producer. If British Films are today regarded in America with more goodwill than they were a year or so ago, this is entirely due to the kindness and help extended to the British Film Industry by your paper."* **— From a letter from Alexander Korda to Aubrey Flanagan, London editorial representative, MOTION PICTURE HERALD.**

Though here and there a nervous voice has been raised against the supposed dangers of association with the KRS in the tax battle, the long view taken by exhibitors is in direct contrast to the nervousness displayed by, for instance, certain representatives of the newsreels, who not only seem convinced that they will get a concession but are believed to have been afraid that associating themselves with united trade policy might endanger their sectional interests.

The triumph of Mr. Griffiths, whose unselfish and zealous work in regard to the duties had been the occasion of universal respect, and whose hand has been greatly assisted by the forceful lieutenantship of Sam Eckman, is the more apparent when stock is taken of the stubborn stand taken by certain organizations.

Labour Represented

It is notorious that certain sections were more concerned at the import duty than the excise duty. A leading producer frankly admitted that he would sooner see a 33⅓% on foreign negatives than a cut in the import tax. Shorts producers, already split into two organizations, were slow in coming to the mark. The substandard partisans claim to be worst hit of all, seeing an increased cost to them of as much as 400 per cent. It remained for a representative of the news theatres to propose what everybody else had forgotten, the inclusion in the drafting committee of representatives of labour.

The Front, however, is now emphatically united against the Simon duties, every trade section has sunk its own interests in the cause of the commonweal, convinced that the welfare of the entire trade is the welfare of each and every section.

The representative nature of the Griffiths committee is seen in a listing of its constituents. These are:

Associated Realist Film Producers: Paul Rotha, E. Anstey.
A.C.T.: G. Elvin.
Color: Kay Harrison, Sir Adrian Baillie, Major Klein.
National News Theatre Association: Jack Davis, C. W. Fennell.
Advertising Films: Harry Adley, George Turner.
Importers and Exporters: Eddie Klein, John Thorpe.
Trailers: A. Williams, G. Ogg.
Sub-Standard Association: F. Hoare.
Association of Short Films Producers: Bruce Woolfe.
Short Film Makers' Society: H. Shepherd, R. Haines.
Film Poducers: Captain Norton, Neville Kearney.
Newsreel Association: Sir Gordon Craig, W. J. Gell.
Cinematograph Renters Society: E. Hinge, H. Mears, A. Jarratt, W. R. Fuller.
Kinematograph Renters Society: D. E. Griffiths, S. Eckman, Jr., F. W. Baker.
Film Employers: George Smith, Neville Kearney.
Laboratories: E. Roy, F. Ditcham.
Specialist Theatres: Marquis de Casa Maury.

Additional warmth was placed under the issue when E. J. Hinge, president of the London and Home Counties Branch of the CEA, declared he had evidence that exhibitors already were being asked higher film rentals because of the increased film taxes. Major A. J. Gale, CEA treasurer, protested that the distributors should bear the financial burden of the tax increases.

Sight has not been lost of the ironically significant fact that the chemists, first to benefit by the repeal of the medicine duties, to balance which Sir John Simon told the Commons he had imposed the new film duties, are opposed to the lifting of their tax. The Pharmaceutical Society, representative of over 24,000 British chemists, have told him so.

Palmer Named Manager

Mervin W. Palmer has been appointed service manager of the New York branch of Bell and Howell Company of Chicago. Mr. Palmer was connected with the old Biograph Studio in New York from 1912 to 1920. For the next two years he was chief engineer for the Paramount Studio at Astoria, Long Island. His more recent connections have been with Motion Picture Lighting and Equipment Corporation and International Projector Corporation.

Transfer Three Houses

Three houses have been transferred from the Shea Amusement Company to a partnership composed of Basil Brothers, Buffalo, and Nikatas Dipson, Batavia, N. Y. The houses are the Century, downtown Buffalo; Bailey, neighborhood, and Riviera, North Tonawanda.

Employees of National Screen Service have "adopted" three Spanish orphans. The "adoption" takes the form of providing for the three in the children's colonies at Biarriaz conducted by the Foster Parents Plan.

Pietro Ricci has resigned as general manager of American Film Importing and Distributing Corporation. Theresa Badalati is manager.

Bud Getschal has been given a special assignment with Lou Lifton's Monogram publicity staff.

King and Queen Push "Scotland Yard" Aside to Let U. S. Newsreels "Shoot"

Scotland Yard police from London guarding King George VI and his Queen Elizabeth on their visit to Canada are virtually being pushed aside by the King and Queen to allow American newsreel cameramen to cross established lines and film the royal pair freely at close range.

Expecting rigid enforcement by the Scotland Yard men of severe regulations, including the prohibiting of filming within 25 feet of the King's own party, the 15 sound, camera and contact men in Canada from New York on the assignment were astonished to find that the King and Queen themselves stepped over the police precautions to allow the newsreelers ample opportunity to shoot to their hearts' content, even stopping in their tracks, at formal functions, garden parties, state receptions and the like until the cameramen got all the footage they desired.

Leave Royal Party at Toronto

Word of the democratic cooperation extended to the newsreelers was brought back to New York Tuesday morning by Merle Johnson, contact man for Paramount News, who, acting in the same capacity for all five newsreels in a film-pooling arrangement in which all participated, headed the combined crew of 15 on the scene.

The U. S. crews left the royal party at Toronto, where Associated Screen News of Canada picked up coverage for the American companies on the tour continuing to western Canada, supplying each U. S. reel with duplicate footage as it is taken.

The U. S. companies will not pick up the party again until it reaches Washington, where elaborate preparations have been in the making for weeks, in arrangement with the U. S. State Department, for filming the first visit ever to be made to the U. S. of British monarchs.

By arrangement among the companies, no special editions of the reels are being sent out, theatres getting the film story in the regular twice weekly issues, negative shipments being made from Canada to New York laboratories by airplane. Distant points in this country, however, are getting their prints by plane.

No Picture Taking on Line of March

Word from Washington has it that the U. S. cameramen covering the arrival and reception of King and Queen there might not have as much freedom as they enjoyed in Canada.

In order not to "jar" military appearances, both newsreel and broadcasting men riding along Pennsylvania Avenue with the party were originally assigned by the Army and State departments to become a part of the Army parade, dressed in Army uniforms, in two scout cars. Now, however, Washington hears, that plan is out, and no broadcasting or picture taking along the line of march will be permitted.

The White House reception, it appears, will be even more difficult for radio and newsreelers. A space in the south yard of the grounds has been set aside for both, but it is quite far removed from the main scene. It is said that newsreel officials are going to present their case to Sir Ronald Lindsay, British Ambassador, in the hope that he will intercede in behalf of better positions.

The U. S. Wages and Hours Act applies to all United States newspaper reporters and cameramen covering the visit of the King and Queen to Canada, according to Administrator Andrews in Washington.

U. S. Newsreels managements this week are studying the trans-Atlantic plane service inaugurated last Saturday by Pan American Airways as a possible means of shipping newsreel prints to Europe, saving four days.

Dr. May Appointed

Dr. Mark A. May, phychologist, has been appointed chairman of the American Council on Education, of which he has been the motion picture authority for several years. Dr. May is also president of Theatre Patrons, Inc., director of the Yale University of Human Relations, a member of the New York World's Fair Committee on Educational Movies, and director of the American Film Center.

Warner Outing June 21st

The Annual Boatride and Outing of the Warner Club, home office employees organization of Warner Brothers, will take place June 21st, when members of the club will embark on the S. S. Peter Stuyvesant for Bear Mountain, N. Y.

The newest theatre in the Comerford Amusement Company circuit, the $100,000 Comerford in Carlisle, Pa., was opened this week.

New York Fund Ahead of 1938

Cash contributions and pledges received by the Motion Picture Division of the Greater New York Fund, in the campaign under way, total 15 per cent more than the amount received last year. Last year's contributions were about $63,000.

This year's quota is $100,000, and the committee, of which J. Robert Rubin, Metro-Goldwyn-Mayer general counsel, is chairman, is intensifying its efforts for the remainder of the campaign, which ends May 31st.

Mr. Rubin addressing the group chairmen at a meeting in his office this week said that while generous donations have been received, the division is determined to reach its quota. Many of the large contributors are increasing their original donations, he said.

In the remainder of the campaign, an effort will be made to obtain increased participation in the Fund by independent circuits and individual exhibitors.

The group chairmen at the meeting were Ned E. Depinet, vice-president of RKO Radio, in charge of distributing companies; Ben S. Moss, exhibitors, and Ralph I. Poucher, Consolidated Film Industries, representing H. J. Yates, in charge of laboratories. The fourth member is Herman Robbins, National Screen Service, for the allied and accessories group.

Loew's, Inc., and the Columbia Broadcasting System each have contributed $10,000 to the Fund. National Screen has given $1,500, and Consolidated Amusements, $250.

Loewenstein Acquires Three

Harry Loewenstein, acting for the Loewenstein Theatres, Inc., Ardmore, Okla., has acquired three more houses for a total of six there. The houses are the Temple from Al Yoemans, the Star from E. L. Black, and the Fox from Max Burger. Mr. Loewenstein is a partner in the Griffith Amusement Company circuit with which he has an operating contract involving the operation of the Ardmore theatres.

Films Council Elects

Mrs. George E. Cox has been elected president of the Wilmington, Del., Better Films Council. Other officers are: Mrs. George A. Pedrick, first vice-president; Mrs. Wilmot R. Jones, second vice-president; Mrs. George C. Stradley, recording secretary; Mrs. David B. Coxe, corresponding secretary, and Mrs. James K. Stack, treasurer.

Diamond to Coast

Lou Diamond, head of Paramount's short subject department, is scheduled to leave New York for Hollywood sometime next week on his semi-annual visit for the purpose of viewing available independent short subject product which may be incorporated into Paramount's 1939-'40 lineup.

Dr. James T. Shotwell, of Columbia University educator and president of the League of Nations Association, was guest of Walter Wanger at a dinner Friday in Hollywood. Dr. Shotwell has been collaborating with Cecil B. DeMille on the preparation of a film for the New York and San Francisco Fairs.

IN THE CUTTING ROOM

Music School

(UA-Goldwyn)

Personal Melodrama

Many screen stories have adapted devious devices, all keyed to public emotions, to illustrate how human wreckage is salvaged. In "Music School," Samuel Goldwyn has chosen music as the stimulus, music and the influence of a great musician's personality and genius. Jascha Heifetz, the musician, inspires the boy hero, Gene Reynolds, and those associated with him in the action, to vision a happier life than is ordinarily the lot of those who live in squalid, discouraging environment.

The cards are stacked against a young East Side dead-ender, a potential criminal who loves music. They appear to be stacked against the mentor of a threadbare music school. Disaster seems to be the inevitable fate of the boy, the teacher and the school, until the great musician takes a hand.

With the prestige of Jascha Heifetz to lure those who only sometimes attend theatres, the name cast will feature a number of persons who are magnets any time they are billed.. Among them are Joel McCrea, Walter Brennan, Andrea Leeds, Reynolds and such other juvenile artists as Terry Kilburn, Walter Tetley and Tommy Kelly, Porter Hall, Alfred Newman, John St. Polis, Marjorie Main and Arthur Hohl. Additionally the production will feature the Peter Meremblum California Junior Symphony Orchestra.

The story basis is an original by Imgard von Cube which John Howard Lawson, who specializes in realistic screen writing, adapted. Direction is in charge of Archie Mayo, whose realistic pictures include "Black Legion," "Petrified Forest," "Mayor of Hell" and "Two Against the World."

Release date: To be determined.

News is Made at Night

(Twentieth Century-Fox)

Newspaper Melodrama

Not in story idea, production detail or personalities does it appear that "News is Made at Night" will introduce anything unique, but tried and true melodramatic standbys are depended upon to provide entertainment and none of the players is a stranger.

It will concern an editor who, with the bungling aid of a girl reporter, unmasks a supposedly respectable business man, but actually an ex-convict and master criminal who is bleeding a community white. Naturally there will be love interest, comedy, mystery, murders here and there, and other elements that build suspense to a surprise denouement.

For names the production will have Preston Foster, recently in "Submarine Patrol," "Chasing Danger" and "Up the River" for this studio, and Lynn Bari, last in "Return of the Cisco Kid." The featured support lists Russell Gleason, George Barbier, Eddie Collins, Minor Watson, Charles Halton, Paul Harvey, Richard Lane, Charles Lane, Betty Compson, Paul Fix and Paul Guilfoyle.

Alfred Werker, maker of "It Could Happen to You," is directing.

Release date: July 29, 1939.

Good Girls Go to Paris

(Columbia)

Comedy-Romance

It is about as easy to describe the full entertainment and exploitation potentialities of "Good Girls Go to Paris" as it is to picture all the thrilling plays of a baseball game by reading the box score. It just can't be done. In terse digests it's about as follows:

To begin with, the title is one that permits exhibitors to do things in trickery. Then there's a pair of actors, Melvyn Douglas and Joan Blondel, who many times have demonstrated they know what to do with the ball when they get it, and who were a smooth-working team in "There's Always a Woman." With them will be the capable portrayer of irascible character parts, Walter Connolly, and feature support which includes Alan Curtis, Joan Perry, Isabel Jeans, Stanley Brown, Alexander D'Arcy, Henry Hunter, Clarence Kolb and Howard Hickman. Other items of consequence are the facts that Lenore Coffee and William Joyce Cowan wrote the original story which Gladys Lehman and Ken Englund adapted. Directing is Alexander Hall, whose "There's Always a Woman" and its sequel, "Yours for the Asking," also "Give Us This Night" and "Pursuit of Happiness" attest his ability.

In the story, an Oxford exchange professor, at a midwest college campus where he is trying to study young femininity, runs into a waitress who is a golddigger at heart. He tells her that in England girls practicing that art go to jail if caught. She informs him that American girls who succeed at it go to Paris. Thereupon the fun begins. It runs through a series of escapes that involve the golddigger.

Release date: June 30, 1939.

Parents on Trial

(Columbia)

Romance-Melodrama

How two young folks find the way to happiness despite the selfishness and narrow-mindedness of their parents will be described in "Parents on Trial." Human interest is the quality emphasized in production. In addition the fact that the story is based on a radio broadcast serial should prove a helpful adjunct.

All the obstacles placed in the paths of the young couple serve only to drive them to clandestine meetings which eventuate in an elopement. Parents force an annulment of the marriage and the boy, desperately trying to see the girl, is sentenced to reform school for housebreaking. He escapes and rejoins the girl. Following a series of tumultuous events, they are recaptured. A woman friend interests herself in the youngsters' plight. Appearing as defense counsel, she paints such a picture of bigotry that the judge scolds and advises the parents, leading to their regeneration and happiness for the young couple.

Jean Parker and Johnny Downs will be seen in the roles of the young sweethearts, Virginia Brissac and Henry Kolker as the parents. Other principals are Noah Berry, Jr., Nana Bryant and Linda Terry.

Release date: June 22, 1939.

Mutiny on the Blackhawk

(Universal)

Sea Melodrama

It is a matter of record that stories of adventure at sea exert a strong appeal upon the imaginations of audiences and inspire showmen to unusual exploitation. "Mutiny on the Blackhawk" is a sea adventure story, supplemented by another and stirring one of adventure on land.

The time is about 1840, the locales the Hawaiian Islands, California and the ocean between. An undercover government officer, investigating slave running between the islands and the coast, becomes a victim of the vicious brutality of the ruthless captain and crew, then leads a mutiny that saves the lives of scores of Kanaka slaves.

The picture, which has a semi-historical background, is the first of a series which will feature Richard Arlen and Andy Devine. For supporting cast it will offer Constance Moore, now in "You Can't Cheat an Honest Man," Noah Beery, Guinn Williams, Thurston Hall, Mala and Mamo Clerk and Sandra Kane. The basis is a screen story written by Michael L. Simmons, whose credits include many melodramatic yarns. It is being directed by Christy Cabanne, who, during his twenty-five year Hollywood career, has accounted for such successes as "Annapolis Salute," several Gene Stratton Porter stories, "Storm Over the Andes" and "Jane Eyre."

Release date: To be determined.

Winter Carnival

(UA-Wanger)

Sport and Romance

That "Winter Carnival" will tell a love story, several of them in fact—one a real serious affair, the others college boy-visiting coed flirtations—is to be expected. The real reason, however, for "Winter Carnival," in fact its principal exploitation instrument and unique entertainment feature, will be the picturization of the actual competitive events and social festivities that are the heart and soul of the midwinter carnival at Dartmouth, famous New Hampshire college. Still a leading athletic meeting of its kind, it has been widely publicized and is a source, annually, of great popular interest. All the background shots were made at the 1939 carnival, with the cooperation of the school.

Authenticity is attested by the fact that the producer, Walter Wanger, the story writer, Budd Schulberg, and the composer and conductor of the musical score, Werner Janssen, are all Dartmouth alumni who during their student days were participants in just such fetes as the production will treat.

For name values, the cast will feature a group of players all of whom, with one exception, are within the average college boy-girl ages. Personalities who will be available are Ann Sheridan, the Warner Brothers "Oomphh Girl," Richard Carlson, Helen Parrish of "Three Smart Girls Grow Up," Robert Armstrong, James Corner, Alan Baldwin, Joan Brodel, Virginia Gilmore, Robert Allen, Marsha Hunt, Morton Lowry and Jimmy Butler.

Charles F. Riesner is the director.

Release date: To be determined.

FIRST FEDERAL CENSORSHIP BORN WITH FCC RULE ON BROADCASTING

Commission Makes Licenses Subject to Its Decision on Required Qualities of International Program Material

While David Sarnoff of the Radio Corporation of America was early in the week expressing the fear that censorship would be an inevitable sequel to Government regulation of radio programs, something substantially identical with censorship arrived—explicitly and directly.

It came with new rules issued Tuesday by the Federal Communications Commission, effective immediately, stating that licenses of international broadcast stations "shall render only an international broadcast service which will reflect the culture of this country and which will promote international goodwill, understanding and cooperation."

Apparently the FCC is to decide about the required qualities of the international broadcast material.

This is the first direct governmental censorship of a medium of expression and news dissemination in the history of the United States.

The development came also in almost the same breath with expressions of anticipations and alarm from the National Council on Freedom from Censorship, of the Civil Liberties Union.

Favors Industry Code

Mr. Sarnoff in Washington told the monopoly committee of the FCC that he believed censorship inevitably would follow any attempt at governmental regulation of radio programs. He believed, he said, that a code voluntarily adopted by the industry would not only protect the industry and the public but save this country from un-American influences and practices.

The Council urged that two matters touching on freedom of the air should be left to Congress. One is to relieve stations of liability for slander in programs concerning public issues on sustaining time, the other is the provision in the Communications Act concerning obscene, indecent and profane language, "the use of which may be the occasion for refusing the renewal of a license or for revoking it."

The Council also calls attention to the policy of the networks in refusing to sell time for non-commercial programs. "This policy results in an unfair handling of public issues, for commercial sponsors have used the time they buy for the discussion of controversial issues which cannot be presented by the other side unless it too has goods or public services to sell." The problem, suggest the council, may be left to regulation by the industry.

Asks Longer Licenses

In connection with the granting of license renewals, the council contends that radio is inevitably under an indirect form of censorship and control by the FCC through its interpretation of the phrase, "public interest, convenience and necessity." The council asks that the six-month license term be extended.

Having finished its anti-monopoly hearings which began November 14, 1938, the FCC is now studying more than 15,000 pages of testimony and 700 exhibits. It is predicted that the committee, in view of the exceptionally heavy record to be digested, will not be able to make a report to the full commission before September at the earliest.

Included in the record are opinions of network officials, broadcasters, transcription companies and representatives of labor and other organizations interested in broadcasting.

Mr. Sarnoff said that radio was developing at such a rate that in five years the work of today would be virtually forgotten. This in itself, he said, would make legislation affecting programs obsolete and a hindrance.

For 13 years, Mr. Sarnoff said, there had been no "vicious interference" on the part of government. In those 13 years American broadcasting had become the best in the world. This, he said, was proof that no censorship or regulation was necessary.

Particularly, Mr. Sarnoff said, should broadcasters be given the protection due them in the freedom of speech and press guaranties of the Constitution. Any dictation of what could or could not be broadcast, or who could or could not be broadcast, or who could or could not speak on the radio, would be a violation of these guaranties.

The FCC has set June 1st as the date for hearing of arguments upon exceptions to the proposed new rules governing regular broadcast stations and standards of engineering practice. The new rules were drafted by Commissioners Norman S. Case, Commander T. A. M. Craven and George Henry Payne.

FCC Copyright Control Bill

A bill granting the FCC full authority over the licensing of copyrighted works has been introduced in the House of Representatives and referred to the committee on patents.

The bill proposes that where a copyright holder refuses to grant permission for the performance or printing of his work, the FCC may grant such license and fix the royalties without the consent of the author or dramatists. The FCC would first determine if such licensing is in the public interest and then hold hearings to determine what price to fix. The bill does not limit the commission's jurisdiction to radio, and it would affect all fields using copyrights, including films.

Gregg Gets Probation in Chicago Copyright Action

R. E. Gregg, operator of Pan-American Film Laboratories, who pleaded guilty in federal court in Chicago last week to violation of the copyright law by making unauthorized prints of films, has been placed on probation for six months by the court.

At the same time, the court formally dismissed a conspiracy count against Mr. Gregg and Barney Gold, an associate, but granted the Government permission to reinstate it later if found desirable. The Copyright Protection Bureau succeeded in tracing the unauthorized prints to Mr. Gregg.

"Lincoln" Premiere Tuesday

Newspaper writers and editors of the trade press leave New York Monday on the Twentieth Century-Fox Special to Springfield, Ill., for the opening there Tuesday of "Young Mr. Lincoln." Alice Brady, Arleen Whelan, Binnie Barnes, Eddie Collins and Cesar Romero will head a contingent of Hollywood stars. There will also be a coast to coast broadcast:

Owner Insists on Filming 'Ecstasy,' Gets a Jail Term

"Ecstasy," the Czechoslovakian "sex" film banned in various cities throughout the country, is the reason why J. H. Carter, of the Brookhaven theatre in suburban Atlanta, has a ten day jail sentence and must pay a $200 fine for contempt of court.

The film had been banned in the Georgian capital and James Davis, city judge, had refused screening permission to Mr. Carter.

Mr. Carter was charged with placing in front of his theatre a large sign reading: "Due to selfish and contemptible interests, we have been temporarily restrained from showing 'Ecstasy.' Will show pending court order."

Judge Davis ordered the arrest of the exhibitor, and sentenced him.

Hold Decision on "Birth"

Justices of the appellate division of New York State withheld decision Thursday on the appeal taken by Sam Citron and the American Committee on Maternal Welfare, Inc., from the state censors' ban on "The Birth of a Baby." The film has been the subject of controversy in the state for months.

The action of a circuit court in Virginia in overriding that state's censorship prohibition of the film was cited by counsel for the respondents.

New York Bans "Conflict"

Transatlantic Films, of New York, sent notice to the press on Monday that the state censor board had refused a license for its "Conflict," described by Transatlantic as a "French picture . . . about a girl mother," and added that "the New York censors have dubbed it 'immoral, tending to corrupt morals and tending to incite to crime'."

Transatlantic will appeal the ban.

Canadian and Chicago Reports

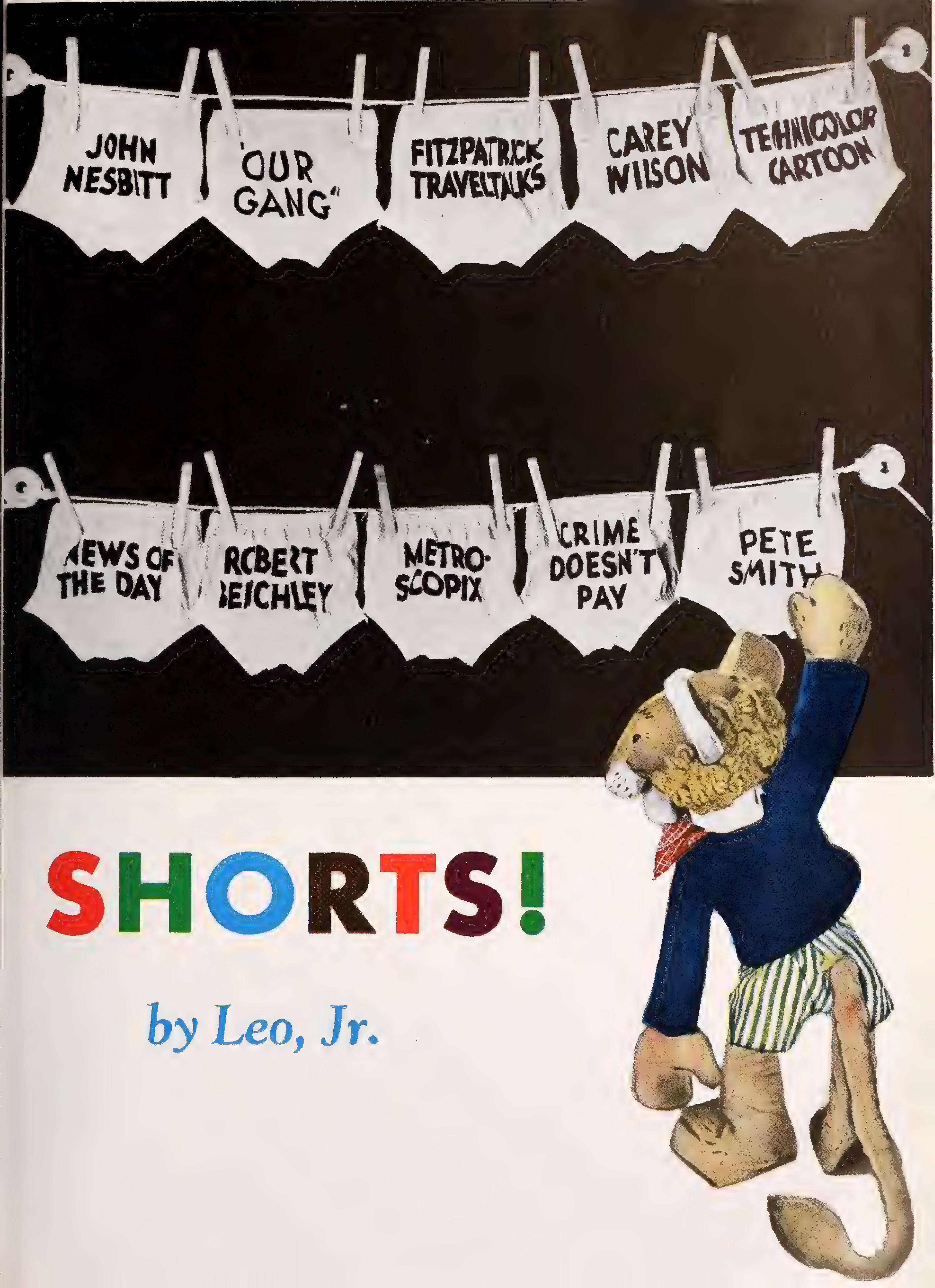
Police Lieutenant Harry M. Costello, chief of Chicago's Municipal Film Censor Board, reported this week that the board in the first four months of 1939 had rejected three features and ordered 99 eliminations, half of the six rejections and 182 eliminations having been ordered in the same four months of 1938.

Ontario's Board of Moving Picture Censors rejected only two features in its fiscal year ended March 31st. It ordered eliminations in 380 of 2,681 subjects reviewed.

O. J. Silverthorne, board chairman, said that one of the two banned features was a Russian picture, while several European pictures were subjected to considerable alteration before receiving approval, two of these being from Poland and two from Germany.

Governor Arthur H. James in Pennsylvania this week named John Clyde Fisher, of Sharon, to the state board of censorship. The appointment is now before the Senate for confirmation.

Mr. Fisher has for years been operating and managing theatres in the state.


JOHN NESBITT
"OUR GANG"
FITZPATRICK TRAVELTALKS
CAREY WILSON
TECHNICOLOR CARTOON
NEWS OF THE DAY
ROBERT BENCHLEY
METRO-SCOPIX
CRIME DOESN'T PAY
PETE SMITH

SHORTS!

by Leo, Jr.

SHORT-

but to the point—let's be frank about 1939-40!

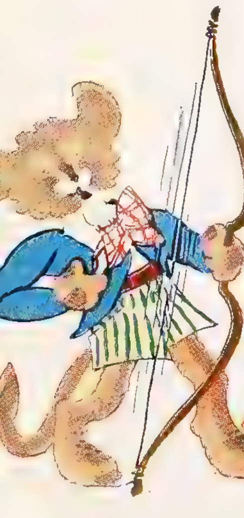
Virtue is its own reward!
M-G-M has fought the battle of Shorts!
The early 1939-'40 selling is convincing proof!
Exhibitors are generously rewarding us today
For a long established and unchanging policy of quality.
We believed sincerely in the importance of Shorts—
We know theatre operation from experience
And we know that good Shorts help the entire show!
We know they definitely help sell tickets too!
And when other companies economized in quality—
M-G-M refused to compromise its established policy!
"If it's worth making, it's worth making right."
We have continually introduced new personalities, new ideas—
With the most consistent short promotion in the industry.
The result is that M-G-M is famous for its Shorts
That's why M-G-M today can say sincerely:
"Let Short Subjects stand on their own merit!"

PROMOTE!

(Samples shown at right)

Exhibitors now realize that the time-worn stock-phrase "Also Selected Shorts" no longer suffices in presenting the broad range of M-G-M Shorts from the quirks of history to the quips of Benchley. Presaging a New Deal for Shorts, showmen, aroused to their merchandising possibilities and box office potentialities, staged for M-G-M's nation-wide Shorts exploitation contest a mass demonstration of showmanship unequalled in Short Subject history.

TO ALL NORFOLK
the GREAT HEART
FATHER Joseph Damien de Veuster
WHO SUFFERED A FATE WORSE THAN DEATH IN ORDER TO BRING GODS COMFORT TO THE LEPERS MOLOKAI ISLAND
Write a 'What Do You Think?'
and you may be the guest of the Palace Theatre
CAREY WILSON'S
"Miracle of Salt La
(A "WHAT DO YOU THINK?")
For Example
PLOT
And Don't
Friday, Feb. 17th is "What
READ YOUR DAILY SUN AND TUNE IN
See This Unusual Short on
WIN CASH PRIZES
STEEL



SHORT

THE BEST!

CRIME DOES NOT PAY (6) *(Two Reels Each)*
Racket exposes, cramming dramatic thunderbolts of entertainment into two thrill-packed reels. Greatest publicity "naturals" in short subject history.

PETE SMITH SPECIALTIES (13)
A name that goes up on the marquees and into the ads everywhere. Personality plus sure-fire showmanship. Promotion angles that capture reams of newspaper space. Audiences love them!

THE PASSING PARADE (8)
In his first *short* year John Nesbitt's tributes to history's great have become tops in screen tidbits. Watch him build even greater next season!

ROBERT BENCHLEY (4)
A nationally known literary, screen and radio name that sells tickets. The demi tasse to perfect screen fare are Benchley's inimitable characterizations of the average man wrestling with everyday problems.

M-G-M MINIATURES (9)
Featuring the astounding Carey Wilson investigations into fascinating, unexplored fields. This series won the Academy Award for last year's "That Mothers Might Live."

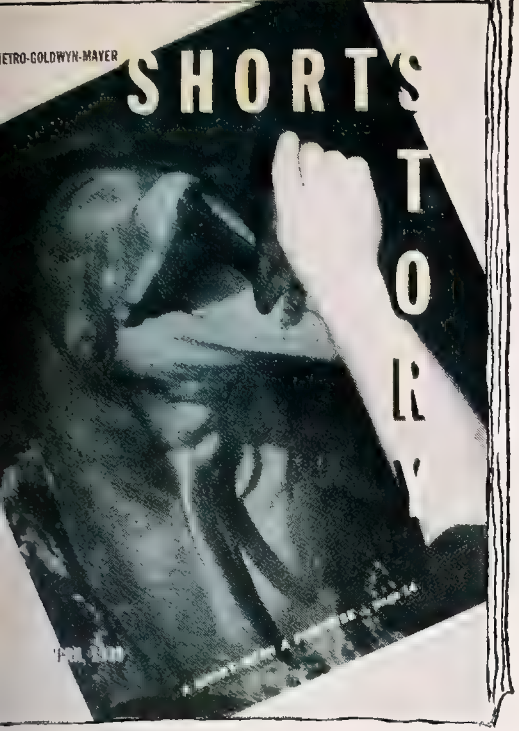
OUR GANG COMEDIES (8)
18 years old and Our Gang's still going strong. A national institution for which the public (old and young) is still happily receptive. Introducing new ideas for the new series.

FITZPATRICK TECHNICOLOR TRAVELTALKS (12)
An established and popular series eagerly received by audiences everywhere. Their Technicolor beauty and intelligent presentation set them apart among travel subjects.

M-G-M TECHNICOLOR CARTOONS (18)
Hugh Harman and Rudolph Ising who are rated at the very top in the cartoon field are developing fresh viewpoints, delightful story ideas and newly discovered technical improvements for their de luxe Technicolor series. Watch!

NEWS OF THE DAY (104)
A progressive, alert newsreel with unmatchable world-wide coverage presented by crisp authoritative specialists. Featuring the nationally known radio commentator John B. Kennedy, the sports authority of the airwaves Bill Stern and the famed feminine stylist Adelaide Hawley.

METROSCOPIX (1)
By popular demand a new Metroscopix! This greatest of all novelties among short subjects, which has convulsed shrieking audiences by its third-dimensional tricks, will be presented in brand new and even more exciting form.

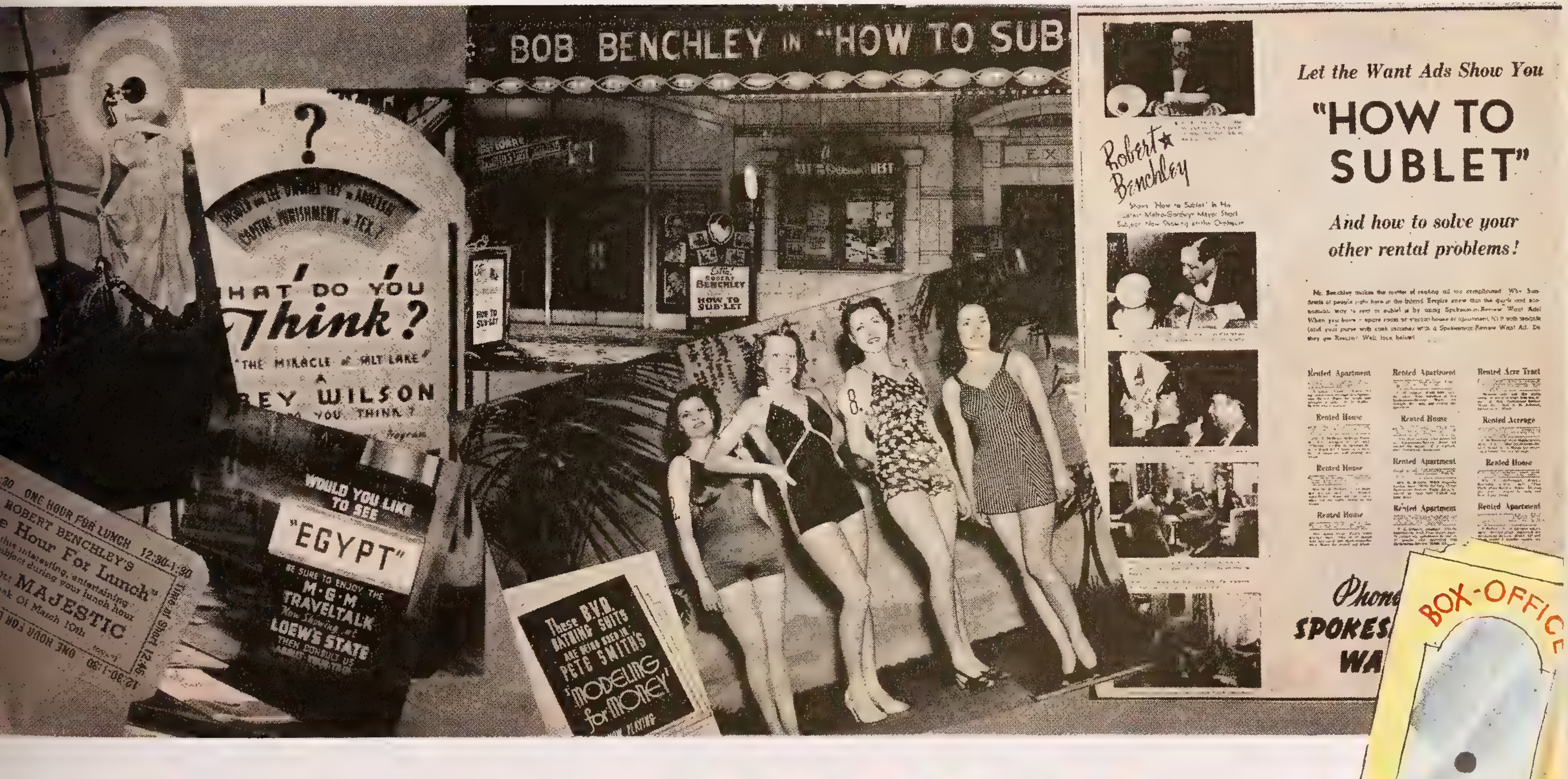

ETRO-GOLDWYN-MAYER
SHORT STORY

RE YOU GETTING THIS
AGAZINE REGULARLY?

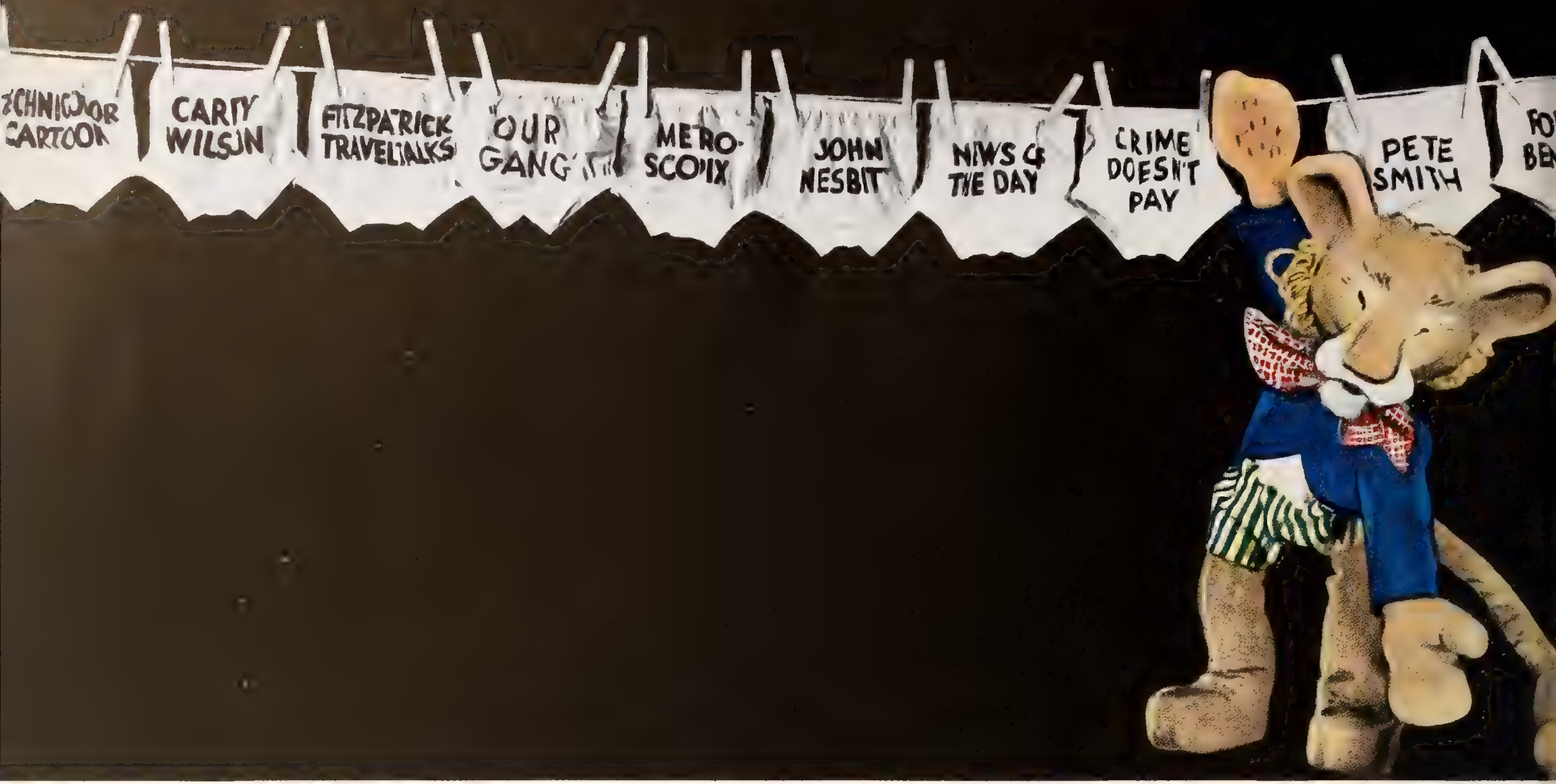
he importance of M-G-M Shorts is
flected in the big monthly magazine
he only one of its kind) which goes
11,000 exhibitors and to thou-
nds of magazines and newspapers.

1939-40
M-G-M SHORTS

73 ONE REEL SUBJECTS
6 TWO REEL SUBJECTS
04 ISSUES NEWS OF THE DAY


BOB BENCHLEY IN "HOW TO SUB
?
HAT DO YOU Think?
THE MIRACLE of SALT LAKE
REY WILSON
WOULD YOU LIKE TO SEE "EGYPT"
BE SURE TO ENJOY THE M-G-M TRAVELTALK
LOEW'S STATE
ONE HOUR FOR LUNCH 12:30-1:30
ROBERT BENCHLEY'S "One Hour For Lunch"
MAJESTIC
These B.V.D. BATHING SUITS ARE BEING USED IN PETE SMITH'S 'MODELING for MONEY'
Robert Benchley
Let the Want Ads Show You
"HOW TO SUBLET"
And how to solve your other rental problems!
Phone SPOKES
WA
BOX-OFFICE

→AND TO THE POINT!


CARTOON
CAREY WILSON
FITZPATRICK TRAVELTALKS
OUR GANG
METRO-SCOPIX
JOHN NESBITT
NEWS OF THE DAY
CRIME DOESN'T PAY
PETE SMITH

THE LINE-UP FOR 1939-40!

—*Leo, Jr. Your Friendly Short Subject*

THE HOLLYWOOD SCENE

Even Stephen

When Hollywood got through shaking the production dice this mid-May week, it found that it had broken exactly even—eight pictures started, eight finished. There are a few unusual items in both the old and the new.

RKO-Radio began work on two films. One, "Nurse Edith Cavell," is a partial biography with a wartime background. It will feature the noted English actress, Anna Neagle, in the title role, with Edna May Oliver, May Robson, Zasu Pitts, H. B. Warner, George Sanders, William Haade, Frank Reicher, Robert Coote, Halliwell Hobbes and Gustav von Seyffertitz. The second picture, "Bad Lands," will present Noah Beery, Jr., Robert Barrat, Douglas Walton, Andy Clyde, Guinn Williams, Frances Ford, Paul Hurst and Francis MacDonald in a men-without-women adventure yarn.

Columbia also started a pair of pictures. The topline players in "Escape from Alcatraz" are Brian Donlevy, Jacqueline Wells, Richard Fiske and Paul Fix. Penny Singleton, Arthur Lake and Larry Sims, along with Donald MacBride, started in "Blondie Takes a Vacation."

The featured players in the new picture at 20th Century-Fox are Jean Rogers, Robert Kellard and William Frawley.

Three More Started

"Are Husbands Necessary" went before the cameras at Paramount. It will feature Fred MacMurray and Madeleine Carroll, with Helen Broderick Carolyn Lee and Allan Jones.

Universal started "Bright Victory." Jackie Cooper and Freddie Bartholomew again are teamed in the leads, and Melville Cooper, Dorothy Peterson and J. M. Kerrigan also will be seen.

With Joel McCrea, Jeffrey Lynn, Frank McHugh, Nana Bryant and Lionel Royce heading the cast, Warners began "Career Man."

RKO-Radio Completes Three

Three of the completed pictures are credited to RKO-Radio. "Career" is unique inasmuch as it will feature the winners of the "Gateway to Hollywood" radio talent quest, John Archer and Alice Eden. Established screen names in the cast are Edward Ellis, Anne Shirley, Samuel S. Hinds, Maurice Murphy, Janet Beecher, Harrison Green, Leon Errol, Raymond Hatton, John Qualen and Charles Drake. The second picture, "Way Down South," a Sol Lesser production, stars Bob Breen with Alan Mowbray, Clarence Muse, Ralph Morgan, Steffi Duna, Edwin Maxwell, Stymie Beard, Sally Blane, Robert Greig, Charles Middleton, Lillian Yarbo and the Hall Johnson Choir. George O'Brien is the star of "Timber Stampede," which also will offer Chill Wills, Marjorie Reynolds, Morgan Wallace, Robert Fiske, Guy Usher, Earl Dwire and Frank Hagney.

FUTTER TO REVISE OLD SWANSON FILM

Walter Futter, independent producer, has purchased the negative and scenario of "Queen Kelly", Gloria Swanson film made at the time sound was introduced to the screen but never released. Mr. Futter plans to revise the story and use as much of the original footage as possible. Miss Swanson will not appear in the rewritten version, he said. Mr. Futter indicated that the new plot will deal with anti-democratic spy activities centered in a mythical Balkan kingdom.

The original film, made by Gloria Swanson Productions, from which organization Mr. Futter acquired it at a reported price of $10,000, was written and directed by Erich von Stroheim and produced by Joseph P. Kennedy, now United States Ambassador to the Court of St. James's. It is estimated that more than $800,000 was spent on the picture but United Artists, the distributing company, rejected the production and it was shelved.

Although Mr. Futter is associated with Leslie Howard in a production enterprise for release through RKO Radio, he said that the "Queen Kelly" project is an independent deal in which Mr. Howard and RKO are not involved.

For Grand National distribution, Arcadia Productions completed "Miracle of Main Street." Margo, Walter Abel and Wynne Gibson head the cast, which includes Veda Ann Borg, Lyle Talbot, Jane Darwell, William Collier, Sr., Dorothy Devore, Willie Best and Luis Alberni.

"Charlie Chan at Treasure Island" was completed by 20th Century-Fox. In the action are Sidney Toler, Sen Yung, Cesar Romero, Pauline Moore, Douglas Fowley, Sally Blane, June Gale, Billie Seward, Wally Vernon, Douglas Dumbrille and Joyce Compton.

Republic wound up "In Old Caliente." It will present Roy Rogers, Mary Hart, George Hayes, Katherine DeMille, Jack LaRue and J. Farrell MacDonald.

Columbia's completed picture is "Parents on Trial." It will feature Jean Parker and Johnny Downs with Noah Beery, Jr., Nana Bryant, Henry Kolker, Linda Terry and Virginia Brissac.

The last production completed, Warners' "Not Wanted," will present Fred Stone, Gloria Dickson, Dennis Morgan, Bernice Pilot, Sonny Bupp and Greta Meyer.

Six In June

A record for summer production at Paramount will be attained during June. Six pictures are definitely slated to start shooting in the month of brides and roses. First to go will be "$1,000 Touchdown," a football story which promises to be unique if considered only from the viewpoint that it will star Martha Raye and Joe E. Brown, the area of whose mouths has been a subject of considerable discussion. Shortly thereafter comes "Dr. Cyclops," about which there has been fully as much mystery stirred up as Warner Bros. managed to concoct for "Confessions of a Nazi Spy." It will feature Albert Dekker and Janice Logan, with Ernest Shoedsack, whose record includes a long list of unusual productions, directing. The third picture, "Madame Mystery," will feature Isa Miranda, George Fitzmaurice, the director.

On June 15th "The Light That Failed," a Rudyard Kipling story, starring Ronald Colman and Ida Lupino. Meanwhile Charles R. Rogers will have begun "Our Neighbors—the Carters," in which Fay Bainter will be featured. Booth Tarkington's classic story of puppy love, "Seventeen," in which Jackie Cooper and Betty Field will be the leads, starts on the 20th.

Before Memorial Day, Paramount is starting three other films. Lynn Overman, Janice Logan, Joseph Allen and Donald O'Connor have been assigned roles in "Dog Show Murder." No cast has been chosen for "The World on Parade," but it will definitely start, as will a third J. Edgar Hoover story, in which Lloyd Nolan and William Henry will be featured.

Ice Rhumba

Three weeks of rehearsal for an ice skating number of record cost have been completed at 20th Century-Fox. The number is a rhumba on skates, with lavish trimmings, for Sonja Henie in "Second Fiddle." The cost of the sequence is estimated at $150,000.

Fine Arts Plan

Fine Arts Pictures will make a series of six productions in color. The first feature will be "Trouble over the Pacific," an action adventure yarn, based on a story by Vaughn Ellston, in which the principals will be William Gargan, Wallace Ford, Karen Morley, Katherine DeMille and Etienne Girardot. Budgeted at $150,000, by far the most ambitious undertaking Fine Arts has attempted, the picture is scheduled to go before the cameras within 10 days.

Fine Arts attorneys and legal representatives of Grand National are now working on completion of refinancing and reorganization plans for GN.

Clearing House For U.S. Films and Radio July 1

With the attempted control of U. S. Government motion picture and radio activities transferred from the New Deal and soon-to-be-defunct National Emergency Counsel, to the newly-created Federal Security Agency, which is to be part of the permanent Federal establishment, determined efforts to rationalize the picture and radio activities of the various branches of the Government are to be initiated, Washington hears.

Under a resolution adopted by Congress, the reorganization plans of President Roosevelt, under which the film and radio activities are switched from the NEC to the Office of Education when the latter is taken from the Interior Department for the new security group, the changes will become effective July 1st, the beginning of the new fiscal year.

Intended to act as a clearing house for all Government film and radio operations, the two sections in the NEC have proved unable to break down the determination of the heads of the various governmental agencies and departments to retain control of these highly valuable publicity media.

President Roosevelt, however, is represented as anxious that there be some regularization of these services and elimination of the keen competition between various agencies for air time, particularly, and to slightly less extent for theatre time, as well as the savings that can be accomplished by having all such work as the preparation of films and scripts handled in a single office.

For years, the Office of Education has sought to take the lead in the Government's motion picture and radio activities, but without success. Exhibitors and broadcasters know only too well the demands for space which have been made upon them by dozens of agencies since the advent of the New Deal.

Open defiance of any attempts to centralize these activities is expected to be offered by the many "independent" New Deal agencies.

Also opposed will be the Department of Agriculture, which by years of effort has built up a film service of real value to farmers—and largely confined to them—and a radio program which is successful in its own right. The Interior Department, which has made tentative efforts to "sell" the Virgin Islands, the National Parks and other features under its jurisdiction, by motion pictures, and is now embarked on a lengthy series of radio shows, also will protest the turning of control of those activities over to some "outside" group.

The radio unit of the NEC, however, has met with some success in its efforts to bring Government radio-time schedules within the bounds of reason, much to the relief of broadcasters who felt it politically unwise to refuse any request for time from any Federal agency, a work which probably can be carried further under the new set-up.

Concentration of radio and film activities, especially the former, will be undertaken very gradually, it is expected, so as not to raise the cry that a propaganda bureau is being created. There are, of course, dozens of propaganda bureaus in the Government today, but they are working in competition and do not offer the opportunities of controlling public sentiment which are available in a single office.

So serious are these possibilities considered in some quarters that it is quite possible reorganization will stop short of what many in the New Deal consider the ideal set-up, not the least important feature of which would be the ability of an Administration in power to weld the whole Government service behind its campaign for retention of office.

Pooling, Neely, Code Up in Missouri; Cleveland to Seek Rental Adjustments

Exhibitor problems are occupying the attention of local organization leaders in meetings in Kansas, Missouri, Ohio, Oklahoma, Illinois, Pennsylvania, the Carolinas, and Virginia.

The two-day convention of Kansas and Missouri Theatres Association, opening Thursday morning at the Hotel President, Kansas City, has on its agenda the subject of a cooperative buying and booking combination as a means of protection against circuit "aggressions," plus discussions on the Neely anti-block selling bill, the trade practice program, state and federal anti-trust suits against the majors, "unfair" clearances, and other pending matters. Open forum discussions are expected to result in the organizations voting a stand on each.

Leading some of the discussions will be Frank Cassil, KMTA president; Ed Kuykendall, MPTOA president; Maurice Hoffman, of St. Joseph, prosecuting attorney, and Dr. J. G. Christy, speaker of the Missouri House of Representatives. George Weeks, of Monogram, will also speak.

The Cleveland Motion Picture Exhibitors' Association late last week appointed committees to seek from the IATSE an arrangement for eliminating one projectionist in booths now employing two, or else one man in theatres seating 800 or less, in order to help meet a reported 25 to 40 per cent drop in admission receipts. The organization also seeks whole or partial elimination of premiums and double bills, and may ask for reductions in film rentals on 1939-40 contracts.

Colonel H. A. Cole, national Allied president, attended the meeting, in which Martin G. Smith, president of the Cleveland group, and P. J. Wood, secretary of the Independent Theatre Owners of Ohio, also participated.

Ohio ITO directors met in two special sessions called by Mr. Wood, at Columbus, and which Mr. Cole also attended to discuss pending trade problems.

Morris Loewenstein, president of the Oklahoma Theatre Owners, this week announced the speakers for his organization's annual convention to be held June 26th and 27th in Oklahoma City's Biltmore Hotel. On hand will be MPTOA President Kuykendall; Bob O'Donnell, president of Interstate Circuit, Dallas; Bessie Short, also of Interstate, and others.

The board of directors of Allied of Illinois met last Thursday in Chicago to take up current exhibition problems.

Philadelphia Allied last week met in Philadelphia to discuss the trade program and delayed new-season buying. Sixty owners attended at the Broadwood Hotel.

Theatre Owners of North and South Carolina meet in annual convention June 4th–6th at Myrtle Beach, S. C., where Ed Kuykendall, MPTOA, and H. J. Yates of Republic Pictures will speak.

MPTO of Virginia meets at Roanoke's Roanoke Hotel on June 12th.

Olson Purchases Bair Circuit

Charles M. Olson, owner of the Lyric, Indianapolis, and of the property leased by the Apollo and Rivoli there, has purchased the Bair Circuit. Also acquired in the deal is the Vogue, new neighborhood theatre operated by Carl Niesse. The operating company is to be known as the Charles M. Olson Enterprises. Seven houses will be connected thereby, the Lyric, Vogue, and the five neighborhoods owned for several years by Roy R. Blair: Ritz, Uptown, St. Clair, Oriental and Strand.

Officers of the new company are Mr. Olson, president; Jean Marks, vice-president; E. M. Olson, treasurer; Mr. Bair, secretary, and Mr. Niesse, general manager. The company plans to build three additional neighborhood houses, each seating about 2,000.

Dayton Gets "Chips"

Dayton again has been chosen by Metro-Goldwyn-Mayer as the first city in America to show an important production simultaneous with its New York and Los Angeles premieres. "Goodbye, Mr. Chips" will open in the Ohio city at Loew's, June 1st. "Pygmalion" was similarly shown there.

Popkin and Sack in Amalgamation Deal

Harry M. Popkin, general manager of Million Dollar Productions, Inc., which makes all-Negro features, and Alfred Sack of Sack Amusement Enterprises this week in Hollywood announced an amalgamation of the companies' interests, under which Sack Amusement Enterprises will distribute the Million Dollar product. Both companies will retain their identities, and Sack will open exchanges in Los Angeles and New York. Lester J. Sack, vice-president of the Sack company, will be in charge of the New York office. John J. Jenkins, Atlanta branch manager for Popkin, will become Sack's traveling representative. Exchanges are already in operation in Dallas, Atlanta and Chicago.

At the same time, Mr. Popkin announced plans for the production of eight all-Negro pictures, one or two of which are to be historical dramas based on the lives of noted Negroes, for the 1939-'40 season. Five of the eight for the 1938-'39 season have already been made, and a sixth, "One Dark Night," will go into production shortly. Leo C. Popkin is general manager and director of the films.

THESE RAVE REVIEWS PROVE

BLIND ALLEY" IS A SHOWMAN'S PICTURE!

N. Y. WORLD-TELEGRAM

"Engrossing melodrama. Keeps audience excited and fascinated. Film is blessed with fine cast."

●

N. Y. HERALD-TRIBUNE

"James Warwick's intriguing play about a killer and a psychiatrist has been made into an exciting and refreshing screen melodrama. The idea has originality and power."

●

N.Y. JOURNAL and AMERICAN

"A thoroughly entertaining melodrama. Creates and sustains unusual suspense."

●

N. Y. MIRROR

"Unusually exciting melodrama. Holds your interest firmly. The cast is an interesting one, happy in its choice of principals. Direction is brisk."

N. Y. DAILY NEWS

"'Blind Alley' is something new! Thoroughly absorbing, darn good melodrama. Every performance has the right amount of force."

●

N. Y. POST

"Excellent! The most interesting crime picture in months."

●

N. Y. SUN

"An extraordinary, completely credible melodrama with psychology used for the first time as a weapon stronger than a gun . . . A tense piece of drama."

●

N. Y. TIMES

"You wouldn't believe how exciting terms like 'subconscious' can be! Distinguished by more than the usual amount of characterizations."

COLUMBIA PICTURES

U. S. COMPANIES PONDER MANCHUKUO REENTRY

Tokyo Committee Considers Advisability of Reopening Offices; Concessions Rejected

If an investigating committee from the Tokyo offices of the American motion picture companies finds it "worthwhile," American distributors again may sell films to the 30 or more theatres in Manchukuo which play foreign product, according to Arthur G. Doyle, manager in Japan for Twentieth Century-Fox, who is in New York for a visit and expects to remain in this country until August. (Picture in Pictorial Section.)

The Manchukuan market has been closed to American companies since December, 1937, when the Government instituted its own monopoly of production, distribution and exhibition, offering terms to the American companies which they felt they could not accept. The companies closed their offices in Dairen, burned their films there, and refused to send any more to that Japanese-controlled state.

Compromises

The sending of the three-man committee is a consequence of the increasing lenience which the Japanese government and the Manchukuan government are showing toward American film interests. The government monopoly, since 1937, gradually has been turned over to the South Manchurian Railway, a subsidized company. A series of offers to the American companies came from this organization. First, it offered to allow the American companies to maintain their own offices in Manchukuo. Next it offered free rent in the monopoly's building in Hsingking. Then it also offered free vaults and "practically everything except the collection of rentals," according to Mr. Doyle.

The majors in Tokyo have refused all these offers, wanting "free reign."

The committee, which was being formed in April at the time of Mr. Doyle's departure, is expected to submit a report soon.

Mr. Doyle, who arrived in Los Angeles in May 1, had left Japan before the personnel of the committee was chosen.

Eight Per Cent of Revenue

He estimated that, before the imposition of the Manchukuan monopoly in 1937, the rentals from that country accounted for about eight per cent of the total revenue from Japan.

An important result of the present negotiations with the Manchukuan and Japanese governments is the unity with which the American major companies' representatives are acting. Mr. Doyle noted that before the Japanese government, in July, 1937, had imposed its exchange restriction, the rivalry of the large companies' staffs in Tokyo had been so sharp as to preclude cooperation.

While the American companies are appreciative of the concessions in the Japanese government's exchange policy, which began in October, 1938, with the presumed import allowance of $30,000 worth of film at one and one half cents a foot before Dec. 31, 1938, they have been allowed to import only half that amount, Mr. Doyle said, and there is no prospect, at the moment, of importation of the other half.

"When the scarcity of American films becomes apparent, I think that the finance committee will allow us to import the rest of the film," Mr. Doyle declared.

At present, about 100 American films have been imported. Under the plan formulated to ease the stringent exchange restrictions that obtained for about 14 months, the receipts from the $30,000 worth of film were to be deposited in the Yokohama Specie Bank, and withdrawn at the end of three years, with no interest.

"We've been pretty well treated. We're very satisfied. We think it's the most generous thing they could have done for us, in their present circumstances."

Film Delegation to Spain, Lange Says

Fred Lange, general foreign representative of Paramount Pictures in Continental Europe, said in New York this week that a three man delegation soon would begin talks with the Spanish government's motion picture department, in an endeavor to resume normal film distribution.

That the Italian government might send a mission to the United States shortly, to discuss methods of inducing American film companies to return to distribution in Italy, was the belief expressed by Mr. Lange. He said there had been no confirmation by the Italian government.

At the New York office of the Motion Picture Producers and Distributors of America it was said that there was no "official" knowledge of such a mission.

Notarius Arrives at Paramount Studio

Louis Notarius, associated with Paramount theatre operations for the last 15 years, arrived on the coast this week. Scheduled to work under the direction of Y. Frank Freeman, vice-president, Mr. Notarius will continue to carry on the same duties in Hollywood which he performed in the east, that of serving as a liaison officer between studio production officials and exhibitors and distributors in the field.

Set Testimonial Dinner

A testimonial Dinner is to be held in Morgantown, W. Va., June 5th in honor of George D. Sallows and George P. Communitz in celebration of their 25th anniversary in the motion picture business. The dinner is being sponsored by the representatives of the various film companies in the Pittsburgh territory. I. T. Sweeney is general chairman of the dinner committee. In connection with the dinner the Independent Theatre Owners of West Virginia will hold a meeting in Morgantown on the same date.

Officers Reelected

Fred Delodder, president, and all officers and directors of Cooperative Theatres of Michigan were reelected at the annual meeting of stockholders this week. Other officers are: B. J. Cohn, vice-president; James C. Ritter, secretary, and Barney Kilbride, treasurer. Renamed directors include Charles Komer, Wade Allen, Lew Wisper and Gustave W. Funk.

Wobber Says Film Men Abroad Are Not Discouraged

Americans in America are more pessimistic over the European situation than the film men in Europe themselves, Herman Wobber, Twentieth Century-Fox general sales manager, said this week on his return to New York from the company's Paris and London conventions.

"Our staffs in Europe are fighting against great odds but are not discouraged, despite the difficult conditions," he said.

The company is reestablishing Spanish headquarters this week with M. J. Messeri, formerly in charge of Spain, as managing director, Mr. Wobber said.

He said that the British film industry is not worried about television, and said that in his opinion television is still primitive and "will need a lot of money for development."

Four of the 10 films being made for Twentieth Century-Fox in England will be distributed in this country, he said. Two of these will be Gracie Fields pictures.

The trip was Mr. Wobber's first to Europe in 12 years. He was accompanied by Mrs. Wobber. He expects to leave soon for the coast prior to the start of the S. R. Kent Drive.

RKO Summer Closings

The RKO circuit will only close seven theatres this summer as compared with more than a dozen last summer, according to J. J. O'Connor, circuit head. Cities in which RKO will close one house are Syracuse, Yonkers and Jamaica, N. Y.; Kansas City, Columbus, Providence and Champlain, Ill.

The RKO Albee, Cincinnati, will inaugurate a summer policy of stage shows and films starting May 26th.

Kolin Elected Commander

The Russell Johnson Theatrical Post No. 371, whose membership is composed of Detroit showmen, have elected Max Kolin, operator of the Maxine theatre, commander Other officers are Buddy Fields, senior vice-commander; Sam Camella, chaplain; Harry Berns, adjutant, and Owen Blough, finance.

Open Griffith House

The Griffith Amusement Company has opened its third house in Stillwater, Okla., a college town. It is the Campus, a 450-seat theatre. Claude Leachman is city manager for Griffith.

The personal appearance tour of Tex Ritter, Monogram western star, has been postponed until July. The postponement is due to the starting this week of Ritter's next western, "Roll, Wagons, Roll."

The annual outing of the Columbian Club, home office employee organization of Columbia, will be held May 29th at the Pinebrook Country Club, near Bridgeport, Conn.

The Pennsylvania Senate has confirmed the nomination of Mrs. Edna R. Carroll of Philadelphia as chairman of the state board of motion picture censors.

KENT AND SILVERSTONE ASK FOREIGN EXPANSION ON "RECIPROCAL" BASIS

Short-Sighted Not to Encourage Domestic Production, Says Silverstone; Must Consider Exhibitors, Kent Emphasizes

Plans for expansion in foreign film markets on a "reciprocal" basis were disclosed, over the weekend, independently by the heads of two large companies, Sidney Kent, Twentieth Century-Fox president, and Murray Silverstone, operating executive of United Artists.

Producers' Fund

Declaring that it is "a very short-sighted policy on the part of any film company, if it doesn't encourage local production abroad," Mr. Silverstone disclosed the plans of United Artists to include the distribution of native productions in South America and France as well as in England and Australia, and said that the same method of operation would have applied in Czechoslovakia but for the German conquest.

In France, a producers' fund will be applied to a group of five French producers, following the same idea as here. UA will distribute these films in France and its colonies, as well as in Belgium and Switzerland.

In England, Alexander Korda will continue production for the company, and a feature also is planned for Australia. The Korda productions, as heretofore, will get world wide distribution. The scope of sale of the others, other than local or within their own language centers, will depend upon the quality of the particular film.

Expanding in South America

There will be a "definite elaboration" of United Artists plans in South America, according to Mr. Silverstone, who added that "we're very keen on the South American market." Six films are planned for production by Mel Shauer, one to be a Portugese picture. Walter Wanger also is considering sending an expedition to South America to make a film with native background, on the order of "Grass," for world-wide distribution by UA.

Mr. Silverstone said that the company had had the idea of distributing "local" productions as far back as 1927. Spain, he added, will be "all right" for American film interests, although there may be currency restrictions. During the civil war there, UA did a larger business than ever before, he added.

United Artists will hold its European convention in London. Mr. Silverstone, Miss Pickford and Ted Carr will attend. Douglas Fairbanks sailed Wednesday on the *Queen Mary*, and planned to return to Hollywood in three weeks to start his first production.

Kent on "Reciprocity"

Sidney R. Kent, for Twentieth Century-Fox, sailing for Rio de Japeiro Friday night to address the first sales convention held by the company in Latin America, said, "Reciprocity in business relations between America and foreign countries is imperative. Whatever we have in mind for future expanded activities in Latin America takes into consideration the welfare of exhibitors in the countries there."

The Fox convention in Rio de Janeiro opens June 1st, and will last three days. Mr. Kent also will attend a convention in Trinidad before returning to New York, with Walter Hutchinson, foreign director, who will join Mr. Kent in Rio de Janeiro.

LONE HONDURAS SHOWMAN HERE

The only exhibitor in British Honduras, Santiago Castillo, who operates the Palace theatre at Belize, was among the visitors this week at RKO Radio's World's Fair reception suite at the home office.

Mr. Castillo said most of his patrons prefer Hollywood-made films, especially those with action and tense drama. There are some 60,000 persons in the country, 15,000 of which are in Belize. His theatre seats 1,000. He said that he expects eventually to establish a circuit of theatres in British Honduras. The first new house will be at Corozal, a town of 3,000.

The Palace at Belize has been operated for about 11 years, and Mr. Castillo has been its owner for the last four years. In addition to his managerial tasks, Mr. Castillo represents several American manufacturers.

Corporate, Product Affairs Discussed

Refusing to comment on the situation within the company as affected by Samuel Goldwyn's breach of contract suit against United Artists, pending in Wilmington federal court, against which United Artists filed a motion for dismissal last Saturday, Mr. Silverstone held a press conference Saturday upon his return to New York from the company convention on the coast. With him at the conference were Mary Pickford, as one of the five company stockholders, Harry Gold and L. J. Schlaifer, vice-presidents and sales managers, and Ted Carr, joint managing director in England.

Emphasized by both company officials were the expanded operations here and abroad and the product for the coming season.

Miss Pickford denied that United Artists stock was for sale. "No price has been set on it and none will be," she said, "and I believe the same thing applies for Mr. Korda, Mr. Chaplin and Mr. Fairbanks." The same thing applies to the United Artists studio, which Mr. Goldwyn, the fifth of the company partners, recently caused to be named after him. Originally known as the "Pickford-Fairbanks" studio, and later called the United Artists studio, Miss Pickford pointed out that Mr. Goldwyn's lease expires in 1941, but that he has another five-year option on the plant from Miss Pickford and Mr. Fairbanks, who are still the owners and have options to work at the studio.

Five Ready for Opening

Discussing the new 28 to 32 film lineup, Mr. Silverstone said that at the opening of the new season five pictures would be ready: "Four Feathers" (Alexander Korda); "Music School" (Samuel Goldwyn); "Winter Carnival" (Walter Wanger); "Intermezzo" (David Selznick), and "The Man in the Iron Mask" (Edward Small). In addition, Charles Chaplin's "The Dictators" will be made this summer at a cost of $1,500,000 and will be ready in October. Mr. Silverstone added that the more "good" pictures there were during the coming season, the better it would be for the industry as a whole, in that "there is no such thing as competition among fine films."

The continuation of the Selznick International-United Artists deal will add, for the coming season, two films in addition to "Intermezzo," these being "Rebecca" and an as yet untitled picture which is expected to be based on a well known play. Although Miss Pickford has no immediate plans to enter production, there is a possibility that she may use a famous play as a basis for a film.

The Contracts

The contracts of all five partners calls for distribution by them of any films which they may make up to September of 1945 through United Artists, the same contract applying for Hal Roach, Edward Small and Walter Wanger. The contract with David Loew runs for about four years, while the contracts of David Selznick and Sol Lesser are shorter, according to Mr. Silverstone. Miss Pickford, in speaking of the advantages to the company producers from the "Silverstone plan" of rebates on distribution cost to high grossing films, said that one producer had received three and a half times as much as the dividends paid one of the stockholders last year. Miss Pickford added that since Mr. Silverstone had taken charge of the company, "there has not been an outstanding producer who hasn't had his eye on the company. Eventually I believe we will get many of them."

Under the Silverstone plan, and because of the large gross expected on Chaplin's next film, the distribution charges may be as low as 15 per cent, he said. Also advanced as a possibility was the fact that the picture may play in more than one first-run situation at a time, as did "Hell's Angels," which played the Gaiety and the Criterion, in New York. Chaplin's "City Lights" played 12 weeks at the George M. Cohan Theatre in New York, and "Modern Times" played for eight weeks at the Rivoli.

Mr. Silverstone said that the company had been complying all along with important provisions of the trade practice program, and Harry Gold added that there had "never been coercion" of exhibitors by United Artists. Mr. Gold will attend the meeting of the Independent Theatre Owners Association in New York, and L. J. Schlaifer will go to the Allied meeting in Minneapolis.

Lewis Elected

Leonard Lewis has been elected vice-president of Spot Film Productions, Inc., in charge of the radio and television division. The company's plans for the new season call for production of several television films in addition to their program of commercial and educational films.

New Patriotic Film

Leon Schlesinger, producer of "Merrie Melody" and "Looney Tune" cartoons for Warner Brothers, has completed work on a patriotic one-reel cartoon in color, entitled "Old Glory." It has been set for release the week of July 4th.

The Washington Street Olympia theatre in Boston, owned by the Mullin and Pinanski circuit, last week celebrated the 27th anniversary of its opening.

NEW TAX MOVES IN SIX STATES; TWO LEVIES ADDED IN NEW YORK

Admission Taxes Also Threatened in Florida and Michigan; Footage and Seat Assessments in Wisconsin

The motion picture business is being attacked more seriously taxation-wise in these last few days of the few remaining state legislative sessions than it was in the three months, starting January 1st, when nearly all the 48 legislatures were meeting.

Florida this week took under consideration a 10 per cent gross receipts tax on all amusements, except horse racing, and a second proposal, to apply the state's chain store tax to theatres, requiring circuit operators to pay $400 annually for each theatre operated within the state.

Michigan threatened a state admission tax.

Minneapolis exhibitors face a local "luxury tax."

New York exhibitors last Saturday were burdened with a bill allowing cities to levy a tax of one cent on admissions up to 50 cents, with a graduated scale above, and a franchise tax of one cent per square foot per year on outdoor advertising signs in excess of three feet.

The industry in Wisconsin has united in opposing a $2.50 tax on each 1,000 linear feet of film. Another Wisconsin tax would levy from $5 to $100 on each theatre as well as a seat tax of from two to 30 cents per seat.

Canadian taxation proposals include an excess profits tax on distributors of five per cent.

Taxation Details

The State of Florida has a "chain store" law which places an annual license tax of $400 on each place of business in the state operated by large chains. Theatre circuits have escaped this tax so far, but a bill was introduced in the Florida House this week which would bring the circuits under the law. In addition, all business houses selling at retail are assessed one-half of one per cent on gross receipts, and this assessment would be extended to theatres and amusements also.

Another bill introduced in Florida would assess a tax of 10 per cent on the gross receipts of all theatres and amusements.

The introduction of a special measure in Michigan, imposing an amusement tax is threatened by Representative George Higgins, of Ferndale, following defeat of a move to extend the three percent sales tax to admissions.

Minneapolis theatres are also threatened with an admission tax as a result of a proposal of Mayor George Leach for a "luxury" tax to help finance increasing relief needs.

Wisconsin exhibitors are uniting in opposition to the bill recently introduced in the state Senate by the committee on local and state government providing for a tax of $2.50 on each 1,000 lineal feet of film sold, leased or distributed for public use in Wisconsin.

Under the provisions of the measure, reports are to be filed with the state treasurer on or before the 15th day of October, January, April and July of each year stating the footage used within the preceding three months, accompanied by the required tax.

Canadian distributing companies are protesting the decision of Finance Minister Charles Dunning to raise the special tax on excess profits sent out of the country to home offices, the increase being from two per cent to five per cent on the total amount of such cash payments.

SHORT PRODUCT PLAYING BROADWAY

Week of May 20

CAPITOL	
Thugs with Dirty Mugs	Vitaphone
Picturesque Udaipur	MGM
Radio Hams	MGM
Feature: It's a Wonderful World	MGM
CRITERION	
Count Screwloose and J. R.	MGM
Feature: San Francisco	MGM
RIVOLI	
Society Dog Show	RKO Radio
Smooth Approach	RKO Radio
Feature: Wuthering Heights	United Artists
ROXY	
Their Last Bean	20th Cent.-Fox
Inside Baseball	20th Cent.-Fox
Feature: Rose of Washington Square	20th Cent.-Fox
STRAND	
Dean of the Pasteboard	Vitaphone
Daffy Duck and the Dinosaur	Vitaphone
Feature: The Kid from Kokomo	First National

The move, which became effective with the tabling of the budget in the Canadian House of Commons, represents the restoration of the super-tax to its original level, a reduction to two per cent having been obtained when distributors made vigorous protests to the Department of Finance.

The New York legislature adjourned Saturday. The defeat of the sales tax and outdoor advertising proposals were counterbalanced by a theatre admission tax and adoption after years of opposition of an employment agency regulation bill. The agency bill has still to be signed by the governor.

Passage of the Desmond-Mitchell-Moffat housing bills, providing for the expenditure of a $50,000,000 maximum in the next year, includes the right of cities to defray their expenses through imposition of taxes, including one cent on each admission up to 50 cents; two cents from 50 to $1 and a graduated scale above. Additionally, an excise tax of 50 cents per month can be charged for the possession or operation of each vending machine.

Other Legislative Actions

The California Senate has passed the bill giving film laboratories a lien on all stills and motion pictures until process work is paid for. The measure provides for public auction sale, after two weeks' notice, of any film indebted for process work.

In Illinois the bill proposing a ban on double features has been withdrawn by its sponsor. The bills on divorcement, censorship and prohibition of children in theatres after 10 P. M. are now up for third reading in the Senate. Illinois exhibitors still refuse to take an active part in fighting the bills, being confident that they have no chance of being passed.

The Missouri House criminal jurisprudence committee has put a "do not pass" notation on the anti-ASCAP bill introduced by Representatives Turner and Hamlin.

The veto by Governor Francis P. Murphy of New Hampshire of a measure aimed at restriction of billboards has been sustained by the House in a unanimous vote. It was the first bill ever vetoed by the state executive, who is serving his second term.

Federal Taxes Drop $222,274

Touching the lowest point in 15 months, Federal admission tax collections in April were dropped to $1,384,722, from $1,606,996 in March, 1939, and $1,541,518 in April, 1938, it was reported Saturday by the Internal Revenue Bureau at Washington.

The April collections, the smallest recorded for any month since January, 1938, brought total Government receipts from the tax for the first four months of the calendar year more than $265,000 under those of the corresponding period last year, by $6,058,979 to $6,327,650.

Special figures compiled by the bureau for the Third New York (Broadway) District indicated that the drop in collections in April was general throughout the country, White Way collections dropping to $506,685 from $612,785 in March and $596,035 in April of last year.

More than the net loss was suffered in box-office collections in the area, which dropped from $549,647 in March to $442,085 in April. Collections from tickets sold by brokers dropped from $13,934 to $11,168, and tickets sold by proprietors in excess of established prices and permanent use or lease of boxes and seats, from which $1,068 and $18, respectively, were collected in March, produced no revenue whatever. On the other hand, receipts from free or reduced rate admissions increased from $5,639 to $6,811 and from admissions to roof gardens and cabarets from $42,478 to $46,621.

Form Transatlantic to Distribute French Films

Eugen Scharin, formerly with Twentieth Century-Fox and RKO Radio in Europe, has formed Transatlantic Films, Inc., with offices at 1776 Broadway, New York, to distribute foreign pictures, most of which will be French.

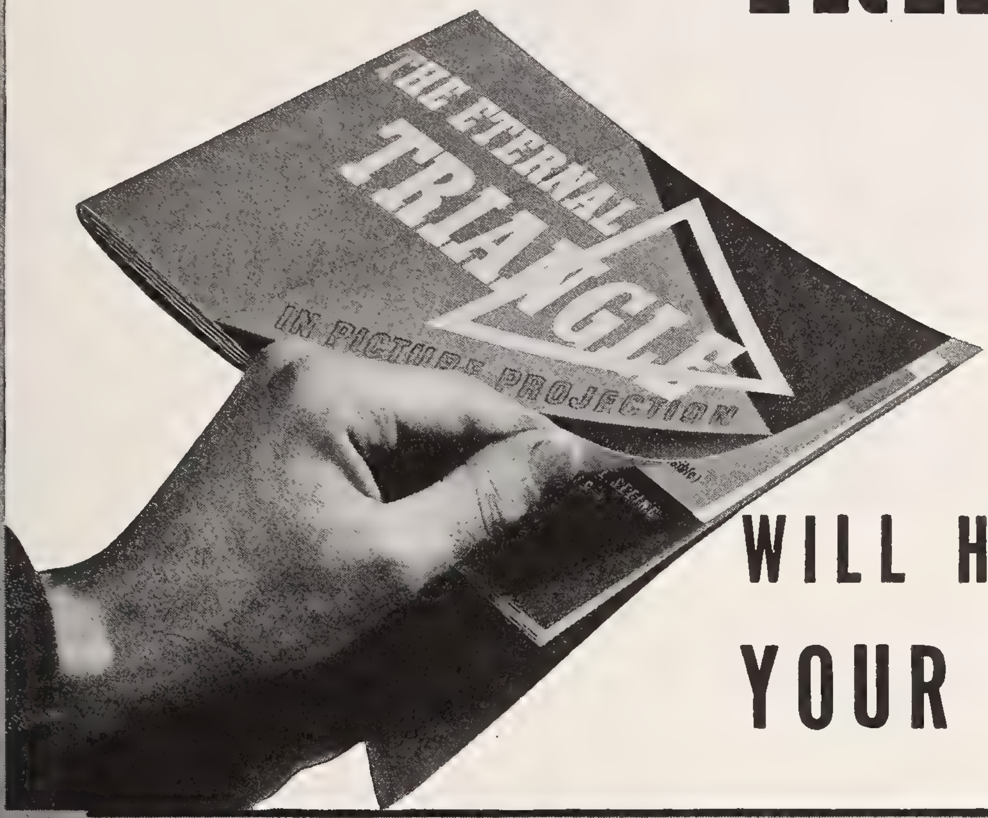
Pictures to be distributed include "La Maison du Maltais," which will probably be called "Sirocco" in this country and "White Slave Girl," both starring Vivaine Romance; "Conflit" (Conflict), starring Corinne Luchaire; "Drame de Shanghai," directed by G. W. Pabst; "Girlhood," in the Czech language starring Lida Basrova; "Wedding in White," now in production in Paris, and "No More Lovers," a film to be directed by Alex Trauner.

RCA and Brenkert To Sell Complete Booth Equipment

The Brenkert Light Projection Company and RCA Photophone have jointly announced completion of arrangements whereby they will cooperate in the sale of complete booth equipment for motion picture theatres.

Under the new sales policy, worked out by the two companies, the independent supply dealers selling Brenkert products and the RCA Photophone sales representatives will be in a position to sell booth equipment made by either of the companies.

A STUDY OF THE TRIANGLE



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FINDS BUSINESS UP IN LATIN AMERICA, ORIENT

But Increasing Native Production Is Shutting Off Small Theatres, Says Cammack

Receipts from South American and Far Eastern film bookings are increasing, according to Ben Y. Cammack, assistant to Phil Reisman, head of foreign distribution for RKO, in New York last week, after a survey of foreign sales that took him through Rio de Janeiro, Buenos Aires, Montevideo, Cape Town, Johannesburg, Singapore, Tokio, Shanghai, Hongkong, Manila, Batavia, and other cities.

Native Production Growing

Native production is increasing in practically all countries, especially in Latin America, he said, and obtaining a booking foothold in small theatres, to the virtual exclusion of American pictures. Solution of this problem, he said, is for production executives to decide whether to enter production in countries where native pictures constitute serious competition, or to produce pictures in the Spanish language, in Hollywood.

Mr. Cammack pointed to increased foreign sales grosses, year by year, as proof that "the situation is not as bad as some people make it out to be." He added, "In fact, it is not bad at all; how could it be, in view of our better position?"

"The truth seems to be," he said, "that we have the market. American pictures are the best—like American automobiles.

"In few counrties of the world have I seen an exhibitor decline to book a knockout picture. To maintain first place in the world, if we are hard pressed, we have to keep making very good pictures."

"Good Anywhere If in U. S."

He continued: "If a picture is good in America, it is good everywhere; my experience has convinced me of that. We could, of course, ship out only those pictures of best quality. However, every sales department, and I know we do, wants to ship out every bit of product it has, and gain all the money to be gained. The answer, if we are going to do this, is to keep the level of quality high, and raise it so as to include every picture made in Hollywood.

"On the other hand, you have another problem, as has been conceded; the problem of trying to get pictures into every little situation where native pictures are playing. That means expense; it means we'll have to be establishing studios in or sending units into most of the countries of the world, because practically every country has some native production, and practically every country has theatres where only native product is shown. It is not for me to answer, but the question is: is it worth it?

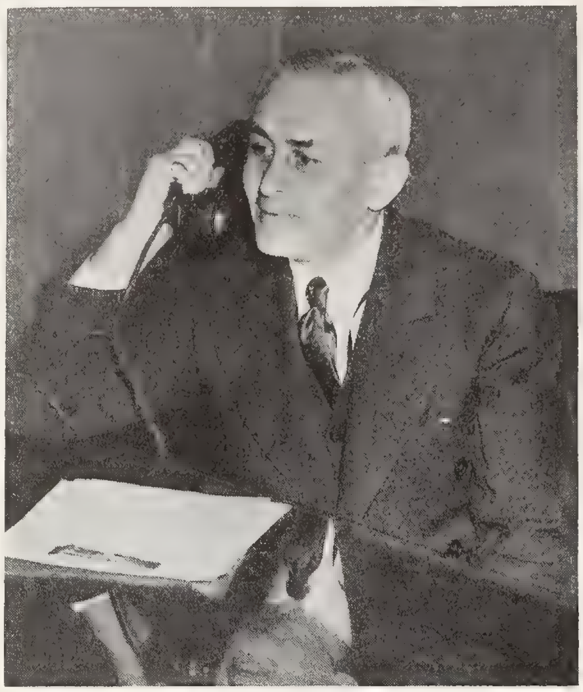
"Remember, our big pictures still play along with the native pictures in all of the key cities of foreign countries."

Cites France and England

Mr. Cammack cited France and England, where American pictures receive large rentals and obtain many bookings, as countries, nevertheless, which have large native production; and he pointed out that American companies did not enter production in those countries until absolutely necessary, and then not to great extent. American companies in those countries, he noted, were still relying on the superiority of Hollywood product.

"I came back from my trip with the conviction that business is good everywhere I visited, with the reasons being separate in each country," he added. "Our receipts are increasing, and certainly in Latin America.

"That does not look as if we're losing the market," he concluded.



MORRIS JOSEPH

Started August 20th Last Year

Mr. Cammack, as general manager of RKO's Latin American division, left Los Angeles on August 20, 1938, on the Northern Prince, for Rio de Janeiro. In that city, on September 23, he held a sales meeting, attended by Bruno Cheli, general manager for Brazil; Mr. Cheli's six branch managers; Nat Liebeskind, general manager for Paraguay, Argentina, and Uruguay; and George Kallman, general manager for Chile. The session was devoted to last season's product.

After a month in Rio, Mr. Cammack visited Buenos Aires, Rosario, and Santa Fe, Argentina; and Montevideo, Uruguay. After a brief return to Rio de Janiero, Mr. Cammack left for Cape Town, South Africa, on November 9. He visited Johannesburg, Pretoria, Durban, and other cities of that country; on December 22, he sailed for Singapore.

In the Far East, he visited Batavia, in Java; toured Java; visited Siam, French Indo China, Hongkong, Manila, Shanghai, Kobe, Osaka, and Tokyo.

Canada Sound Charge Cut

The service charge for maintenance of sound installations has been reduced and reclassified in a revised schedule for theatres in Canada by the Dominion Sound Equipments, Ltd., according to F. E. Peters, general manager of the company, which represents both Western Electric and Radio Corporation of America. The new charge for a regular checkup once each four weeks and emergency calls at any time for "A" theatres in Toronto, Hamilton, Montreal, Ottawa, London and other large cities is $8.75 a week. For "B" theatres the fee is $7.75 a week for a regular checkup once in six weeks and emergency service, while for smaller houses the rate is $6 per week with one scheduled call every eight weeks.

Connecticut at Morris Joseph's 25th Anniversary

More than one hundred exhibitor and distributor friends of Morris Joseph, manager of Universal's New Haven Exchange, together with Universal home office executives and friends outside of the industry gathered at the exchange headquarters there on Tuesday to observe his silver anniversary with the company.

Mr. Joseph started with Universal in 1914, selling out of the New York Exchange. Between that time and 1925, he worked in Springfield, New Haven, Cleveland and Kansas City. In 1925 he became manager of the New Haven Exchange, and has been there since.

Among the home office contingent attending were: William A. Scully, general sales manager, F. J. A. McCarthy, eastern sales manager, and A. J. Herman, district manager.

Exhibitors invited included:

From New Haven: H. Lavietes, Pequot theatre; J. Cannon, Cannon; J. DeLucia, Dreamland; J. Hurwitz, State; A. Johnson, Strand; M. Bailey, Whalley; and M. Tomasino, Victory and Whiteway theatres. Also the Fishman brothers, representing their circuit of seven theatres in Fairfield and New Haven.

From Bridgeport: M. Jacobson, M. Levine and M. Kaufman, representing Strand Amusement; Al Schuman, Black Rock; S. Hadelman, Capitol; Harold Tabackman, Bostwick; Joe Corwekl, Liberty; Phil Schwartz, Parkway; and A. Prakas, Rivoli. Also Louis Anger, representing the Louis Anger Circuit.

From Hartford: George Landers, manager of E. M. Loew Theatres; Mike Daly, Daly theatre; Charles Repass, Crown; Martin Keleher, Princess; M. Lieberman, Proven Pictures; M. Shulman, Rivoli and Webster theatres; Theodore Harris, State.

From Waterbury: C. Mascoli, Alhambra theatre; J. Mascoli, Cameo; N. Mascoli, Carroll and Plaza; E. Van Doren, Hamilton; William Sirica and F. Quatrano, Lido; M. Sirica, Capitol.

Also invited from Connecticut were: M. Cascioli, D. Blaine, J. Berens, Ted Jacocks, James Casey, A. Boscardine, J. Faith, N. Lambert, S. Lambert, J. Markoff, James Mahoney of the Interstate Theatres Corp., William Pine and Johnny Evers, Joe DiFrancesco, William Hoyt and A. Jacocks, J. Dombe, Jr., Leo Shapiro, S. Rosen, A. Lockwood, Leo Bonoff, A. L. Ricci, M. Pouzzner, E. Doran, Mrs. L. Flack, Mr. and Mrs. Hess, J. Findlay, Ralph Pasho, P. Perokas, J. D. Sirica, Max Tabackman, George Lewitt, J. Kata, Irwin Wheeler, Charles Morse, A. J. Smith, H. Fontaine, M. Hadelman, J. Walsh and Ben Leo.

Also, J. Panoras, Al Pickus, Robert Schwartz, George Wilkinson, Joe Reed, Nick Del Rosso, George Comden and A. F. Smith.

From the Warner Bros. Theatre Department, there were: I. J. Hoffman, Max Hoffman, Dan Finn, Guy Barrett, B. E. Hoffman and Larry Germaine. Harry Shaw, Poli, northeast division manager, Matt Saunders, manager of the Poli, Bridgeport, and M. Rosenthal, manager of the Majestic, Bridgeport.

"Nazi Spies in America," the book written by Leon G. Turrou, technical adviser on Warners' picture, "Confessions of a Nazi Spy," will be serialized in European newspapers and throughout South America.

Irwin Zeltner and Louis D. Straus have merged their publicity and public relations businesses into the firm of Zeltner and Straus with offices in the RCA Building in Rockefeller Center, New York.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Edgar Rice Burroughs has served notice on all unauthorized Tarzans to quit insulting the name that he made famous.

As self-admitted creator of an industry based on the adventures of his mythical ape man, Burroughs informed the Tarzans, including wrestlers, prize fighters and professional football players, that they are making a "bum" of the original Tarzan. He said they'd have to change their names or face the consequences.

"What got me worried about the situation," he declared in Tarzana, Cal., in the white stucco lair of Tarzan, the ape man, "was a wrestling match I saw the other night, featuring a Mr. Tarzan Orth.

"This Mr. Tarzan Orth danced around the ring for a while, fell on his face, and posed like a dying fawn. All the fans at the ringside took out their handkerchiefs, waved them at Mr. Tarzan Orth and said:

" 'Yoo-Hoo, Tarzan' "

This "insult" to the king of the jungle, whom Burroughs says he imagined in 1912 and who has been going strong ever since in books, magazines, newspapers and movie theatres, caused Burroughs to write to all the Tarzans he knew.

Burroughs said there is only one man authorized to call himself Tarzan and that is Johnny Weismuller, for whom the Metro-Goldwyn-Mayer studios have paid the proper fee.

"The other, self-christined Tarzans are apes, all right," Burroughs added.

▽

When showing Paramount's "Union Pacific," presently the pride and joy of Mr. Cecil Blount DeMille, the Fox theatre, in Sidney, Nebraska, had progressed to the point where Monahan, the engineer of the old engine "MacPherson," is dying under the wreckage of the train. It was a breathtaking moment, and in a flash there flashed across the bottom of the screen the announcement, "Mr. Gehrig is wanted in the lobby."

Mr. Gehrig is the village undertaker.

▽

The Capitol theatre of Loew's on New York's Broadway is in the middle of a rather unusual legal argument. Seems that when the site was first leased from the late millionairess Ella Wendel, for construction improvement by the theatre building, the lease stipulated that the theatre would pay income taxes on the rentals received by Miss Wendel so that the rent would be net. After her death, the land was devised to a charitable institution which is exempt from such income taxes, and, accordingly, the theatre discontinued paying the income taxes. But the charitable Wendel Foundation contend that the taxes should be paid nevertheless, and is suing to collect them.

▽

In the world's most macabre prison, in Urga, Mongolia, the cells are coffins and prisoners are chained permanently in them—they can't stand, sit up or stretch out. And Walter Winchell thinks some movie company should make a picture about it.

▽

Walter Wanger in Hollywood adds a merry little note to the shudder department with the announcement of his producing F. G. Presnell's story entitled, "Send Another Coffin."

PRESTO! CHANGO!

Thirty feet south of 47th Street on Sixth Avenue in New York stands a small theatre. The property is "L"-shaped, the other end of the "L" coming out around the corner on 47th Street. Regular marquees hang over each opening — the one on Sixth, the other on 47th. There is one staff for the theatre, one movable out-front box office.

The theatre occasionally plays Irish pictures and, when it does, the management keeps the Sixth Avenue side dark, lights up the 47th Street side, and calls the house the "Irish Theatre". Sometimes Irish pictures are not available and, when they are not, they play Greek pictures, or Polish, or Armenian, even Italian—and, when they do, they darken the Irish side on 47th, move the staff and the box office around the corner to the Sixth Avenue side and there light up the "Miami Theatre".

On April 15th, this pillar reported on the picture that was being filmed by P. A. Martineau and Raymond Mejat, Parisians, on French Devil's Island, in the depths of the penal colony, using actual convicts in a story about their lives and the events leading up to their incarceration. Well, the picture has been finished and the filmers have arrived in Paris, bringing with them reports on the world's most enthusiastic movie fan. He's a convict on the island, who, although he probably never again will see a screen on the outside, has tatooed on his body likenesses of every important star in Hollywood—female, every one of them, and among them such glamorous ones as Greta Garbo, Marlene Dietrich, Kay Francis, Claire Trevor, et al. The convict explained to M. Martineau that he had been in the penal colony 20 years, and had started with the tatooed likeness of Mary Pickford, adding the others as they came to fame.

▽

Sounds from the old gas-light blood-and-thunder era echo from Paramount's announcement of a new feature film, entitled "The Double Dyed Deceiver."

▽

Kenneth Collins, New York ad expert, concludes that a good advertising copywriter has to be "reasonably insane," to which *Advertising Age* concludes that, "a good copywriter does not have to be reasonably insane, but it certainly helps. "

▽

From a Nebraska town comes word that after they had seen "Jesse James," outlaws kidnapped the manager and stole the day's receipts. The manager promptly announced the coming attraction as Shirley Temple.

Racetracks in the Philippine Islands lend color to the races by labeling the horses after motion pictures, like "Brother Rat," "Captain Blood," "Hottentot." It would be funny, though, if the gent who picks the picture titles got careless and started naming the horses "Andy Hardy Gets Spring Fever," "The Jones Family in Hollywood," "The Ice Follies of 1939," "Forty Little Mothers," "Confessions of a Nazi Spy," "Angels With Dirty Faces," "Double Crime in the Maginot Line," or "Nancy Drew and the Hidden Staircase."

We know one horse that is best suited to "The Lambeth Walk" or "Only Angels Have Wings."

▽

Binnie Barnes reminds that Hollywood and Hollywoodites still have their idiosyncrasies. She sent all the way to London for Miss Ada Sidney-Jones to travel to Hollywood to cut her corns—a 12,000-mile trip for a couple of corns.

Miss Ada Sidney-Jones, already in California for the corning, says that Miss Barnes complained that Hollywood chiropodists (corn cutters) do not understand the English corn.

▽

Margaret Ettinger, always on the lookout for press mention for her Technicolor employers, says that historians will have to record most of Anno Domini 1939 in Technicolor what with most of Europe being green with envy, purple with rage or pink with embarrassment.

▽

The height of inconsistency is shown in an amusing manner by *Look*, that newsstand picture magazine, in announcing the results of a poll among newspaper correspondents in Hollywood. It tells how "Joan Crawford, who tops the list for actresses *least liked* by interviewers, is second on the list of actresses *most liked* by interviewers"—the italics are ours.

▽

Arthur Gerber, 28, manager of the Marylane theatre in Evansville, Indiana, has been at the World's Fair in New York for several days, with his wife, making a 16 millimeter motion picture of everything from the birth of a child at the Hall of Man to the General Motors futurama and Grover Whalen's button-holed gardenia. After finishing the shots he is going home to put on a news reel in 15 or 20 parts at his own theatre.

He was walking in the Ford exhibit the other day and he said to himself, "This fellow coming toward me has a camera just like mine." He looked away and kept walking and walked smack into a glass door.

▽

The five newsreels "covering" New York's World's Fair have not been into every nook and corner of Mr. Whalen's show. They haven't yet shown the duPont hourly execution of 4,000 house flies, which are chased, in counted number, from a special "incubator" into a lethal chamber and sprayed with something called "undecylenamide" and "isobutyl," drop dead and are cleared away in preparation for another mass slaughter. The gents with the undecylenamide and the isobutyl have fun.

Calls Consumer Acceptance for Ad Film Lacking

"No general 'consumer acceptance' exists for commercial films," after all the years of their existence and the countless attempts made to open the field, according to *Business Week,* the business magazine, which, in its issue appearing on Saturday, will report the advertising film business in quite a state of flux.

"Curse of the Business"

Pointing out that "there are probably less than 200 consistent business users of sound motion pictures in the entire country," the publication will say, "Much of the blame must come back to roost with the people who have made industrial films. Curse of the business has been the one-camera fly-by-night 'Hollywood' directors who have flitted wraithlike in and out of the field. And the professional optimists who have glossed over the very real problem of distribution with their talk of unlimited circulation have been another menace."

Another reason is that "understanding of the medium got off on the wrong foot, and most people still classify it improperly. That is, films are regarded at the foot of novelty advertising—below souvenirs and paperweights."

Hollywood, too, is blamed as an "oppressing factor" in the development of the commercial film. "Hollywood," says *Business Week,* "is a land of breathtaking figures. A business man reads in his paper that it cost $2,000,000 to turn out the latest thriller for pesky little Lottie Witherspoon, the child star—and you scarcely blame him for deciding that pictures are not for his company.

"However, the most generally stated current reason why commercial films are not blossoming to a far greater extent is that advertising agencies have not been sold on them, or have not been awake to their possibilities."

Calls Business Men Puzzled

Admitting of the prerequisite of subtlety in advertising films intended for the public, on the grounds that the paying public doesn't expect or welcome advertising, *Business Week* reiterates what has been known for a long time, that in theatres the advertising message must be so short, or so disguised, as in a longer institutional production, that the dose will go down easily.

Reporting that "few business men will question the value of motion pictures as a medium," the publication finds the same business men puzzled with the "complicated production and distribution machinery," and the inadequacy of most of those listed as advertising film producers.

"Of the several hundred organizations in the country which label themselves producers of industrial motion pictures," the survey says that "in all there are perhaps 20 producers who own 'topflight' studios, and these do about 80 per cent of the business."

Advertising agency participation in advertising films is "calculated to do most for the immediate development of commercial films, it is said, in the survey, which delves at length into the manner and method and costs of production, distributing and getting exhibition for the ad film, the institutional "goodwill" film and the training film—these constituting the three kinds of commercial pictures.

Eddie Schreiber, who has handled Warner Brothers short subject publicity at the Vitaphone studio, has been transferred to the home office under Mitchell Rawson.

BOOK REVIEW

DOCUMENTARY FILM, How the Motion Picture Records Our Civilization. By Paul Rotha, with Preface by John Grierson. 320 pages, illustrated, indexed. Cloth. W. W. Norton & Company, New York. $3.75.

Here is excitingly important contribution to the literature of the screen, solid enough to belong on the reference shelf, interesting, too, for even the casual observer of the evolving institution of the motion picture.

"Documentary" is now crystalizing into the term more accurately to define a region of production and recording previously, variously, and, generally inaccurately, denoted as "educational," or "industrial" or even "non-theatrical" and commonly meaning that very broad area which is "non-fiction."

Just at the moment, and it is probably a transient aspect, to this one reader at least there is something of a tinge of special pleading, social criticism and editorialization in the word "documentary." That mayhap is because the makers of documentary films have risen in a world of strife and causes, and have been in the main more nourished by their sponsors than the screen's entertainment customers. It would be an unhappy eventuation to have "documentary" come to mean films of argument, and that only.

Paul Rotha and his contemporary in Britain, Mr. Grierson, are rather well established as the international leaders in the development of documentary. It has been in Britain that the movement has come to acquire name, and, somewhat erroneously, a seeming of sudden floration. The thing that is "documentary" has been on the way ever since Charles Urban set to work on his very early shorts in the dawn years, culminating in his Kinemacolor recording of the Durbar now nearly three decades ago. Not a little of J. E. Bray's work in the 1915 period had some of the qualities of documentary and there have been sporadic, ill-supported, efforts of some skill intermittently ever since. The work of Louis DeRochemont in the March of Time and related films is of documentary character. The most conspicuous practitioner of the art in the United States today appears to be Pare Lorenz, who has moved from the critic's desk to the guidance of the camera for government bureaus.

"Documentary" is to grow in scope, importance and probably in acceptance, both within and without the theatre. Its appeal to the multitudes must depend on its skill in competing with the "story picture" which has overwhelmingly dominated the screen.

This book by Mr. Rotha is a crisp recording of facts and forces, and constitutes the only ready and authoritative conveyance of this organized information available.

It will be remembered that Mr. Rotha has been about on this side a bit under the Abbott-Barry auspices of the Museum of Modern Art Film Library, which is developing into a focal point of significance in the study and evolution of "documentary." This is an important aspect of the Library's study of the whole screen story, addressed at a real orientation of the medium in our social and economic structure.

Terry Ramsaye

Exhibitors Oppose 'Private' Showing of Films at a Price

Screenings of contemporary motion pictures in auditoriums or projection rooms typically hired for the purpose, with the film used as a method of raising funds for a particularized group, have resulted in unanimous exhibitor expression of protest.

Barred Film Is Shown

Theatremen in the New York area are in protest against this form of competition, seen as added to legislative and other burdens affecting their patronage. The most recent example being a showing of "The Puritan," French film banned in New York State by the censor board, a ban upheld, upon appeal, by the Board of Regents. The film was shown last Sunday, continuously from four to 9:30 P.M., at the New School for Social Research, New York, in an auditorium with a seating capacity of more than 500, on behalf of Associated Film Audiences, which recently merged with Films for Democracy, and the Theatre Arts Committee.

Paying an "assessment fee" of 55 cents apiece, inasmuch as it is against the law to charge admission as such for a film which has been banned, some 750 members of the two groups attended the showing, which also included "The Declaration of Independence," Warner short.

Direct Competition, Says Skouras

Spyros Skouras, president of National Theatres, said, "Naturally, these showings are direct competition to theatres. We have no objection to non-competitive non-theatrical showings, such as those given at churches, military camps, hospitals, asylums and the like, but these others are very bad for theatres."

Charles C. Moskowitz, of Loew's, in common with executives of other circuits, affiliated or otherwise, says: "Non-theatrical showings are of course direct competition to our business and should be curtailed." In agreement with Mr. Moskowitz is John J. O'Connor, vice-president and general manager of RKO Theatres, who pointed out that "A certain number of people are obviously taken out of circulation from motion picture theatres by these showings."

Joining in the general opposition to these exhibitions is Monroe Stein, general counsel of the Cocalis Amusement Corporation, who adds, "We don't like anything such as this, in opposition to our business, but I don't know what we can do about it"; while Samuel Rosen, vice-president of the Fabian Theatres, says that "It stands to reason that people attending the showing of a film in any particular locality are kept away from the film theatres in that locality."

Organizations other than Film Audiences for Democracy (the new name of the merged Associated Film Audiences and Films for Democracy) and the Theatre Arts Committee have recently held similar meetings. The American Newspaper Guild, in the Assembly Room of its New York headquarters at 117 West 46th Street, showed "The Puritan" also, on March 12th last, while "Stolen Life," "The Confessions of a Nazi Spy" and "The Mikado" have been shown as well, by the Guild. At these showings, it has been reported, contributions have been accepted for the Guild strike fund.

No request for funds was made at the Film Audiences-Theatre Arts showing, the "assessment" having been levied on all those attending. However, Edward J. Kern, speaking on behalf of the organizations sponsoring the showing, said that the Legion of Decency had backed the banning of the film. The film, a case study of a murderer moved by what is portrayed as religious fanaticism. was reviewed in the March 25th issue of Motion Picture Herald.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"A Woman Is the Judge"	Director: Nick Grinde.	Frieda Inescort, Rochelle Hudson, Otto Kruger, Gordon Oliver.	Shooting
"Mounted Police, No. 2"	Director: C. C. Coleman, Jr.	Charles Starrett, Iris Meredith, Sons of the Pioneers, Stanley Brown.	Shooting
"Escape from Alcatraz"	Director: Charles Barton.	Brian Donlevy, Jacqueline Wells, Richard Fisk. Paul Fix, Joseph Crehan.	Shooting
"Blondie Takes a Vacation"	From the cartoon strip by Chick Young. Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Donald McBride.	Shooting
METRO-GOLDWYN-MAYER			
"Stronger Than Desire"	Director: Leslie Fenton.	Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.	Shooting
"Lady of the Tropics"	Director: Jack Conway.	Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.	Editing
"The Women"	From the play by Claire Booth. Director: George Cukor.	Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Muriel Hutchinson, Ruth Hussey, Ann Morriss, Virginia Grey, Virginia Weidler, Florence Nash, Lucille Watson, Esther Dale, Marjorie Main, Hilda Plowright, Dennie Moore.	Shooting
"Babes in Arms"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Charles Winninger, Henry Hull, June Preiser, Grace Hayes.	Shooting
PARAMOUNT			
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.	Shooting
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.	Shooting
"Double Dyed Deceiver"	Screen play, Wanda Tuchock. Director: Dan Venturini.	Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard. Jane Clayton.	Shooting
"Are Husbands Necessary?"	Director: Edward G. Griffith.	Fred MacMurray, Madeleine Carroll, Helen Broderick, Carolyn Lee.	Shooting
REPUBLIC			
"Mickey the Kid"	Director: Arthur Lubin.	Bruce Cabot, Ralph Byrd, Zasu Pitts, Tommy Ryan, Robert Elliott, Jessie Ralph.	Shooting
"The Fighting Irish"	Original screen play, Olive Cooper. Director: Sidney Salkow.	Phil Regan, Jean Parker, Horace MacMahon, Jerome Cowan, Dorothea Kent, Peggy Ryan, Benny Baker, Mary Gordon, Richard Keene.	Shooting
"Wyoming Outlaws"	Director: George Sherman.	John Wayne, Ray Corrigan, Raymond Hatton.	Shooting
RKO RADIO			
"The Spellbinder"	Original story, Joseph Anthony. Director: Jack Hively.	Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Morgan Conway, Leona Roberts, Pierre Watkin, Ray Gordon, Charles Trowbridge, Chester Clute.	Shooting
"Nurse Edith Cavell"	Screen play, Michael Hogan. Director-Producer: Herbert Wilcox.	Anna Neagle, Edna Mae Oliver, George Sanders, May Robson, Zasu Pitts, Sophie Stewart, H. B. Warner.	Shooting
"Bad Lands"	Screen play, Clarence Upson Young. Director: Lew Landers.	Robert Barrat, Noah Beery, Jr., Andy Clyde. Addison Richards, Robert Coote, Big Boy Williams, Paul Hurst.	Shooting
TWENTIETH CENT.-FOX			
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"Elsa Maxwell's Hotel for Women"	Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.	Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Katharine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye.	Shooting
"Chicken Wagon Family"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palange, Hobart Cavanaugh.	Shooting
"Harmony at Home"	Director: Otto Brower.	Jean Rogers, Robert Kellard, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger McGee.	Shooting
UNITED ARTISTS			
"Music School" (Samuel Goldwyn)	Director: Archie Mayo.	Jascha Heifetz, Andrea Leeds, Joel McCrea, Onslow Stevens, Gene Reynolds.	Editing
"Winter Carnival" (Walter Wanger)	Original story, Budd Schulberg. Screen play, Budd Schulberg, Maurice Rapf, Lester Cole. Director: Charles Riesner.	Ann Sheridan, Richard Carlson, James Carver, Helen Parrish, Joan Brodel, Virginia Gilmore, Robert Armstrong, Alan Baldwin, Martin Loury, Robert Allen.	Editing
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
UNIVERSAL			
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
"Dames"	Director: Harold Young.	Sigrid Gurie, Donald Briggs, Eve Arden, Donnie Dunagan.	Shooting
"Bright Victory"	Director: Joseph Santley.	Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dust Be My Destiny"	Original story from a novel by Jerome Odlum. Director: Lewis Seiler.	John Garfield, Pat O'Brien, Margot Stevenson, Billy Halop, Bobby Jordan, Allen Jenkins, Henry Armetta, Stanley Ridges.	Shooting
"Nancy Drew and the Hidden Staircase"	Director: William Clemens.	Bonita Granville, John Litel, Frankie Thomas, Fred Tozere, Vera Lewis.	Shooting
"The Lady and the Knight"	From the play, "Elizabeth, the Queen," by Maxwell Anderson. Director: Michael Curtiz.	Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson.	Shooting
"Career Man"	Director: Lloyd Bacon.	Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce.	Shooting

IN COURTS

Paramount Granted Leave to Appeal Blumenthal Ruling

Permission to appeal to the New York court of appeals in Albany from a decision denying an application for an injunction restraining Ben Blumenthal from bringing suit in England, and for a stay of proceedings was granted this week by the appellate division of the New York supreme court.

Paramount sought the injunction in a suit which claimed that Mr. Blumenthal had no right to sue in an English court for remuneration on the sale of Paramount's English theatre holdings.

Pathe Stockholders Lose In Two Legal Moves

Samuel Rosenman, New York supreme court justice, this week denied the application of Anna Bashlow, stockholder of Pathe Film Corporation, for an order granting permission to examine the books of Pathe and dismissed her suit. Justice Rosenman also denied an application of 10 stockholders holding 1,820 shares to intervene in the Bashlow suit because of his denial of her application.

In opposing the action, Phillips and Nizer, Pathe counsel, charged bad faith and attacked Bernard J. Reis, who had submitted an affidavit in support of the plaintiff's motion, charging that he had testified in other minority stockholders' actions against a film company. Counsel charged that he did so on a contingency basis and that he had acquired stock in Pathe after he learned of alleged mismanagement. Mr. Reis testified recently for the plaintiffs in a stockholders' action against Loew's.

Reserve Schine Verdict

Ellsworth C. Lawrence, New York supreme court justice, has reserved decision in the action of Schine Theatrical Enterprises, Inc., against the Massachusetts Bonding Company. The circuit seeks to recover interest and counsel fees of $2,250.70, on a compensation claim paid in the death of William Brady, circuit projectionist who died as the result of burns suffered in a fire in the projection booth of a Glens Falls, N. Y., house.

Denied Injunction

Otto R. Heiligman, common pleas court judge, in Philadelphia this week denied an injunction against the proposed erection of a motion picture theatre at Vernon Road and Sprauge Street in the northwest section of Philadelphia. Abraham Sablosky of the Sablosky interests will now go ahead with plans to erect the theatre. Frank B. Todd, Jr., a resident on the opposite corner, contended an ordinance permitting the project was unconstitutional and that incidental auto parking would create a nuisance.

Writ Denied

The New York supreme court this week denied an application of L. Lawrence Weber for an injunction to restrain Vedis Films, Inc., and Lenarch, Inc., owner of the Filmarte theatre, New York, from exhibiting the film "Trois Valses," and ordered trial starting Monday. Mr. Weber claims infringement.

Patent Suit Filed

Film Recording Corporation has filed a patent infringement suit in the United States district court in New York against Miles Reproducer Company, Inc., Samuel Bernbaum and Jacob M. and Hattie Kulick. The suit charges the defendants sell machines embodying patents held by the plaintiff.

IN NEWSREELS

MOVIETONE NEWS—No. 72, Vol. 21.—King George and Queen Elizabeth arrive in Canada....National Guard polices Kentucky mines....Log drive in Oregon....New tank truck to fight forest fires is tested....New York World's Fair exhibit....Fashions .... Bicycle racing .... Lacrosse .... Boat racing .... Swimming.

MOVIETONE NEWS—No. 73, Vol. 21.—Huge throngs hail British king and queen in Canada....Chamberlain warns Hitler in Danzig dispute....Polish army prepares defense....King Carol reviews Rumanian army parade....Italian king reviews Italian army parade....New stratoliner tested in Seattle....Huge French plane lands in New York after transatlantic survey....American transatlantic service begins....Lew Lehr....Polo....Sailing....Kayaks.

NEWS OF THE DAY—No. 270, Vol. 10.—Britain's king and queen arrive in Canada....Harlan County, Ky., hotbed of coal strike...."Man in iron lung" sails on pilgrimage to Lourdes, France....America sees all-Irish football game....Wellesley girls open new indoor swimming pool.

NEWS OF THE DAY—No. 271, Vol. 10.—British king and queen acclaimed in Canada....Transatlantic air mail service starts....Folding boats fad sweeping country....French aerialist performs.

PARAMOUNT NEWS—No. 83.—U. S. tests stamp plan to move surplus food....Fred Snite, Jr., in "iron lung" sails for France....New fire engine to fight forest fires is tested....National Guard patrols Kentucky mines....Canada hails British rulers.

PARAMOUNT NEWS—No. 84.—U. S. opens regular Atlantic air service....Social service stations feed Spanish children....Polo....Fold boating....Endless pomp marks tour of British sovereigns in Canada.

RKO PATHE NEWS—No. 87, Vol. 10.—Quebec acclaims king and queen....National Guard patrols Kentucky mines....New plastic material demonstrated....Eyes of nation on food stamp bill.... Loggers blast 25 million foot jam....New York sees Irish football game.

RKO PATHE NEWS—No. 88, Vol. 10.—Thousands acclaim British king and queen in Canada....Rome-Berlin weld 10 year war pact....Transatlantic mail inaugurated....Norwegian crown prince turns skipper on west coast....Cuba marks 37 years of independence....Harvard wins crew classic.

UNIVERSAL NEWSREEL—No. 772, Vol. 11.—Troops on guard at Kentucky coal pits....Pursuit planes in war test....Giant log drive underway....New York World's Fair exhibit....British army cycle aces show daring....U. S. fight cricket plague...."Miss Milkmaid" of 1939 chosen....Girl rowers set fast pace.

UNIVERSAL NEWSREEL—No. 773, Vol. 11.—British king and queen acclaimed on Canadian tour....Mussolini tours defense zone....Ocean air mail service starts....Giant stratoplane tested....Cubans celebrate independence....British liner ready for service....May fete in England.

Reserve Sherwood Decision

New York supreme court Wednesday granted the application of Robert E. Sherwood and the Playwrights Producing Company, Inc., to strike out the defenses raised by Twentieth Century-Fox in the suit to restrain the company from using the title, "Young Mr. Lincoln" for its film as unfair competition, it is charged, with Mr. Sherwood's play, "Abe Lincoln in Illinois." Permission to amend the defense plea was granted with a time limit of 20 days.

O'Keefe Wins Ruling

An order directing examination for trial of Chester La Roche as president of Young and Rubicam, Inc., and of the Packard Motor Car Company by one of its officers has been upheld by the appellate division of the New York supreme court in the $48,750 damage suit of Walter O'Keefe, who charged breach of contract.

Middlesex Theatre, Inc., owner of the Middlesex theatres in Middletown, Conn., and Franklyn Arrigoni, stockholder, have filed a $169,000 damage suit against Salvatore Adorno, owner of the Palace. The suit also seeks to enjoin the defendant from building proposed new theatres in Middletown. The writ is returnable to the superior court, Middlesex County, June 6th.

Edward Rutherford, film laboratory technician, has joined Cinecolor to take charge of screen projection.

OBITUARIES

Fred Miller, Former Theatre Owner, Dies

Fred A. Miller, former California theatre owner, died in Hollywood May 19th of a heart attack. Mr. Miller entered the exhibition field in 1917. He built the California theatre in Los Angeles, and sold it to Samuel Goldwyn in 1920.

Mr. Miller acquired the Carthay Circle in 1925, retiring in 1929, but two years later he reopened the California and also returned to the Carthay Circle for a short time. Lately he has been confining his activities to his ranch.

William Witz Dead

William Witz, 74, who originally operated the old Bijou in Cincinnati, one of the city's first film theatres in the downtown sector, died at General Hospital there May 21st.

George Mooser

George Mooser, in charge of American film propaganda in Russia during the World War, died May 20th in San Francisco after a two months illness. At the time of his death he was assistant to the general manager of the Golden Gate International Exposition.

Thomas E. Kyle

Thomas E. Kyle, 65, actor, producer and writer for the stage, died May 17th in Toronto. Mr. Kyle started in the circus business, branched into vaudeville and then took up musical productions.

George Backus

George Backus, 81, retired actor, who played with Kate Claxton in "The Two Orphans" and was a member of the original cast of "Way Down East," died May 21st at his home in Merrick, Long Island. He was born in Columbus, Ohio. Mr. Backus was persuaded by Daniel Frohman to sign a contract with the Famous Players Studio and, until the sound film was introduced, he appeared in many pictures.

"Captain Fury" Previewed at Fair's Australian Pavilion

A special screening of the Hal Roach production, "Captain Fury," was held Wednesday at the Australian Pavilion of the British Empire Building at the New York World's Fair before a specially invited audience. L. R. MacGregor, Australian High Commissioner at the Fair, and W. G. Van Schmus, managing director of the Radio City Music Hall, were hosts.

The film, which dramatizes the colonization of Australia, was shown as a feature of the festivities in connection with "British Empire Day" at the Fair. A United Artists' release, the film opened Thursday at the Music Hall.

Park Lane Pictures, through Harry Dixon, has closed a deal with Victor Rico for the distribution rights to "The Miracle of Sister Beatrice" for the United States and Canada.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—"Blondie Meets the Boss" is a real laugh. My patrons are crazy about the whole cast. Capacity the first and very good second day. Patrons are asking for the next one already. Running time, 72 minutes. Played April 17-18.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

IN EARLY ARIZONA: Bill Elliott, Dorothy Gulliver—A dandy western but no draw. If you can get them in, they will like it. A better story and more action. Played May 12-13.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

LET US LIVE: Henry Fonda, Maureen O'Sullivan, Ralph Bellamy—Here is a good picture that really puts Henry Fonda in the top flight of actors. An excellent picture well portrayed, but the prevue seemed to scare them. A picture that pleased 100 per cent to those who came. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LET US LIVE: Maureen O'Sullivan, Henry Fonda, Ralph Bellamy—Good picture but business below average, but those who saw it seemed to be pleased. Played May 3-4.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

NORTH OF SHANGHAI: Betty Furness, James Craig—Did a nice business. The type of picture my patrons like. Grossed almost as much as the last Autry run. With the European situation as it is, pictures with war in it should prove strong attractions. Played April 28-29.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—A good picture played to average business. Comedy extra good. Well received. Played April 26-27.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

First National

ANGELS WITH DIRTY FACES: James Cagney, Pat O'Brien, Ann Sheridan, Humphrey Bogart, "Dead End Kids"—I only wish that I had signed a Warner Bros. contract last year. I spot booked this feature and did a land office business with it. 100 per cent satisfaction. Running time, 97 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

HEART OF THE NORTH: Dick Foran, Gale Page, Gloria Dickson, Janet Chapman, Allen Jenkins—This picture is tops. If you haven't played it, be sure to do so. It's a better picture than "Jesse James." Running time, 85 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane, Jeffrey Lynn, Fay Bainter, Roland Young, May Robson—Good picture; good business. Played May 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—It may seem incredible, but this picture failed miserably. Miss MacDonald may be the No. 1 American Sweetheart, but she is not evidently strong enough to carry a box office picture without a better name than Lew Ayres to head the cast. I had heard reports that it has not been doing so good but I had to run it to prove it. Loew's are overmatching Lew Ayres.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—Swell dancing. Swell music. Swell comedy. A swell show. You can really do the business on this one, too. Give it all you've got. Most everyone will like it. Played April 20-21.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—OK in every way. Play it any time of the week. Good comedy. Played May 8-9.—Charles F. Dearman, Fox Theatre, Smithville, Texas. Small town patronage.

KID FROM TEXAS, THE: Dennis O'Keefe, Florence Rice, Buddy Ebsen—Now they are playing a lot of polo on the coast, according to the movie magazines but it is no subject for our horny handed sons of toil. They must think that Long Island, where I understand it is popular, is in the middle west, and I know that it looked silly to those that never saw a game and never will. I wish they would keep this highbrow sport on the coast and not build a picture around it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—It's all right, I suppose, to try a star out in different kinds of roles, but our folks didn't care so much for Nelson in this kind. They want him in more romantic stories. Business was average for Sunday-Monday. Running time, 87 minutes. Played April 23-24.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Victor McLaglen—We enjoyed a good business on this picture and it is good for a weekend date in any small town. Nelson Eddy is not quite what one would expect for a tough-guy role and the fight scenes are doubled so obviously that even the kids could see through it. Virginia Bruce seems miscast, and the noise and shouting will shake your stage, but in spite of all this it has B. O. appeal and that is what counts. Running time, 87 minutes. Played April 30-May 1.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—Here is one of the best little dramas made this season. Good story, excellent acting and a song put over by Miss Bruce that is tops. We liked it, our patrons liked it and it did fairly well at box office. Running time, 77 minutes. Played April 20-21.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—Good B product. Pleased generally. Stand alone in small spots; good second half in the big towns. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Barton MacLane, Helen Broderick—Possibly not quite up to the quality of former Beery pictures but it has plenty of action and will get results at the box office. Running time, 97 minutes. Played April 15-16.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery, Florence Rice, Helen Broderick, Barton MacLane—The samples that the trailer on this showed apparently were not inviting enough to bring them back. Whether the fault was with the trailer or with the picture, it is hard to say. Business on this was not so hot. Between trying to make a he-man out of Robert Taylor and a ladies man, it is hard to satisfy the different factions.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—A dandy week end picture with lots of action. Good story. Don't be afraid of this one. O.K. for any time. Played April 28-29.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

STAND UP AND FIGHT: Robert Taylor, Florence Rice, Wallace Beery, Helen Broderick, Barton MacLane. This was a fairly good show for the men but even they would rather come to the show when they can bring their wives. Play it though. It will do fair business and please 50%. Played March 23-24.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

WITHIN THE LAW: Ruth Hussey, Paul Kelly—Extra good B product. Made a dandy little show and you'll like it. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOUNG DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—An entertaining and interesting story and well done in every way. Running time, 80 minutes. Played April 29-30.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

Paramount

ARKANSAS TRAVELER: Bob Burns, Jean Parker, Fay Bainter, John Beal, Irvin S. Cobb—Bob pleases them and they turned out fine for the laughs. Running time, 73 minutes. Played May 10-12.—W. C. Lewellen, Uptown Theatre, Pueblo; Col. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Clubs Boys—There is no question about Jack Benny as an entertainer being tops but these terrible stories that Paramount gives him have made him into the worst box office draw at my theatre. Running time, 85 minutes.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—Fairly good picture which failed to draw. Played May 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BACK DOOR TO HEAVEN: Wallace Ford, Patricia Ellis—Here is a picture that will surprise you in its merit. In spite of its cast of no big names, everyone turns in a good performance that actually drew tears from some of our patrons. You will enjoy the musical numbers, particularly "I Need a Friend." This picture will leave you with something to think about. Any small town should enjoy this one. Running time, 85 minutes. Played April 27-28.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

BEACHCOMBER, THE: Charles Laughton, Elsa Lanchester—We were afraid of this picture and stepped all around it until finally we took it for one night, let come what may, and were slapped in the face by our customers. My face is still bruised and makeup won't cover it. The picture has its good points but our people don't go for this English dialect. Leave it in the exchange. Running time, 88 minutes. Played May 2.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—Poorest business midweek of the year. Name kills it in small towns. Not a small town picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HERITAGE OF THE DESERT: Evelyn Venable, Donald Woods—Best western of the year. Story excellent. Cast, direction and scenery the best. Give this your best western time. It was good to see a girl in a western that can act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—We opened our new theatre with this and it gave excellent satisfaction. Running time, 80 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—Not the best Bob Burns ever made but it pleased above average business. Played May 10-11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KING OF CHINATOWN: Anna May Wong, Akim Tamiroff—Another walkout picture. Gangster, of course. With a definite recession in business, that is becoming very apparent and why not, the public is getting fed up with these cheap, no good pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

(Reports continued on following page, column 2)

IT ACTUALLY HAPPENED TO THIS EXHIBITOR!

TRUE STORIES FROM ALTEC FILES

V. U. YOUNG,
President,
Theatrical Managers, Inc.,
Gary, Indiana

Inspectors Saved Important Event, House Owner Says

GARY, INDIANA—"For nearly a year, we had been having trouble with our public address system at the Palace Theatre here," said V. U. Young, president of the Theatrical Managers, Inc. Circuit, "and we were particularly concerned about its functioning properly during a style show for which we had enlisted large community interest and support.

"Our Altec Inspector R. C. Gray, and D. A. Swanagan, from the Altec Chicago office, cheerfully put in long hours working under high tension on the problem, and never gave up until our troubles were licked. Our style show was a complete success.

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THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

(Continued from preceding page)

KING OF CHINATOWN: Akim Tamiroff, Anna May Wong—Will disappoint you if you expect one of those "slinky" Chinese thrillers. Lets you down. Running time, 67 minutes. Played May 10-12.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Although it is good amusement, there is definitely something lacking to make it a picture you'd want to see. Business slightly off. Played May 28-29.—W. C. Lewellen, Uptown, Theatre, Pueblo, Col. General patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Walter Abel—With cool weather this did below average business. It is an interesting picture showing the progress of aviation. If I was asked to give a reason for the lack of drawing power for a picture as costly as this, I would say too much educational, too little romance. The scene where Walter Abel burns to death in a plane is too horrible to put into a picture that is made to entertain. There are many means to show death without the detail as shown in this. The death of MacMurray at the end does not add any to the entertainment part of the picture. The work of Louise Campbell is outstanding. The parts of the other stars are very capably done.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—Out of the ordinary run of pictures and seemed to please Saturday patrons. who came to see the western "Shine On Harvest Moon." It certainly holds one's interest and several people asked if Leif Erikson was coming in any more pictures. Running time, 78 minutes. Played May 5-6. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

SAY IT IN FRENCH: Olympe Bradna, Ray Milland—As swell a little comedy as you could wish for. Listen to the laughs in any house! Played April 26-28. —W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff—A picture with Raft at his best. Excellent in all respects and it should do extra business at the box office. "Slicker" gets all the honors in the acting. Running time, 113 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Dorothy is liked here very much and we always do well with her pictures. Box office receipts were beyond expectations and picture pleased very much. Running time, 85 minutes. Played April 16-17. —A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

ST. LOUIS BLUES: Dorothy Lamour, Lloyd Nolan, Tito Guizar—Give it all you have got and run a deluxe trailer and you will go to town on the business. I never did get to seat all of my Negroes after running the show five times. The show is entertaining and will really help pay the rent if you advertise it right. Thanks, Paramount. Give us some more that will pay film rental. Played April 3-4.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—I have only one bone to pick on this picture and that is its length. But our seats are soft, so we had few complaints. I have a suspicion that Paramount will get many bouquets on this fine production. Cecil B. DeMille has given it his usual good direction and produced it on a huge scale. I could not find a flaw in it anywhere and the customers praised it to the ceiling and we had enough business on it to realize a little profit. Play it, all you small town exhibitors, and don't be afraid to advertise it. You will rub your palms together with joy at the results. It is a big picture that will run three days in a small town and stand up. Running time, 135 minutes.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—See report on "Dodge City."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ZAZA: Claudette Colbert, Herbert Marshall, Bert Lahr—Ran this one on cash nights. Patrons walked out on it. It will take a long time to put Colbert back in the running after a flop like this. Stars should know better than to take a part in one like this. Running time, 86 minutes. Played May 3-4.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, June Storey—Different from usual run of western. Played to fair business. It takes Burnette to make the show. Played May 5-6.—Charles F. Dearman, Fox Theatre, Smithville, Texas. Small town patronage.

COME ON LEATHERNECKS: Richard Cromwell, Marsha Hunt—Played this one pretty late and I guess my patrons knew it. At any rate came out a little short. Played May 2-4.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MEXICALI ROSE: Gene Autry, Smiley Burnette—A natural for a weekend. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ORPHANS OF THE STREET: Robert Livingston, Tommy Ryan, June Storey—Good dog and boy story which pleased average business. Played May 12-13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BREAKING THE ICE: Bobby Breen, Charles Ruggles, Dolores Costello, Irene Dare—Best of the Breens for me yet, but watch the little star, Irene Dare. Just a darling of the screen, she stole the show. My patrons thoroughly enjoyed this picture. Better business than "Snow White." Running time, nine reels. Played May 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

GREAT MAN VOTES, THE: John Barrymore, Peter Holden, Virginia Weidler, Katharine Alexander —A fairly good program picture. The part suits John Barrymore OK but you see a little too much of him. I would say play it but do not give it your good running time. Played March 24-25.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

LOVE AFFAIR: Irene Dunne, Charles Boyer—Although this did not draw as we expected it to, it certainly did please. Running time, 89 minutes. Played April 25-26.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Walter Brennan, Edna Mae Oliver—Very disappointing. Ginger acted like she was mad with Fred and was trying to make a picture with him anyway. You will be able to do business on it though, if you advertise it highly. It will please some. Played May 4-5.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo, Pauline Moore, Henry Wilcoxon—This seemed to be one of the most pleasing Withers pictures to date. Leo Carrillo and Jane make a great team. Perfect for a Friday-Saturday booking. Drew well and seemed to please all. Not greatly different from the average western plot but they liked it. Running time, 69 minutes. Played April 21-22.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—We can only add our praise to that of other exhibitors who have played this picture. We consider it 100% in every way. Will please even more than some of them expected it to. Some of the women expected it to be too rough, were pleasantly surprised. Nothing but raves. Running time, 106 minutes. Played May 4-6.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—If any small town showman can't go to town on this picture, he had better start taking stock because it's a natural.—Harlan and Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Exceeded all expectations. Played May 7-10.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

MR. MOTO IN DANGER ISLAND: Peter Lorre, Jean Hersholt, Amanda Duff—Usual Mr. Moto adventure. Pleases Moto and mystery fans. No squawks. Biz slightly off. Played April 28-May 2. —W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Business up over average in spite of playing it against "Union Pacific." Audiences like it immensely and it is a very good picture. Running time, 70 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—One of the finest pictures we have ever shown. A credit to any theatre. Inspiring and educational as well as entertaining. Ameche, as usual, was excellent. Henry Fonda will soon be a big bet. All he needs is a couple more good parts. A grand picture for your best dates. Well recorded. Running time, 97 minutes. Played May 7-9.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—Just B product that's good. Didn't stand extended runs for me. I and my patrons were disappointed. Running time, 106 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft—My people seem to reject anything that looks like a war picture. This did not draw the first night but the second night picked up, which shows it got some word of mouth publicity. The picture is excellent in every way. Running time, 95 minutes. Played May 4-5.—A, N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

TAIL SPIN: Constance Bennett, Alice Faye, Joan Davis, Nancy Kelly, Charles Farrell—A much better than average picture that was well liked by our patrons. Even though the plot was a little far fetched, it was entertaining and the cast of popular favorites put it over. Drew better than average and gave satisfaction. All favorable comments. Running time, 84 minutes. Played April 23-25.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Fair picture. Not up to expectations and only fair business. Not up to average. Played May 1-2.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—Without a doubt the worst show we have ever played and my patrons all agree with me. Don Ameche is a very poor draw for us. Played May 10-11.—Charles F. Dearman, Fox Theatre, Smithville, Tenn. Small town patronage.

WIFE, HUSBAND AND FRIEND: Warner Baxter, Loretta Young, Binnie Barnes, Cesar Romero—One of the best comedies of this type we have had this year. Warner Baxter the best he has been for years and the entire cast excellent. Good dialogue and plenty of laughs. Liked by all. Nicely produced and recorded. Running time, 80 minutes. Played April 30-May 1.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

WINNER TAKE ALL: Tony Martin, Gloria Stuart, Henry Armetta—A good piece of entertainment. Our people get a tremendous bang out of Henry Armetta. He means money if you sell him. Played May 3-5.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

United Artists

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—There is no question in my mind that this Lamarr girl is beautiful, but lacks B.O. yet. Didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, Walter Brennan, David Niven, Thomas Mitchell—In my opinion a fairly good show but not good enough to draw much business. My public have seen Merle in a few foreign made pictures too and this hasn't helped her any at the box office. Running time, 90 minutes. Played March 16-17.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Joan Fontaine, Richard Carlson—A thoroughly enjoyable picture that pleased everyone. No big names but a very capable cast. A nice production, well photographed and recorded. Average Sunday business. All comments favorable. Running time, 109 minutes. Played April 16-18.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

DUKE OF WEST POINT, THE: Louis Hayward, Joan Fontaine, Richard Carlson—Above average midweek business and gave excellent satisfaction. Running time, 109 minutes. Played April 27-28.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

KING OF THE TURF: Adolphe Menjou, Roger Daniel, Dolores Costello—This star and Wallace Beery are two actors whom I simply can't get my patrons out to see. This picture is only fair. Business below average. Running time, 77 minutes. Played April 20-21.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and rural patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Lucille Watson, Charles Coburn—Some very good dramatic work in this. Considerable of the plot strikes me as being not too reasonable, but it will get by and give satisfaction to most patrons. Running time, 94 minutes. Played May 6-7.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—Eighty minutes of pipe dreams, made to come true through trick photography, would seem to me to be more than enough of this sort of fare to satisfy adults of a reasonably high degree of intelligence. But, it may easily be that we are not selling our seats to that type of patrons. In any event, the box office says that the picture is an excellent grade of merchandise. Running time, 80 minutes. Played April 22-23.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming patronage.

YOU LIVE ONLY ONCE: Sylvia Sidney, Henry Fonda—Of all the tragedies, concentrated and triple distilled, this is it. If a vote were to be taken as to what picture is the most tragic among motion pictures, I would award the questionable honor to this. Author, director, producer must have a grudge against the world, and more particularly movie goers, to inflict this upon them. This was doubled with "The Sisters." I soft pedaled this and I am glad that it is out of the way.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Ed Sullivan—Here is a gangster picture that will "take you for a ride." Thrilling and full of surprise twists. Got a good hand here. Running time, 66 minutes. Played May 6-9.—W. C. Lewellen, Pueblo Theatre, Uptown, Col. General patronage.

LITTLE TOUGH GUYS IN SOCIETY: Mary Boland, Edward Everett Horton, Mischa Auer, Helen Parrish, "Little Tough Guys"—This was hardly worth paying express on. Very amateurish and badly done. The cast did the best they could but it wasn't enough to save this. No draw. Running time, 73 minutes. Played April 28-29.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

NEWSBOYS HOME: Jackie Cooper, Edmund Lowe, Wendy Barrie, "Little Tough Guys"—Came out even, which was quite a disappointment, for I expected to make a little on this one. This is the off season in a cotton and wheat district. Played May 5-6.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SWING, SISTER, SWING: Ken Murray, Ernest Truex, Kathryn Kane, Johnny Downs—Didn't gross film rental. Not the type for this community. Played April 25-27.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Charles Winninger, Robert Cummings, Nan Grey, Helen Parrish, William Lundigan—An excellent little picture that pleased the women but not the men. Too sugary. Universal had better let Miss Durbin sing popular songs or American folk songs at least if they wish to hold her popularity. These operatics are no good in a small town. We played it hot and the draw of Universal's gold mine was bad. A sweet picture but no box office for us. Running time, 87 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Enjoy very good business on this one. Had a tieup with Shell Oil Co.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Victor Jory, Frank McHugh—I have seen both "Dodge City" and "Union Pacific" and to say that they are both tops is putting it mildly. "Dodge City" was shown first, "Union Pacific" at a later date at the same theatre. After the showing of "Union Pacific," a trailer was shown stating "Union Pacific" challenges "Dodge City" for the biggest picture award of 1939. Coming out, an usher handed voting slips saying "I hereby nominate ☐ "Dodge City"—☐ "Union Pacific" for the biggest picture award of 1939." Here is an exploitation stunt for those who have these pictures coming but to start it before the first one is shown. That should create lots of special interest in these pictures. This stunt is inexpensive. For my part I gave them a tie. It would take a so called "Philadelphia lawyer" to decide which of the two is best, so folks get ready and do your stuff. Bring 'em in; word of mouth will do the rest.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Victor Jory—Excellent. Beautiful in colors and action. Good story and is clicking everywhere. It's a sure natural box office tonic. Running time, 104 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SISTERS, THE: Bette Davis, Errol Flynn, Anita Louise, Jane Bryan, Dick Foran, Ian Hunter—This gave us the best business in several weeks.—It is a superior picture in every way. Many reports have come through on this so I will add that it deserves all the good things said about it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Short Features

Columbia

KING VULTURE: Special Sport Thrills—Couldn't ask for any better short than this one. Lived up to all expectations. Audience very quiet and attentive. Play it.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MIND NEEDER, THE: Charley Chase—A lot of weekend laughs in this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT AT THE TROC: Musical Hall Vanities—A good musical reel with chorus singing and dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ODD SPORTS: Special Sport Thrills—Interesting short.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SCREEN SNAPSHOTS: No. 8—The ice rink at Westwood and very, very good. This series has been excellent this season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING, YOU, SWINGERS: Andy Clyde—Just fair. Not so funny as some we have run but it got by. The kid band is good. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Reports continued on following page, column 2)

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(*Continued from preceding page*)

Metro-Goldwyn-Mayer

ANCIENT EGYPT: FitzPatrick Travel Talks—The high plane that Mr. FitzPatrick has created with this series continues with this reel. Excellent. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DUEL PERSONALITIES: Our Gang—Average. These Gangs need new faces and direction. Metro should turn them back to Hal Roach.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOT ON ICE: Pete Smith Specialties—A fan hockey short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ICE ANTICS: MGM Miniatures—Good one-reeler dealing with trick skaters.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JITTERBUG FOLLIES: Cartoons—Good enough cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOSTRADAMUS: Historical Mysteries—As good a single reel as I have seen in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARIS ON PARADE: FitzPatrick Travel Talks—Very good. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—Metro shorts are usually good and this one is no letdown. Very good and educational. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

CIRCUS CO-ED: Paragraphics—Interesting one-reeler showing how they train girls as aerialists for the circus.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LEAVE WELL ENOUGH ALONE: Popeye the Sailor—Average Popeye.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OH, SAY, CAN YOU SKI: Paragraphics—A passable sport reel showing the teaching how to ski.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

CLOCK WISE: Edgar Kennedy Comedies—A dandy Edgar Kennedy comedy. Give this your preferred comedy playing time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Of course a good cartoon, but Disney missed a bet here and did not catch one-half the possibilities.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—Good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRACTICAL PIG, THE: Walt Disney Cartoons—A dandy Disney cartoon. This had thought and effort expended on it and not thrown together like "Ferdinand the Bull." Deserves best time and featuring.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKYLINE REVUE: Nu-Atlas Productions—Just fair. Good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNDERWATER: RKO Pathe Sportscopes—Interesting reel of water sports. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—Very good, as Disneys always are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Canada. General patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—One of the best short subjects. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

INSIDE BASEBALL: Ed Thorgersen (Sports)—A fine single reel showing the big league stars in action.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CAT AND THE BELL, THE: Lantz Cartunes—Produced a few laughs at the end. Fair cartoon. Running time, seven minutes.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

I'M JUST A JITTERBUG: Lantz Cartunes—The best cartoon that Universal has made this season. Very good. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RABBIT HUNT: Lantz Cartunes—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAILOR MOUSE, THE: Lantz Cartunes—Nothing extra here. Just elongates the program.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SIDE SHOW FAKIR: Mentone Musical Comedies—Very entertaining musical. Some good talent and cleverly presented. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

STRANGER THAN FICTION: These shorts are all quite interesting and are a nice filler. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Vitaphone

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—One of the best band reels we have had. A splendid orchestra, not just a lot of noise. I wish they could all be as good as this one. A real treat. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

BOARDER TROUBLE: Broadway Brevities—Entertaining two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAMPUS CINDERELLA: Johnnie Davis—Excellent two-reel subject in color. Lots of pep and enough laughs to make it good entertainment. Was enjoyed by all. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

DAFFY DUCK IN HOLLYWOOD: Merrie Melodies—Vitaphone had better get new subject material for their cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Melody Masters—This is the best Melody Master we have had for a long time. A good band with a few new ideas. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

JOHNNY SMITH AND POKER HUNTAS: Merrie Melodies—Just about the cleverest cartoon we have ever had. All the Merrie Melodies are good but this is tops. Running time, 10 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage

POINTS ON POINTERS: Color Parade—Here is a short that is truly great. Excellent picture of trained pointers. Do not waste it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROBIN HOOD MAKES GOOD: Merrie Melodies—Good one-reel cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING TIME IN THE MOVIES: Broadway Brevities—A dandy colored two-reel musical. They liked this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOYLAND CASINO: Broadway Brevities—A knockout. The youngsters are really clever. Was enjoyed by everyone. Running time, 20 minutes.—Pearl C. Wisch, Grand Theatre, Mohall, N. D. Small town and rural patronage.

Serial

Republic

HAWK OF THE WILDERNESS: Herman Brix, Mala, Jill Martin—Now playing its fourth week. Seems to be bringing them back but got off to a poor start. Mala seems to be just an accessory so far in the story. Running time, two reels.—Elmer A. Slaybough, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

Netco Golf Tourney June 14th

Managers of Netco Theatres Corporation, Poughkeepsie, N. Y., will hold their annual golf tournament at the Powelton Country Club, Newburgh, N. Y., on June 14th. Dinner will follow the tournament at the Ship Lantern's Inn, Milton, N. Y.

Pictorial Film Library, Inc., has changed its name to Pictorial Films, Inc.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

GRAND AWARDS

For the first time in the history of the Quigley Awards, the important part of the industry that is in and adjacent to New York came to the long-awaited opportunity to get a definite closeup of the high type of theatremen who have taken down the Grand Plaques.

From the moment that John Burhorn and George Limerick stepped off the Century to the hour when they triumphantly departed filled with honors, the winners brought to home office distribution, exhibition and advertising heads with whom they came in direct contact a keener realization of showmanship values in the field and the necessity of encouraging greater showmanship effort in every type of operation—first-run, subsequent, or otherwise.

* * *

It was at the Grand Awards luncheon, in making the presentations to the winners, that William F. Rodgers, Metro-Goldwyn-Mayer general sales manager, said:

> **"Distribution and sales departments have always had great respect for the exploitation end of the business. This respect is heightened for the Grand Awards winners who have succeeded in competition with others in their field from all over the world."**

And it was upon the same occasion that Spyros Skouras, president of the far-flung National Theatres, emphasized:

> **"The motion picture today is the temple of entertainment for all the peoples. It is a great cultural force, powerful in raising the mentality of its vast audience. Exploitation's part in this influence should be strongly encouraged and it is through such means as these Awards that it will be fostered and brought to efficient functioning."**

Thus spoke authority in high place. Thus spoke authority in words that cannot be brushed aside.

In the sixth flourishing year of these Competitions there appears to be little less than unanimous industry acceptance of the Quigley Awards as the most reliable boxoffice markers on the road to bigger and more consistent grosses.

LOYALTY BEGETS LOYALTY

To this desk, every now and then, comes an executive pronunciamento wherein the boys are impressed with the necessity of giving their all to the good ole circuit, of being loyal to the cause, and etc., etc., etc. Well, if the bossman feels that way about it, we feel there is little harm in talking it up.

It is to be doubted, however, if there are a lot of managers who are not eager, without asking, to be very loyal to the job and to the organization. That's not too much to ask; provided, of course, that the same degree of undying loyalty expected of the employee is in turn displayed by the employer.

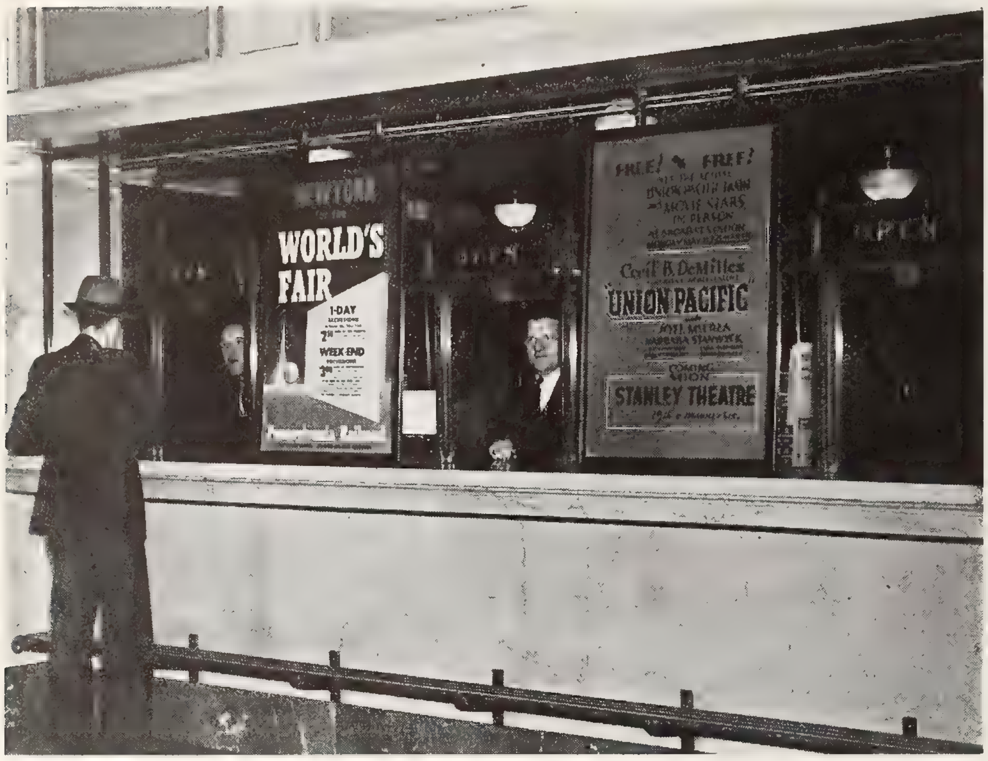
ON RECENT HAPPENINGS

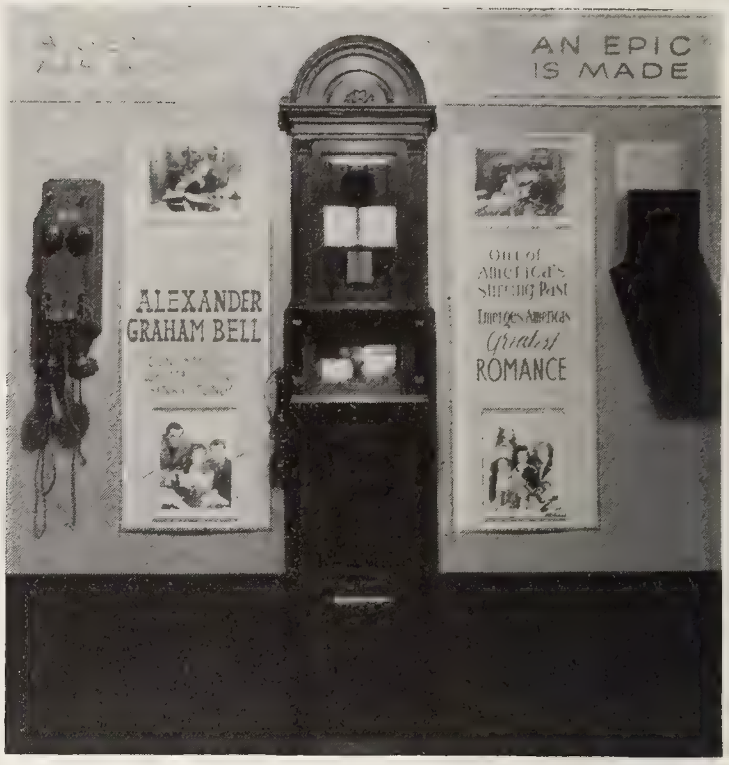
Lew Chatham, who was head man of the Griffiths houses in Norman, Okla., recently was stepped up to an important supervisory post in the Dickinson-Griffiths circuit. And Ted Kirkmeyer, manager of the Marlow in Helena, Mont., has arrived in France as a guest of Metro-Goldwyn-Mayer for his showmanship displayed in the national contest on "Marie Antoinette".

And, since the Grand Awards appears to be the current center of attention, it is to be noted that Chatham was voted the 1936 Quigley Silver Grand Award. Kirkmeyer took down the same honors in the Competitions of 1937.

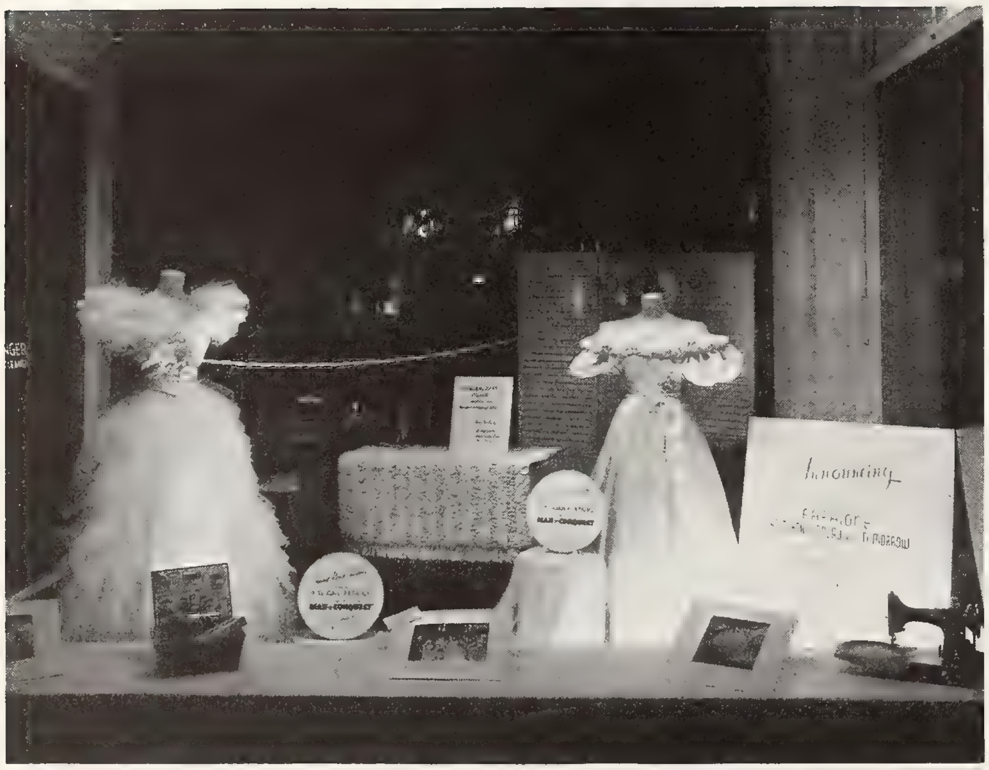
A-Mike Vogel

Round Table in Pictures

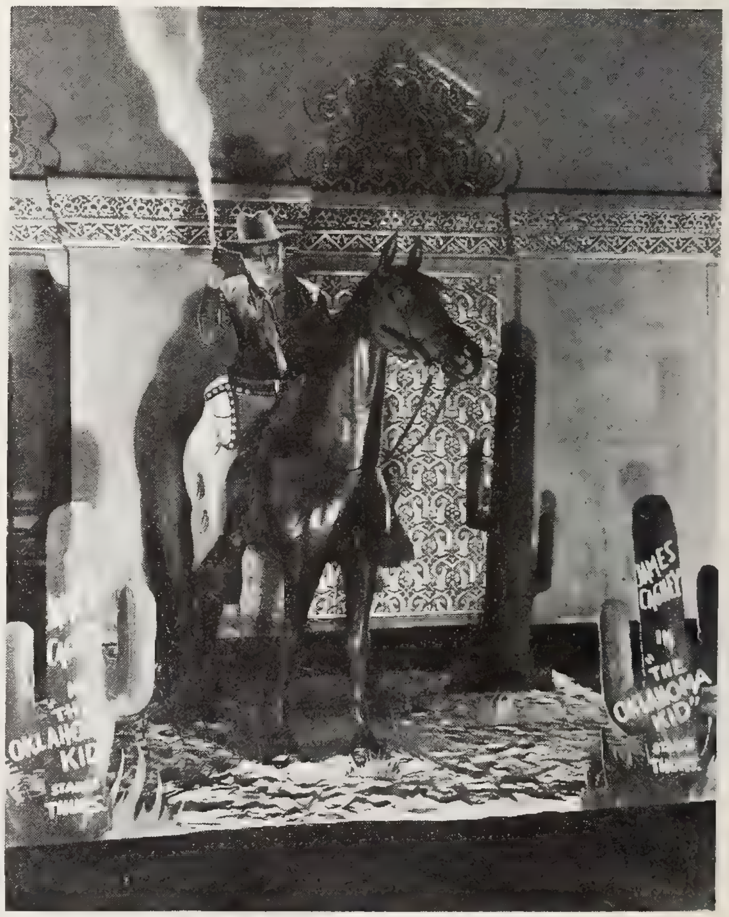

FREE! FREE!
NEW YORK
WORLD'S FAIR
Cecil B. DeMille's
"UNION PACIFIC"
STANLEY THEATRE


AN EPIC IS MADE
ALEXANDER GRAHAM BELL
ROMANCE

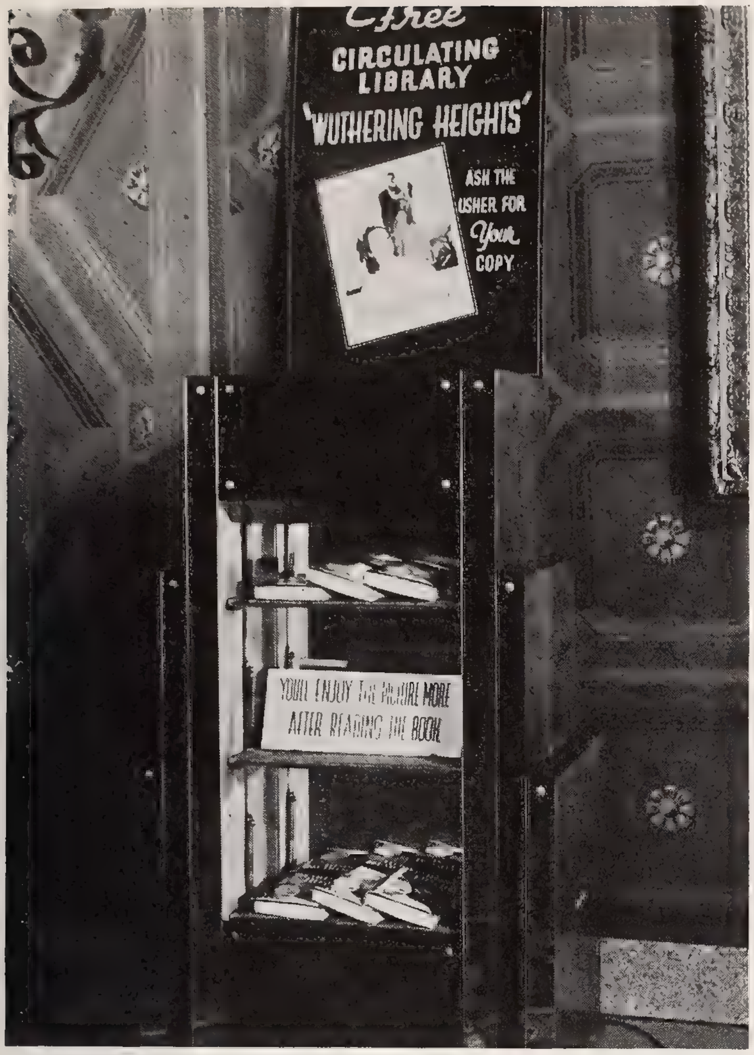
Above, left, is one of the many displays used at local railroad station in Philadelphia for opening of "Union Pacific" at the Stanley. Tieup also plugged the arrival of the Paramount Union Pacific special train bearing a group of Hollywood stars to that city. . . . Another Round Tabler to capitalize on the display of old and modern telephone equipment to help exploit "Alexander Graham Bell" was Manager Herb Jennings, who used the stunt for that opening at the RKO Keith Theatre, in White Plains.


MAN of CONQUEST

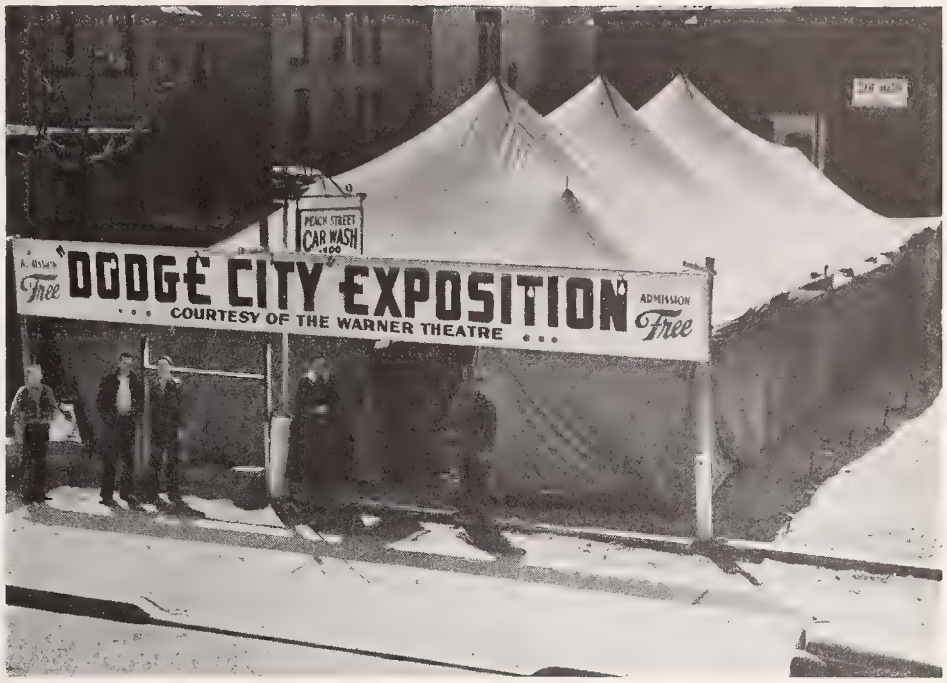
The Fifth Avenue showrooms of Singer Sewing Machines as shown above were turned over to the exploitation of Republic's "Man of Conquest" with tiein on the Fox Brooklyn and Loew's Metropolitan Circuit playdates. Original costumes worn by Gail Patrick and Joan Fontaine in the film were rushed to New York by air express for the display.


JAMES CAGNEY IN "THE OKLAHOMA KID"
THE OKLAHOMA KID

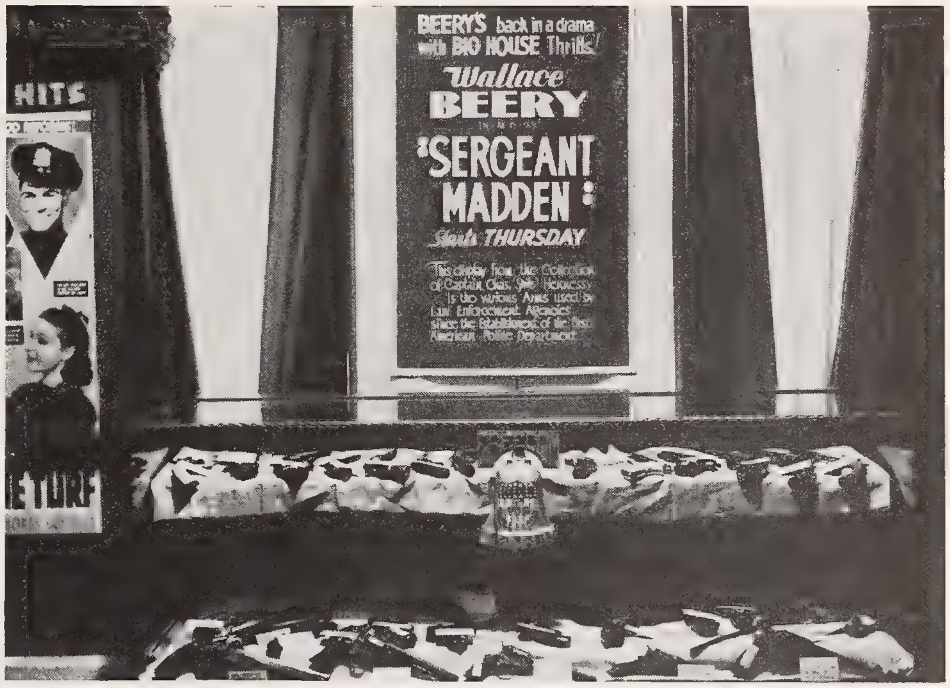
For a week ahead and during run of "The Oklahoma Kid" at the L. & J. Fox Theatre, in Atlanta, Ga., Manager Tommy Read created the eye-attractor lobby display reproduced here. Compoboard cactus with title, cast and playdates were planted at base of cutout of James Cagney mounted atop wooden horse. Gun smoke was provided by burning incense and running it through rubber tube attached to muzzle of pistols.


Free
CIRCULATING LIBRARY
'WUTHERING HEIGHTS'
ASK THE USHER FOR Your COPY
YOU'LL ENJOY THE PICTURE MORE AFTER READING THE BOOK

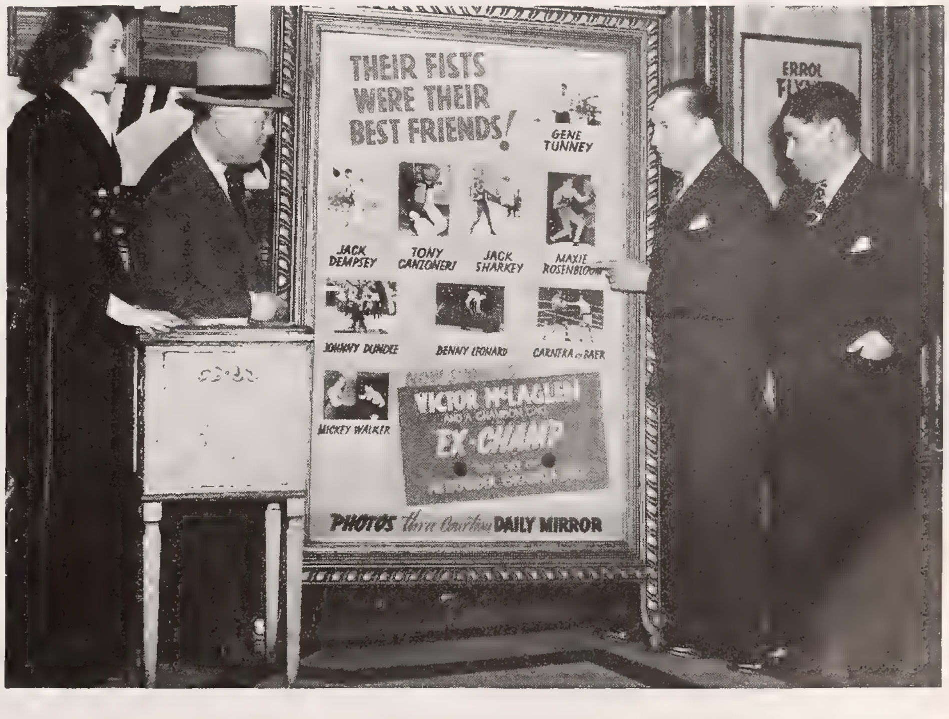
Borrowed from the local inventor was the "traveling showcase," use of which was promoted by Manager Russell A. Bovim for his "Wuthering Heights" engagement at Loew's Ohio, in Columbus. With ten shelves that kept moving continuously, stills with tiein copy cards and books made up the display which was used three weeks in advance. Another stunt arranged by the Round Tabler was the placing of 50 copies of the book in circulation, with patrons invited to borrow and read the book before witnessing the film.


PEACH STREET CAR WASH
Free
"DODGE CITY" EXPOSITION
COURTESY OF THE WARNER THEATRE
ADMISSION Free

In order to arouse the interest of the citizens of Erie, Pa., in the "Dodge City" opening at the Warner Theatre, Manager Ken Grimes erected a circus tent on lot close to theatre and filled it with articles used during that era. Through use of classified pages, theatreman secured enough memorabilia for an interesting exhibit which was visited by thousands of interterested spectators during its stay.


HITS
E TURF
BEERY'S back in a drama with BIG HOUSE Thrills!
Wallace BEERY
'SERGEANT MADDEN'
Starts THURSDAY

Large gun display procured through the cooperation of Toledo Police Department proved to be a highly effective lobby display when put on by Wally Caldwell for his "Sergeant Madden" engagement at Loew's Valentine. Shooters from as far back as 1600 up to the most modern automatics were included with explanatory cards accompanying each. During run of picture part of the display was moved to larger corner window of cooperating store.


THEIR FISTS WERE THEIR BEST FRIENDS!
GENE TUNNEY
JACK DEMPSEY
TONY CANZONERI
JACK SHARKEY
MAXIE ROSENBLOOM
JOHNNY DUNDEE
BENNY LEONARD
CARNERA vs BAER
MICKEY WALKER
VICTOR McLAGLEN
EX-CHAMP
PHOTOS DAILY MIRROR
ERROL FLYNN

Reported by RKO as being well received by the press and ex-champs were the invitations issued to members of the fistic fraternity to witness opening of "Ex Champ" at the New York RKO Palace. In photo illustrated at right may be seen Benny Leonard, retired lightweight champion, explaining a few things to Rosaleen McTigue, daughter of the ex-light heavyweight champion, Mike McTigue, and Boxing Judge Marty Monroe, while Corporal Izzy Schwartz, former flyweight champion, looks on.

QUIGLEY GRAND AWARDS WINNERS TELL MEMBERS OF NEW YORK TRIP

Visitors Endeavor to Set Down Impressions of Reception by Home Office Executives and Other Industry Organizations

by JOHN BURHORN

1938 Silver Grand Award
Manager, Gayety, Chicago, Ill.

Mike Vogel has asked me to write a story about my personal reactions to my New York trip. I take it this is intended for the benefit and interest of my fellow Round Tablers throughout the country.

Since we landed here in New York, we have experienced one thrill after another. Screenings, luncheons, cocktail and theatre parties, etc. Every one vied with each other to show us the happy and bright side of New York life. Business sessions and interviews which were followed by luncheons have given us an insight behind the scenes of the great industry which we shall never forget.

Industry Meetings Stand Out

The Grand Awards presentation at the Astor, the A. M. P. A. luncheon with the interesting discussion on exhibitor's publicity needs and how they are met by the men behind the publicity guns in New York will ever prove outstanding mementos in one of the busiest and most interesting weeks we have ever experienced. Details of the interesting and very worthwhile experiences of exhibitors in this great business of ours have been presented in the columns of the Motion Picture Herald.

Fortunately for us, we were given an opportunity to visit the New York World's Fair for two days. Talk about exploitation and showmanship, this is the grandest exhibit I have ever visited. You fellows coming East on your summer vacations will confirm this.

In conclusion, I wouldn't have missed this trip for any consideration. If I have spent extra time in burning the midnight oil preparing campaigns for the Quigley Awards, I have been fully repaid. Somebody, somewhere in this great exhibition game of ours is going to win the Grand Awards for 1939, I say to him, just as some of the former Grand Awards winners told me, you'll get an experience that's beyond all expectation.

It's a challenge to any manager's imagination. Instructive, entertaining to be sure, but, above all, it's a panorama and reunion of worthwhile ideas that will make you go back to your desk with a wider vision and a more determined purpose to sell seats for your theatre after having met a lot of worthwhile people who take a great interest in the success of the man in the field.

Sincerest thanks of course go to Mr. Quigley and his organization for this once-in-a-lifetime opportunity to get a real close-up of the industry and its operations at the home offices. It is a contact that should be the ambition of every theatreman in this business.

YOUR ROUND TABLE GIVES DEEP THANKS

No small part of the entertainment of the Grand Awards winners was played by the various distributors and equipment companies who did so much to give the boys a long-to-be-remembered holiday. Your Round Table thus wishes to express deep thanks to:

Nate Blumberg, Lou Pollock and Hank Linet, of Universal; Mort Blumenstock and Sid Rechetnik, of Warner Brothers; Herman Robbins, George Dembow and Louis Cohen, of National Screen Service; L. W. Conrow and Bert Sanford, of Altec Service; Herbert Griffin and A. E. Meyer, of International Projector Corp.; W. G. Van Schmus and Gus Eyssell, of Radio City Music Hall.

Also Ned Depinet and S. Barrett McCormick, of RKO Radio; Charles E. McCarthy and Earl W. Wingart, of Twentieth Century-Fox; Lynn Farnol and Monroe Greenthal, of United Artists; Howard Dietz, Si Seadler, Bill Ferguson and Jack Kuhn of Metro-Goldwyn-Mayer; Al Adams, of Republic.

An especial bow is proffered in the direction of Paul J. Lazarus, Jr., president, A.M.P.A., for his fine cooperation in bringing before his organization the Awards winners in a meeting that proved one of the highlights of the entire week.

Street Ballys Aid On "Gunga Din" Date

Parading the streets of Biddeford, Maine, was lad carrying umbrella with imprinted copy to the effect that folks shouldn't let rain or shine keep them from seeing "Gunga Din" at the Central Theatre. Chap covered the shopping area and neighboring towns. To further publicize the date, Manager Ralph Tully circularized high school teachers with a personal letter requesting that they inform the student body of the showing. As a result, English teachers took the children to the show in a body in conjunction with the history classes. Postcards recommending the picture were mailed from New York to theatre list.

Reward Posters Planted for "Gunga Din"

To publicize "Jesse James," reward posters were attached to lampposts on principal streets in the city and on the two bridges leading to neighborhood towns. Street bally day ahead of opening consisted of a masked rider, equipped with guns, etc., on horse bannered with playdates, copy, etc. Man also distributed heralds as he wended his way around the city.

Oklahoman Is Appreciative of Opportunity to Meet Up with Old-Time Industry Friends and Contacts in New York

by GEORGE LIMERICK

1938 Bronze Grand Award
City Manager, Griffiths, Enid, Okla.

The bird who said "East is East and West is West and never the twain shall meet" sure never won a Quigley Award, because the two met last week here in New York and the East took over a little boy from the West like Wellington took Napoleon.

From our arrival May 15th to our departure May 23rd, the week was filled with happy memories of contacts with gentlemen of the industry both socially and over the desks of the leaders of the industry.

On Tuesday noon as guests of Mr. Quigley at the Grand Awards luncheon at the Hotel Astor we met the leaders of exhibition and distribution. The writer here renewed many old acquaintances which were made south of the Mason-Dixon line on previous occasions.

Advises Closer Relations

On Thursday noon, we met with the A. M. P. A. and had a very interesting meeting, discussing publicity and advertising needs which were of mutual benefit to both the small town exhibitor, which I represent, and the home office which the ladies and gentlemen of A. M. P. A. represent. It was extremely gratifying to note how keenly interested these folks were in our reactions to the ideas and suggestions offered.

The open-mindedness with which these boys received the opinions from the man in the field is heart-warming. Out in the sticks we are inclined to feel far from the firing lines, but after various discussions with the men here, my advice to my Round Table brethren is to feel free at any and all times to pass along any and all suggestions to the home offices. They'll welcome constructive criticism with open arms and do their "durndest" to cooperate.

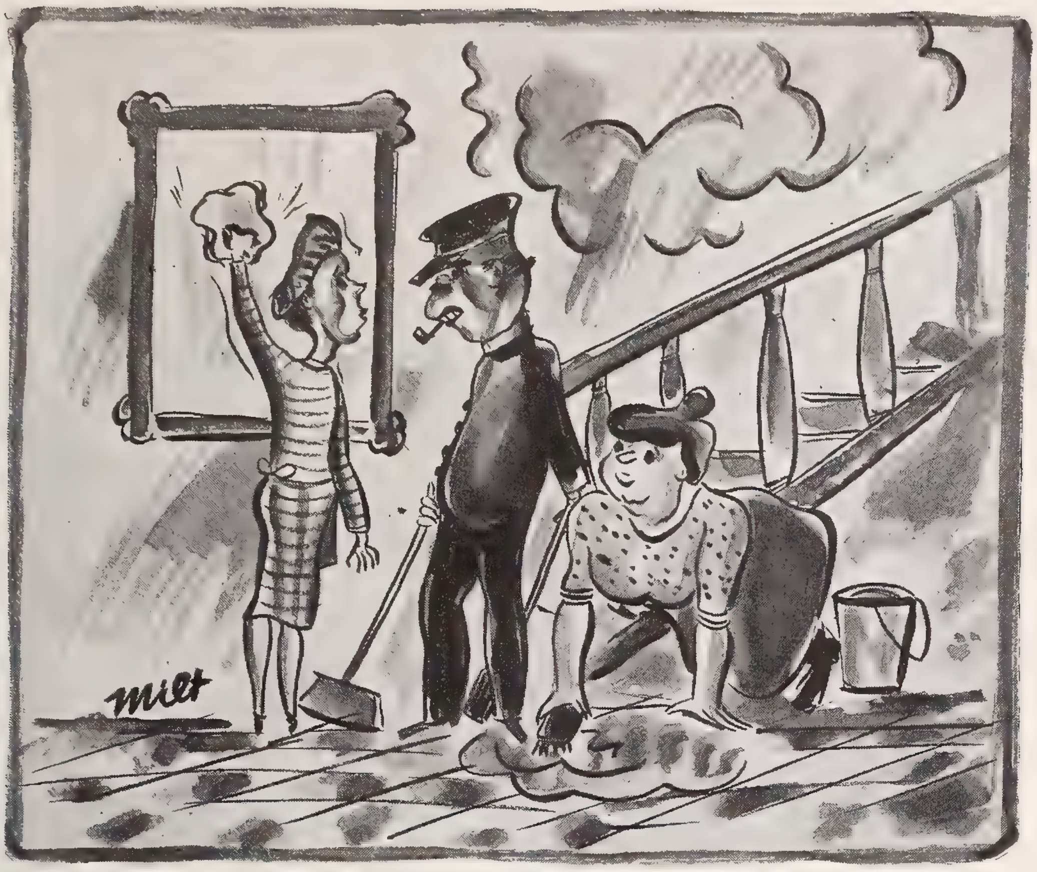
If space would permit, I could rave on and on of the marvellous treatment accorded us during this great week, which is stamped indelibly in my mind. My one regret is that George Dembow didn't shoot one of his National Screen trailers of the activities of the glorious week so that I could run it off for the boys back home.

His Hat Is Off

Everyone was so kind that it is difficult to single out any one entertainment or event over the other. They were all tops.

To the home offices who contributed so graciously to the success of "the" week, my hat is off. And to Mr. Quigley who made possible the whole event through the medium of the Quigley Awards, a million thanks for a never-to-be-forgotten week.

SHOWMEN'S LOBBY LAFFS



Cleaning Woman: "The manager says we'll clean up on the World's Fair."

Model Airplane Contest Helps Austin on "Patrol"

Effective, was the model airplane contest put on by Frank Austin, at the Virginia Theatre, Fairmont, Va., for "Dawn Patrol" with the cooperation of local news company which furnished cash prizes to winners and distributed heralds. Realistic lobby display was also planted consisting of hangars, guns, aviators, planes, nurses, etc. Models of "spad" planes were made to scale, some suspended by wires to give effect of flight.

Sound truck was used three days in advance, truck, driver and equipment all promoted by Austin, Station WMMN gave three announcements daily for 10 days in advance of opening, sidewalk stencils were used profusely, as were car door hangers and stickers on windows.

COLUMBIA REPORTS CONTEST ENTHUSIASM

Although Columbia's $4,000 exploitation contest on "Only Angels Have Wings" opened officially on May 27, entries already are reported from pre-release dates for the main prize of $1,000 for the first and $300 each for the next ten.

All theatre managers and advertising men are eligible in the period of the contest which is set to run six months, and entries will be given equal consideration, regardless of situation and size of community. Material is to be addressed to Contest Committee, Columbia Pictures Corp., 729 Seventh Avenue, New York.

Kiddie Revue Staged By Nelson in Findlay

A kiddie revue, featuring local talent is reported by Glenn Nelson, of Warner's Harris, Findlay, Ohio to have proved highly successful as a goodwill booster. Tying in with well-known dance school executive, studio provided entire cast, costumes and musical accompaniment for the show. Stunt was publicized through trailers, dance studio's ads and lobby setpiece consisting of photos of the children participating.

Other goodwill builders engaged in by Glenn included offer to high school authorities to use theatre stage for school activities. With the City of Findlay the focal point of an inter-city bowling tournament, the theatreman secured the names of all members of the out-of-town teams and sent passes to the captains of each five-man team, inviting them to attend the Harris' shows.

"COME AND SEE US"

School Drum Major Aids on "Brother Rat"

Securing the drum major of the local high school band, C. L. Hollister, Babcock Theatre, Wellsville, N. Y., dressed him in uniform identical with the VMI outfits and had lad parade streets day ahead of opening of "Brother Rat," distributing cards with the salutation "Hi, Brother Rat." Card carried gag copy and offered tickets to holders of lucky numbers corresponding with those posted in the lobby.

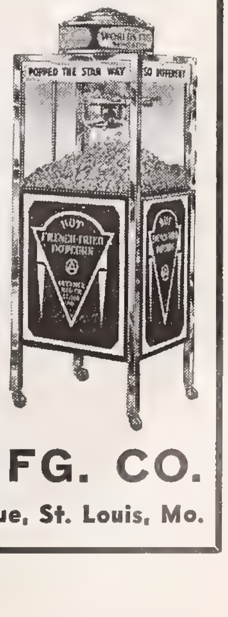
Teaser ad campaign was also concentrated on with the thought of selling the true meaning of the title, copy reading "At West Point, it's a cadet. At Annapolis, it's a middie. And at V.M.I. it's Brother Rat." Still other ads read "Don't say, Hi, Pal, say Hi Brother Rat," etc., etc.

Hollister Ties In Organizations for Showing of Short

Produced by the New York State Department of Health, a short titled "Serum to Windham" based on an actual case, was profitably shown by Manager C. L. "Holly" Hollister, at the Babcock, Wellsville, N. Y., in a tiein with the local P. T. A., school nurses and other organizations. The story, which shows the operation of the various health agencies in treating a rare type of pneumonia, received a strong advance from Holly, who secured an interesting animated display from the state health offices for showing at the main branch of the public library.

From the general chairman of the city's P. T. A., a list of the membership roll was obtained to whom letters were sent, signed by the heads of the organization which paid for the postage. The theatremen interested his superintendent of schools on the value of the showing which brought about announcements throughout the schools and displays plus theatre credits on all school bulletin boards. Endorsements from the city and district health officials were secured for display and newspaper coverage.

Hollister's campaign was featured by a "first-time" plant, the placing of one-sheets for the date on the official bulletin boards of the local Sinclair refinery. This rare promotion was secured by a personal interview with the plant superintendent, previously adamant to allowing theatre advertising on the premises. A conspicuous part of the drive was the cooperation of the local papers which gave generous publicity to the date in advance and current.



MAKE 2¢ EXTRA ON EVERY ADMISSION
UP TO $100 EXTRA PROFIT PER WEEK

[You Should Average 2c Worth of Popcorn to Every Admission]

Owners who are money-wise are swelling their box-office receipts with the handsome profits from an ADVANCE Popcorn Machine. You, too, might just as well be making $40, $50, $60—even $100—extra a week as others do. Figure out what you will make on the basis of your weekly receipts.

Investigate With An Open Mind

Get the facts . . . see what an ADVANCE Machine will do for you. These fine new Popcorn Machines, with lights, color and motion, draw trade and get profits . . . 70c profit on every dollar!

Simple and easy to run—more efficient—pop more corn—and produce more business than out-of-date machines.

All sizes from $96.50 up
EASY TERMS
Why Pay More?
Write for Free Catalog.
ADVANCE MFG. CO.
6332 St. Louis Avenue, St. Louis, Mo.

FURTHER REPORTS ON FORTNIGHT WINNERS

Details of Other Entries Chosen for Appointment in Last Issue Reveal Wide Range Coverage

As has been the regular policy of the 1939 Quigley Awards, and to set down in print the details of all winning entries in each Fortnight period, as soon after selection as possible, below are explained the exploitations of other winners in the last judging which were not published in last week's issue.

Entries among the winners in last week's listing, and not detailed last week or this, have been written-up in previous issues.

Harwell "Dodge City" Proclamation Used as Keynote of Campaign

Announcing through newspapers his own proclamation that the opening of "Dodge City" was an outstanding day in the annals of motion pictures, Bill Harwell, at the Ohio in Canton, built his campaign for that date around the proclamation idea. Proclamation was also used as an advance trailer and permission was obtained from the city officials to plant silk bannerettes with title, theatre, playdates, etc., on all flag poles on main streets 10 days ahead of opening. Week ahead all light fixtures and walls in the inner theatre lobby were draped with the proclamation banners and in addition eight foot flag poles covering three main blocks were also used, these being transferred to theatre where they were draped around the marquee opening day. Other outside coverage included radio, newspapers, tack cards, and six-sheet A-board mounted on truck toured the town three days ahead.

Howe Completes Quick Campaign On Sudden Switch in Booking

With a last-minute switch in bookings to "Never Say Die," Manager John Howe, Olympia Theatre, in Portsmouth, N. H., decided on a teaser campaign for the few remaining days ahead of opening. Title slugs were scattered throughout local daily and tieup with soft drink distributor netted additional publicity. Eighty-odd dealers were supplied with gummed strips for windows and mirrors with copy "Never Say Die, Say Pepsi-Cola for your spring tonic," followed by playdates, theatre, etc.

Since the sudden switch allowed no time to order a trailer, Howe made up a series of slides projected through the theatre's stereopticon.

Texas Governor Wires Endorsement To Bray for Date on "Conquest"

Immediately on receipt of confirmation of the booking of "Man of Conquest" at the Lyric, in Brownwood, Texas, Manager Lew Bray, made a special trip to Austin to meet Governor O'Daniel to invite him to attend the Central Texas Premiere. Though the Governor was unable to attend, photos of the two were taken together and planted in the Brownwood and surrounding towns' papers together with copy of wire received from the Governor endorsing the picture. Personal letters were sent by the theatreman to all mayors in nearby cities inviting them to the premiere.

Schools and colleges were covered by personal calls and the distribution of student coupons, scene stills were also left for all history classes. Announcements were also made in all classrooms with teachers allowing credits to each student attending the picture. Civic and women's clubs were also contacted, teaser used two weeks ahead and day ahead of opening, co-op ads were promoted from leading merchants.

Bridgeport Searches for Wasp On Rosenthal's "Freedom" Date

Teaser campaign was started week ahead of "Let Freedom Ring" as part of Morris Rosenthal's "Wasp" search in connection with that picture's opening at the Majestic in Bridgeport. A reward of $25 was offered through cooperating newspaper and trailer advising when and where the "Wasp" could be seen. Teaser cards were also distributed in advance in auto parks. Rosie also promoted printing press which he set up in the lobby, "Wasp" printing cards which were distributed to patrons.

Street Broadcast for "Midnight" Found Profitable by Frank Miller

Cooperation of Station WMMN was secured by Frank Miller for the opening of "Midnight" at the Metropolitan Theatre in Morgantown, W. Va., with a street broadcast featuring questions on midnight which tied in perfectly to picture's title. Numerous window displays were promoted by the Round Tabler including jeweler's display of clocks, all hands pointing to the witching hour; another window of styles plugged midnight blue, etc.—all displays tied-in with appropriate picture and title copy. Tinted photos of Claudette Colbert were distributed, cooperating merchant's ad on reverse side covering cost of printing, etc.

"Preview Picture of the Week" Is Dinerman's New Promotion

If it isn't one thing, then it's another space-grabber that comes from the fertile brain of E. V. Dinny Dinerman, RKO Midwest theatres ad head, this time a layout idea called "Picture Preview of the Week," a half-page Sunday layout of the top coming attraction in the Cincinnati houses, and started with "Alexander Graham Bell." Tieup has been made for a four-week period and if the idea takes hold will be extended for a 52-week period.

Saunders Cracks Utilities Company For Co-op Ads on "Graham Bell"

Despite the fact that the local public utilities are hard to crack, according to Matt Saunders, Loew's Poli, Bridgeport, the Round Tabler submitted a series of ads to be used for "Alexander Graham Bell" which were accepted to be used in all newspaper ads in Connecticut where the picture is playing and on all future dates. In addition, the telephone company is sending the material out for co-op advertising in all state situations where the company has branches.

The 'What's What' About Display Ads On the Next Page

(1) A definite class slant topped by an engaging half-tone of the leads illustrates the selling of "Graham Bell" at the Emboyd, Fort Wayne, Ind., by Harvey Cocks, general manager, Quimby Theatres. The light-face copy was pitched to indicate the tone of the attraction and the title placed strategically to tiein in appropriately. Size: 160 lines on two columns.

▽

(2 and 4) The psychological effect of utilizing the names and expressions of stars in other attractions to sell a coming date is employed soundly here by the Shuttee-Patchen-Harold showmanship trio of the Oklahoma City Standard Theatres to publicize "Calling Dr. Kildare" at the Midwest. In the 110-line display, on three-columns half-tone face cuts of the top M-G-M stars are used with their complimentary wires on the picture. In the reverse 68 lines on 2 columns, the Hardy Family is pressed into service to build up the Kildare series, plus the "predict" copy below.

▽

(3) The flair for ingenious showmanship evidenced by bossman, Maurie Stahl, and Manager George Patterson, in the operation of the Rivoli, Rutherford, N. J., is here employed to sell the coming double-bill programs. The robust Stahl twins attractively hooked up to the twin theatres and twin-bills appeared instantaneous eye-catchers which were used to rivet attention to the signed copy incorporating the house policy and many of its services. Size: 144 lines on three columns.

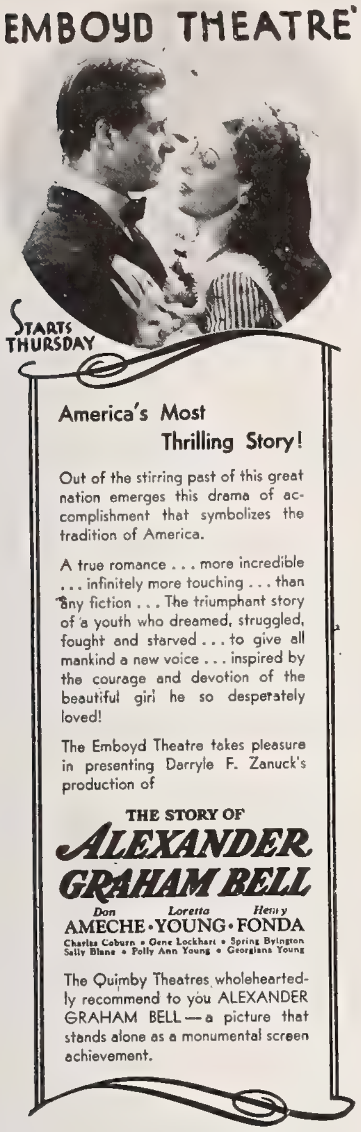
▽

(5 and 7) In order to properly present the double world premiere of "Union Pacific" in Omaha, Ted Emerson, Tri-States Omaha territory ad head, bent all efforts to sell as strongly the midnight premiere at the Orpheum, which followed the first showing at the Omaha, earlier in the evening. The 80 lines on two columns, here reproduced, is one of Lou Kozal's type displays that sold the midnight showing as importantly. The "Pygmalion" layout of 97 lines on three columns, by the Tri-States ad duo, stresses the influence of George Bernard Shaw in the copy and art without detracting from the story slant indicated by the two cuts of Wendy Hiller (before and after) and Leslie Howard, plus other attractions.

▽

(6) The difficulty that a subsequent-run house might have in landing co-op advertising, is solved here by Manager Joe Baisch, Strand, Green Bay, Wis., who planted this smart two-column tiein layout incorporating titles of his two coming attractions, "Gunga Din" and "Honolulu" and store copy, each merchant ad running about 15 lines, single. Entire cost of the 194 lines on two columns, plus theatre ad at top, was paid for by the participating establishments.

REPRESENTATIVE NEWSPAPER ADS



EMBOYD THEATRE

STARTS THURSDAY

America's Most Thrilling Story!

Out of the stirring past of this great nation emerges this drama of accomplishment that symbolizes the tradition of America.

A true romance . . . more incredible . . . infinitely more touching . . . than any fiction . . . The triumphant story of a youth who dreamed, struggled, fought and starved . . . to give all mankind a new voice . . . inspired by the courage and devotion of the beautiful girl he so desperately loved!

The Emboyd Theatre takes pleasure in presenting Darryle F. Zanuck's production of

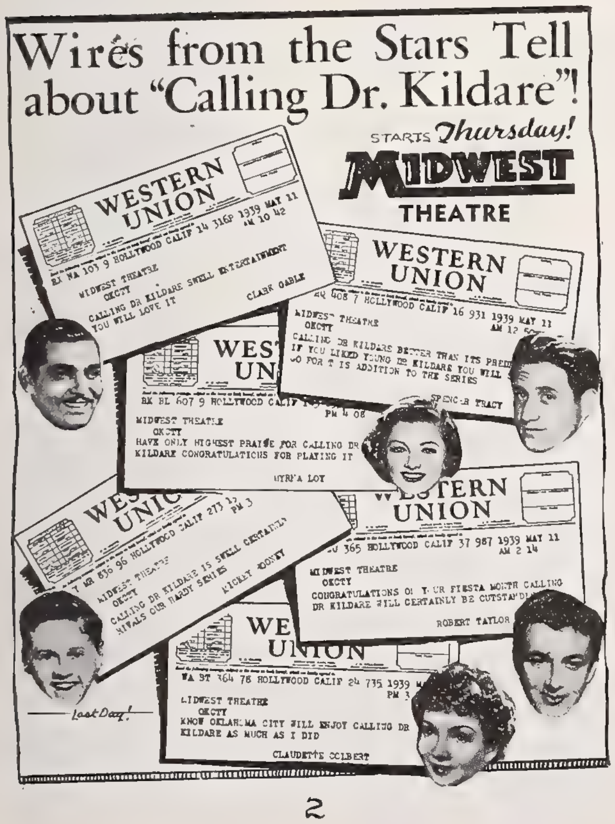
THE STORY OF
ALEXANDER GRAHAM BELL

Don AMECHE • Loretta YOUNG • Henry FONDA

Charles Coburn • Gene Lockhart • Spring Byington
Sally Blane • Polly Ann Young • Georgiana Young

The Quimby Theatres wholeheartedly recommend to you ALEXANDER GRAHAM BELL—a picture that stands alone as a monumental screen achievement.

1



Wires from the Stars Tell about "Calling Dr. Kildare"!

STARTS Thursday!
MIDWEST THEATRE

WESTERN UNION
BX NA 103 9 HOLLYWOOD CALIF 14 316P 1939 MAY 11 AM 10 42
MIDWEST THEATRE
OKCTY
CALLING DR KILDARE SWELL ENTERTAINMENT YOU WILL LOVE IT
CLARK GABLE

WESTERN UNION
BQ 408 7 HOLLYWOOD CALIF 16 931 1939 MAY 11 AM 12 50
MIDWEST THEATRE
OKCTY
CALLING DR KILDARE BETTER THAN ITS PRED[illegible] IF YOU LIKED YOUNG DR KILDARE YOU WILL GO FOR THIS ADDITION TO THE SERIES
SPENCER TRACY

WESTERN UNION
BX BL 607 9 HOLLYWOOD CALIF PM 4 08
MIDWEST THEATRE
OKCTY
HAVE ONLY HIGHEST PRAISE FOR CALLING DR KILDARE CONGRATULATIONS FOR PLAYING IT
MYRNA LOY

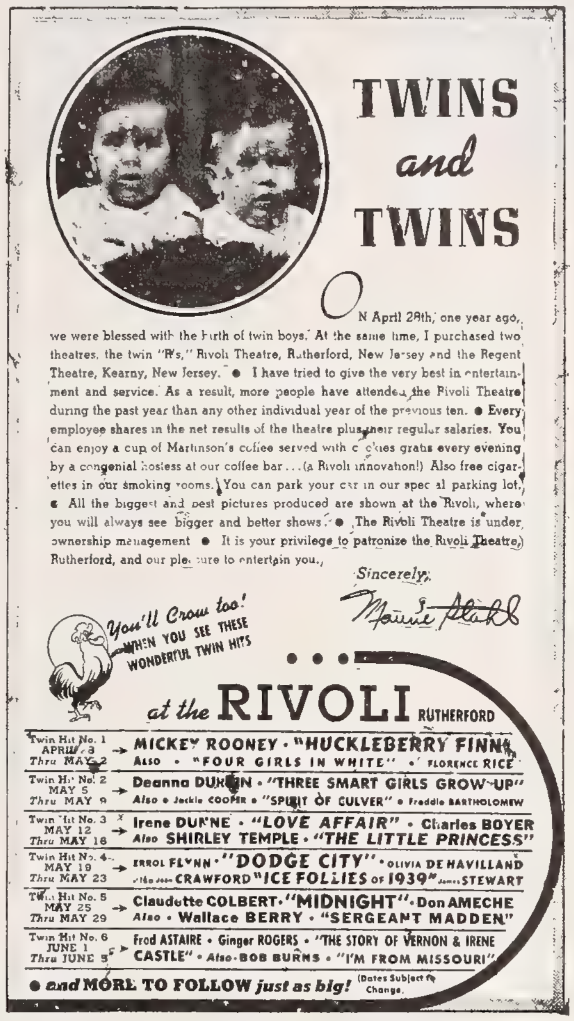
WESTERN UNION
MR 836 96 HOLLYWOOD CALIF 273 13 PM 3
MIDWEST THEATRE
OKCTY
CALLING DR KILDARE IS SWELL CERTAINLY RIVALS OUR HARDY SERIES
MICKEY ROONEY

WESTERN UNION
365 HOLLYWOOD CALIF 37 987 1939 MAY 11 AM 2 14
MIDWEST THEATRE
OKCTY
CONGRATULATIONS ON YOUR FIESTA MONTH CALLING DR KILDARE WILL CERTAINLY BE OUTSTANDING
ROBERT TAYLOR

WESTERN UNION
WA 37 364 78 HOLLYWOOD CALIF 24 735 1939 PM 3
MIDWEST THEATRE
OKCTY
KNOW OKLAHOMA CITY WILL ENJOY CALLING DR KILDARE AS MUCH AS I DID
CLAUDETTE COLBERT

Last Day!

2



TWINS and TWINS

ON April 28th, one year ago, we were blessed with the birth of twin boys. At the same time, I purchased two theatres, the twin "R's," Rivoli Theatre, Rutherford, New Jersey and the Regent Theatre, Kearny, New Jersey. ● I have tried to give the very best in entertainment and service. As a result, more people have attended the Rivoli Theatre during the past year than any other individual year of the previous ten. ● Every employee shares in the net results of the theatre plus their regular salaries. You can enjoy a cup of Martinson's coffee served with cookies gratis every evening by a congenial hostess at our coffee bar . . . (a Rivoli innovation!) Also free cigarettes in our smoking rooms. You can park your car in our special parking lot. ● All the biggest and best pictures produced are shown at the Rivoli, where you will always see bigger and better shows. ● The Rivoli Theatre is under ownership management ● It is your privilege to patronize the Rivoli Theatre, Rutherford, and our pleasure to entertain you.

Sincerely,
Maurie Stahl

You'll Crow too! WHEN YOU SEE THESE WONDERFUL TWIN HITS . . .

at the RIVOLI RUTHERFORD

Twin Hit No. 1 APRIL 28 Thru MAY 2 → MICKEY ROONEY • "HUCKLEBERRY FINN" Also • "FOUR GIRLS IN WHITE" • FLORENCE RICE

Twin Hit No. 2 MAY 5 Thru MAY 9 → Deanna DURBIN • "THREE SMART GIRLS GROW UP" Also • Jackie COOPER • "SPIRIT OF CULVER" • Freddie BARTHOLOMEW

Twin Hit No. 3 MAY 12 Thru MAY 16 → Irene DUNNE • "LOVE AFFAIR" • Charles BOYER Also SHIRLEY TEMPLE • "THE LITTLE PRINCESS"

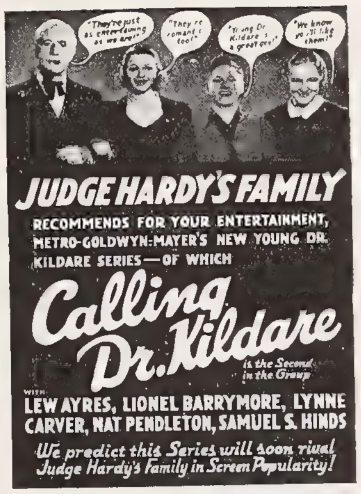
Twin Hit No. 4 MAY 19 Thru MAY 23 → ERROL FLYNN • "DODGE CITY" • OLIVIA DE HAVILLAND Also Joan CRAWFORD "ICE FOLLIES OF 1939" James STEWART

Twin Hit No. 5 MAY 25 Thru MAY 29 → Claudette COLBERT • "MIDNIGHT" • Don AMECHE Also • Wallace BERRY • "SERGEANT MADDEN"

Twin Hit No. 6 JUNE 1 Thru JUNE 5 → Fred ASTAIRE • Ginger ROGERS • "THE STORY OF VERNON & IRENE CASTLE" • Also • BOB BURNS • "I'M FROM MISSOURI"

● and MORE TO FOLLOW just as big! (Dates Subject to Change.

3



"They're just as entertaining as we are!"
"They're romantic too!"
"Young Dr. Kildare is a great guy!"
"We know you'll like them!"

JUDGE HARDY'S FAMILY

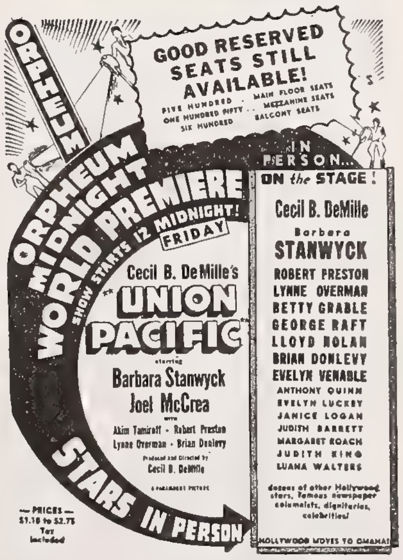
RECOMMENDS FOR YOUR ENTERTAINMENT, METRO-GOLDWYN-MAYER'S NEW YOUNG DR. KILDARE SERIES—OF WHICH

Calling Dr. Kildare is the Second in the Group

WITH LEW AYRES, LIONEL BARRYMORE, LYNNE CARVER, NAT PENDLETON, SAMUEL S. HINDS

We predict this Series will soon rival Judge Hardy's Family in Screen Popularity!

4



ORPHEUM

GOOD RESERVED SEATS STILL AVAILABLE!
FIVE HUNDRED - MAIN FLOOR SEATS
ONE HUNDRED FIFTY - MEZZANINE SEATS
SIX HUNDRED - BALCONY SEATS

ORPHEUM MIDNIGHT WORLD PREMIERE
SHOW STARTS 12 MIDNIGHT! FRIDAY

Cecil B. DeMille's "UNION PACIFIC"
starring Barbara Stanwyck Joel McCrea
with Akim Tamiroff • Robert Preston
Lynne Overman • Brian Donlevy
Produced and Directed by Cecil B. DeMille
A PARAMOUNT PICTURE

STARS IN PERSON

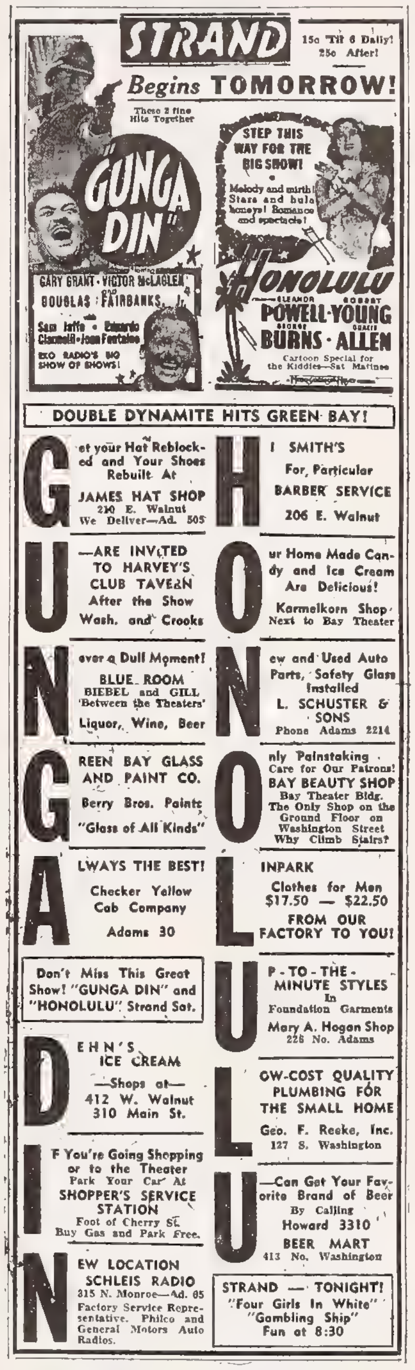
— PRICES —
$1.10 to $2.75
Tax Included

IN PERSON...
ON the STAGE!
Cecil B. DeMille
Barbara STANWYCK
ROBERT PRESTON
LYNNE OVERMAN
BETTY GRABLE
GEORGE RAFT
LLOYD NOLAN
BRIAN DONLEVY
EVELYN VENABLE
ANTHONY QUINN
EVELYN LUCKEY
JANICE LOGAN
JUDITH BARRETT
MARGARET ROACH
JUDITH KING
LUANA WALTERS

dozens of other Hollywood stars, famous newspaper columnists, dignitaries, celebrities!

HOLLYWOOD MOVES TO OMAHA!

5



STRAND 15c 'Til 6 Daily! 25c After!

Begins TOMORROW!

These 2 fine Hits Together

"GUNGA DIN"
CARY GRANT • VICTOR McLAGLEN and DOUGLAS FAIRBANKS, Jr.
with Sam Jaffe • Eduardo Ciannelli • Joan Fontaine
RKO RADIO'S BIG SHOW OF SHOWS!

STEP THIS WAY FOR THE BIG SHOW!
●
Melody and mirth! Stars and hula honeys! Romance and spectacle!

HONOLULU
ELEANOR POWELL • ROBERT YOUNG
GEORGE BURNS • GRACIE ALLEN
Cartoon Special for the Kiddies—Sat Matinee

DOUBLE DYNAMITE HITS GREEN BAY!

G et your Hat Reblocked and Your Shoes Rebuilt At JAMES HAT SHOP 210 E. Walnut We Deliver—Ad. 505

U —ARE INVITED TO HARVEY'S CLUB TAVERN After the Show Wash. and Crooks

N ever a Dull Moment! BLUE ROOM BIEBEL and GILL 'Between the Theaters' Liquor, Wine, Beer

G REEN BAY GLASS AND PAINT CO. Berry Bros. Paints "Glass of All Kinds"

A LWAYS THE BEST! Checker Yellow Cab Company Adams 30

Don't Miss This Great Show! "GUNGA DIN" and "HONOLULU" Strand Sat.

D EHN'S ICE CREAM —Shops at— 412 W. Walnut 310 Main St.

I F You're Going Shopping or to the Theater Park Your Car At SHOPPER'S SERVICE STATION Foot of Cherry St. Buy Gas and Park Free.

N EW LOCATION SCHLEIS RADIO 315 N. Monroe—Ad. 65 Factory Service Representative. Philco and General Motors Auto Radios.

H I SMITH'S For Particular BARBER SERVICE 206 E. Walnut

O ur Home Made Candy and Ice Cream Are Delicious! Karmelkorn Shop Next to Bay Theater

N ew and Used Auto Parts, Safety Glass Installed L. SCHUSTER & SONS Phone Adams 2214

O nly Painstaking Care for Our Patrons! BAY BEAUTY SHOP Bay Theater Bldg. The Only Shop on the Ground Floor on Washington Street Why Climb Stairs?

L INPARK Clothes for Men $17.50 — $22.50 FROM OUR FACTORY TO YOU!

U P-TO-THE-MINUTE STYLES In Foundation Garments Mary A. Hogan Shop 228 No. Adams

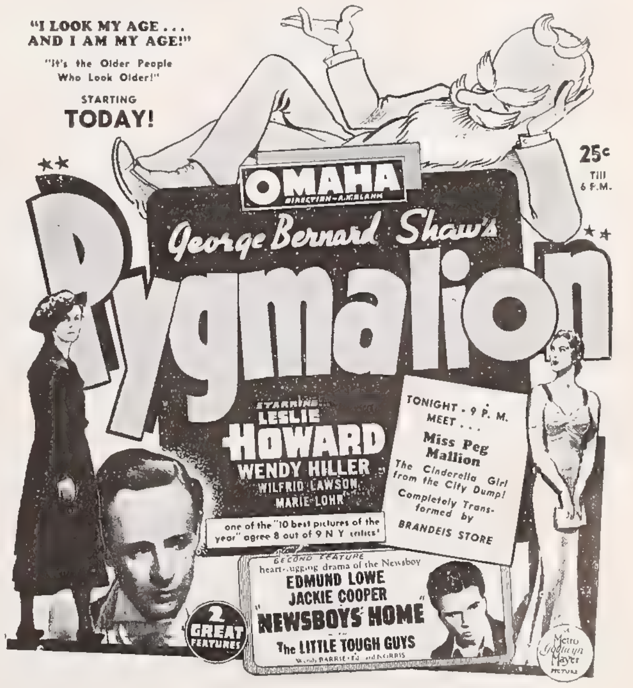
L OW-COST QUALITY PLUMBING FOR THE SMALL HOME Geo. F. Reeke, Inc. 127 S. Washington

U —Can Get Your Favorite Brand of Beer By Calling Howard 3310 BEER MART 413 No. Washington

STRAND — TONIGHT! "Four Girls In White" "Gambling Ship" Fun at 8:30

6

7



"I LOOK MY AGE . . . AND I AM MY AGE!"
"It's the Older People Who Look Older!"
STARTING TODAY!

25c Till 6 P.M.

OMAHA DIRECTION—A. H. BLANK

George Bernard Shaw's Pygmalion

STARRING LESLIE HOWARD
WENDY HILLER
WILFRID LAWSON
MARIE LOHR

one of the "10 best pictures of the year" agree 8 out of 9 N Y critics!

TONIGHT - 9 P. M. MEET . . .
Miss Peg Mallion
The Cinderella Girl from the City Dump!
Completely Transformed by
BRANDEIS STORE

2 GREAT FEATURES

SECOND FEATURE
heart-tugging drama of the Newsboy
EDMUND LOWE
JACKIE COOPER
"NEWSBOYS' HOME"
with The LITTLE TOUGH GUYS
Wendy BARRIE • Ed NORRIS

Metro Goldwyn Mayer Picture

personalities

HERB GREENBLATT
has been shifted as manager of the RKO Exchange in Cleveland to Pittsburgh and GEORGE LEFKO from Pittsburgh to Cleveland.

▽

DAVID FREEMAN
manager of the RKO Schine Strand, in Rochester, shifts to the Schine State there.

▽

JIM DARBY
formerly with M. & P. at the Beacon in Boston, has been transferred to another M. & P. house in Norwalk, Conn. DON MARTIN replaces him at the Beacon. HIBBARD HENDERSON, publicity man at that house, is now working at the Paramount under JACK SAEF.

▽

ARTHUR ROBIE
has been appointed manager of the Bowdoin Theatre, Boston, Mass.

▽

ERNEST W. WHITFORD
has been transferred from the Court Square Theatre, in Springfield, Mass., to the Gayety in Boston.

▽

JOHN C. McKENNA
manager of the Paramount, at Gulfport, Miss., for three years, has been promoted to traveling position with Paramount-Richards Theatres, Inc., of New Orleans. FRED RICHARDS of Alexander, La., succeeds McKenna.

▽

JOHN GREVE
has opened the West Theatre, at Craig, Colo.

▽

PAUL HECK
has taken over the Cunningham Theatre, Cunningham, Kan., from GLADYS McGEORGE.

▽

STANLEY CHAMBERS
has resigned as manager of the Tower Theatre, Kansas City. Other Midwest changes include MORRILL MOORE appointed manager of the Apollo and Isis, replacing FRANK RITTER, who took Chambers' spot. Moore is replaced by GLEN CARROLL, who left the Rockhill, RALPH WALLACE replacing him, and he in turn is succeeded at the Vista by OWEN HITCHLER.

▽

FRANKLIN MAURY
is now assistant manager of the Colonial, in Harrisburg, Pa.

▽

SAM SHAFER
with Schines at the State in Rochester has been transferred to the Liberty, in Herkimer. Other Schine changes in personnel include WALLACE FOLKINS from the Madison to the State, replacing Schafer while WILLIAM BRIMMER, assistant manager at the Riviera, Rochester, has been promoted to manager of the Lake there. FRANCIS LATTIN from the Palace, Watertown, to manage the Strand in Ogdensburg relieving CLINT DADSON, who is ill. DON RICH goes into the Palace, Watertown, as manager.

JAMES THOMAS, JR., weight 6½ pounds, born March 22, to Mr. and Mrs. Jimmie Barnett. Daddy manages the Flagler Theatre in Miami, Florida.

▽

HAROLD VAN VORST
formerly of the Queensboro Theatre, L. I., has assumed the managerial reins at Reade's St. James, in Asbury Park, N. J. MALCOLM MARSHALL, former manager, will reopen the Paramount on the Boardwalk. CHARLES LITT, manager of the Warren, Hudson, N. Y., moves to the Community in that city. EDDIE LA RUE takes over Litt's post. RICHARD MOONEY, former manager of the Asbury Park Paramount, moves to the Casino in a like capacity.

▽

AL HEDDING
has been appointed manager of the Uptown in Indianapolis, Ind., for the Olson Theatre Enterprises.

Showmen's Calendar

JULY

1st	Dominion Day—Canada
	Charles Laughton's Birthday
	Madge Evans' Birthday
	Olivia de Havilland's Birthday
3rd	Idaho Admitted to Union—1890
4th	Independence Day
	Calvin Coolidge (20th President) Born—1872
	Nathaniel Hawthorne (Author) Born—1804
7th	Inauguration of "Lindbergh Line" Mail—Air Passenger Service Between New York and California
10th	Wyoming Admitted to Union—1890
	Slim Summerville's Birthday
	John Quincy Adams (6th President) Born—1767
12th	Jean Hersholt's Birthday
14th	Irene Dunne's Birthday
	Toby Wing's Birthday
16th	Ginger Rogers' Birthday
	Barbara Stanwyck's Birthday
17th	James Cagney's Birthday
	Jack Conway's Birthday
24th	Pioneer Day—Utah
26th	Postal System Established—1775
	Gracie Allen's Birthday
28th	Rudy Vallee's Birthday
	Joe E. Brown's Birthday
29th	William Powell's Birthday

ROY B. PALMORE
is now managing the Lord Calvert, in Baltimore, with JAMES ELLIOTT moving over to the New Westway.

▽

FREDERICK LEOPOLD
has been made manager of the Grand Opera House, in Wilmington, Del.

▽

FRANC ARNOLD
has been appointed promotion manager of the Atlantic City Steel Pier. Arnold was previously managing director of the Shubert, Newark.

▽

LUCILLE FORBES
manageress of the Bonham, Prairie du Sac, Wis., has taken over the Cosmo at Merrill.

▽

ROBERT ETCHBERGER
assistant manager at Loew's State, Norfolk, has been transferred to the Century in Baltimore.

▽

C. A. WAYNE
has been promoted from assistant to house manager of the Plaza, Norfolk; JACK DAVIS from assistant to manager of the Rosalee, Ocean View, and H. T. GRISSON, JR., from Rosalee to house manager of Elton.

▽

EDWIN TUCKER
is now city manager at Fayetteville, Mo., for the Griffith-Dickinson Theatres.

▽

WALTER POTAMKIN
and CHARLES WAGNER of Affiliated Theatres have switched posts. Potamkin is now at the Frolic, Philadelphia and Wagner at the Adelphi.

▽

FRED WOOD
has been transferred from the Rio Theatre, in Beaumont, Texas, to the Lyric, Port Neches, Tex.

▽

W. S. SAMUEL
formerly at the Lyric, Port Neches, Tex., has been shifted to the Rex, in Arp, Tex.

▽

CLAUD LAND
is managing the new Warner Colony Theatre, in Washington. Other Warner changes include JAMES GLENNON from the Seco to the Apollo; SIDNEY HOFFMAN from the Apollo to the Colony; THEODORE LOHMEYER, from the York to the Avalon; FRED MacMILLAN, from the Avalon to the Silver; NELSON SMITH from the Home to the Avenue Grand and LAMAR KEEN from the Silver to the Capitol in Winchester, Va. Three assistant managers in Washington have been promoted to managers, including ERNEST WELLS, from the Earle to the Home; RAYMOND BURCH, from the Tivoli to the Seco; and EARL HEATWOLE from the Metropolitan to the York. WALDO CHANDLER has been shifted from the Virginia in Harrisonburg, Va., to the Central, Martinsburg. PETER TUTWILER, former assistant at the Virginia, has been named manager there. THOMAS BALDRIDGE, former manager of the Capitol, Winchester, resigned his post last week.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel......Col
Across the Plains, 3855, West......Mono
Adventures in Sahara, Mel......Col
Adventure of Giacomo Casanova, Mel..Ameritai
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ......MGM
Adventures of Jane Arden, 321, Mel.....WB
After Schooldays, Mus......Univ
Alla en la Rancho Grande, Mus......Foreign
All This and Heaven Too, Mel......WB
Almost a Gentleman, 920, Mel......RKO
Always in Trouble, 914, Com......20th-Fox
Ambush, 3820, Mel......Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels Wash Their Faces, The, Mel.....WB
Angels With Dirty Faces, 351, Mel......FN
Annabel Takes a Tour, 908, Com......RKO
Annie Laurie, Mel......Foreign
Are Husbands Necessary, Com......Para
Arkansas Traveler, 3806, Com......Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Legion, 982, West......RKO
Arizona Wildcat, 929, Com......20th-Fox
Army Girl, 7002, Mel......Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com......Foreign
At Your Age, Com......GN

B

Babes in Arms, Mus.-Com......MGM
Back Door to Heaven, 3833, Mel......Para
Bad Lands, West......RKO
Ballerina, Mel......Foreign
Beachcomber, The, 3863, Mel......Para
Beau Geste, Mel......Para
Beauty for the Asking, 915, Com......RKO
Big Town Czar, 3018, Mel......Univ
Bizarre Bizarre, Com......Foreign
Billy the Kid Returns, 851, West......Rep
Black Bandit, 3051, West......Univ
Blackwell's Island, 361, Mel......FN
Blind Alley, Mel......Col
"Blondie," Com......Col
Blondie Meets the Boss, Com......Col
Blondie Takes a Vacation, Com......Col
Blue Montana Skies, 844, West......Rep
Booloo, Mel. ......Para
Bouquets from Nicholas, Com......Foreign
Boy Friend, 943, Com......20th-Fox
Boy's Reformatory, 3823, Mel......Mono
Boy Slaves, 911, Mel......RKO
Boy Trouble, 3824, Mel......Para
Bridal Suite, 937, Com.-Mel......MGM
Bright Victory, Mel......Univ.
Broadway Musketeers, 368, Mel......FN
Broadway Serenade, 931, Mus......MGM
Bronze Buckaroo, Mel......St. Rts.
Brother Orchid, Mel......WB
Brother Rat, 355, Com......FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. ......Para
Bulldog Drummond's Bride, Mel......Para

C

Cabira, Mel......Foreign
Cafe Society, 3826, Mel......Para
California Frontiers, West......Col
Calling Dr. Kildare, 932, Mel......MGM
Captain Fury, Mel......UA
Captain Scorpiob, Com......Foreign
Career, Mel......RKO
Career Man, Mel......WB
Cat and the Canary, The, Mel......Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel......FN
Champ, The, Mel......MGM
Champs Elysees, Com.-Mel......Foreign
Chasing Danger, 941, Mel......20th-Fox
Chicago Ben, Mel......GB
Chicken Wagon Family, Com......20th-Fox
Christmas Carol, 917, Com.-Mel......MGM
Cipher Bureau, 312, Mel......GN
Citadel, The, 909, Mel......MGM
Climbing High, 8072, Com......GB
Coast Guard, Mel......Col
Code of the Cactus, West......St. Rts.
Code of the Fearless, West......St. Rts.
Code of the Secret Service, Mel......FN
Code of the Streets, 3019, Mel......Univ
Comet Over Broadway, 370, Mel......WB
Confessions of a Nazi Spy, 353, Mel.....FN
Convict's Code, 3822, Mel......Mono
Convicts at Large, Mel......St. Rts.
Confessions of a Nazi Spy, Mel......FN
Coral Rocks, The, Mel......Foreign
Cowboy and the Lady, Com......UA
Crashing Through, 327, West......GN
Crime Takes a Holiday, Mel......Col
Crossroads, Mel......Foreign
Curtain Rises, The, Mel......Foreign

D

Dames, Mel. ......Univ.
Dark Eyes, Mel......Foreign
Dark Sands, Mel......Foreign
Dark Victory, 354, Mel......FN
Daughters Courageous, Mel......WB
Dawn Patrol, 303, Mel......WB
Dead or Alive, Mel......WB
Devil on Wheels, The, Mel......WB
Devil's Island, 313, Mel......WB
Disbarred, 3818, Mel......Para
Disputed Passage, Mel......Para
Dock on the Havel, Mel......Foreign
Dodge City, 304, Mel. (C)......WB
Double Crime in the Maginot Line, Mel. Foreign
Double Dyed Deciever, Mus......Para.
Down in "Arkansaw," 805, Mus......Rep
Down on the Farm, 920, Com......20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel......MGM
Drifting Westward, 3853, West......Mono
Drums, Mel. (C)......UA
Duke of West Point, Mel......UA
Dust Be My Destiny, Mel......WB

E

Each Dawn I Die, Mel......FN
East Side of Heaven, Mus.-Com......Univ
Elsa Maxwell's Hotel For Women, Mel..20th-Fox
Empty World, Mel......GB
Escape from Alcatraz, Mel......Univ
Escape from Yesterday, Mel......Foreign
Escape, The, Mel......20th-Fox
Everybody's Baby, 931, Com......20th-Fox
Exile Express, 301, Mel......GN
Exposed, 3032, Mel......Univ

F

Family Next Door, 3020, Com......Univ
Fast and Loose, 924, Mel......MGM
Federal Man Hunt, 820, Mel......Rep
Federal Offense, Mel......Para
Feud of the Range, West......St. Rts.
Fighting Irish, Me.l ......Rep
Fighting Thoroughbreds, 821, West......Rep
First Offenders, Mel......Col
Fisherman's Wharf, 844, Mus......RKO
Five Came Back, 927, Mel......RKO
Five of a Kind, 919, Mel......20th-Fox
Fixer Dugan, 922......RKO
Flight at Midnight, Mel......Rep
Flight to Fame, Mel......Col
Flirting with Fate, 914, Com.-Mel......MGM
Flying Irishman, 919, Mel......RKO
Foggy Quay, Mel......Foreign
Forged Passport, 823, Mel......Rep
For Love or Money, 3030, Mel......Univ
40 Little Mothers, Mel......Foreign
Four Daughters, 352, Mel......FN
Four Feathers, Mel. (C)......UA
Four Girls in White, 921, Mel......MGM
Freshman Year, 3025, Com.-Mel......Univ
Frog, The, Mel......GB
Frontier Marshall, West......20th-Fox
Frontier Pony Express, West......Rep
Frontier Scout, 325, West......GN
Frontiersman, 3856, West......Para
Frontiers of '49, West......Col
Full Speed Ahead, Mel......GN

G

Gambling Ship, 3023, Mel......Univ
Gang, The, Mel......St. Rts.
Gang Bullets, 3818, Mel......Mono
Gang's All Here, The, Com.-Mel......Foreign
Gang Smashers, Mel......St. Rts.
Gangster's Boy, 3801, Mel......Mono
Gantry the Great, Mel......WB
Garden of the Moon, 358, Mus.-Com......FN
Geronimo, Mel......Para
Ghost Town Riders, 3054, West......Univ
Girl and the Gambler, 926, Mel......RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel......RKO
Girl from Nowhere, Mel......Mono
Girl from Rio, Mel......Mono
Girl Must Live, Com......GB
Girls on Probation, 369, Mel......FN
Glory of the Faith, Mel......Foreign
Going Places, 359, Com.-Mel......FN
Golden Boy, Mel......Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel......MGM
Good Girls Go to Paris, Com.-Mel......Col
Gorilla, The, 944, Com.-Mel......20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel......Para
Great Man Votes, 913, Com......RKO
Great Waltz, The, 908, Mus......MGM
Guilty Trails, 3052, West......Univ
Gunga Din, 912, Mel......RKO
Gun Packer, 3851, West......Mono
Gunsmoke Trail, West......Mono

H

Hard to Get, 310, Com.-Mel......WB
Hardys Ride High, 934, Com.-Mel......MGM
Harlem Rides the Range, West......St. Rts.
Harmony at Home, Com......20th-Fox
Hatred, Mel......Foreign
Hawaiian Holiday, Com.-Mel......Univ
Heart of the North, 362, Mel. (C)......FN
Heart of Paris, Mel......Foreign
Heaven on a Shoestring, Mel......Para
Hell Bound, Mel......St. Rts.
Hell's Kitchen, Mel......WB
Herbst Manover, Com......Foreign
Heritage of the Desert, Mel......Para
Horoes of the Desert, 7118, West......Rep
Heroes of the Marne, Mel......Foreign
Hidden Power, Mel......Col
His Exciting Night, 3036, Com......Univ
Hobby Family, The, Com......WB
Home on the Prairie, 842, West......Rep
Homework, Com. ......Para
Homicide Bureau, Mel......Col
Honolulu, 922, Mus.-Com......MGM
Honor of the West, 3055, West......Univ
Hostages, The, Mel......Foreign
Hotel Imperial, 3836, Mel......Para
Hounds of the Baskerville, 936, Mel..20th-Fox
House of Fear, The, Mel......Univ
Human Beast, The, Mel......Foreign

I

I Am a Criminal, 3812, Mel......Mono
I Am the Law, Mel......Col
Ice Follies of 1939, 925, Com.-Mel.....MGM
I Demand Payment, Mel......St. Rts.
Idiot's Delight, 920, Com.-Mel......MGM
If I Were King, 3810, Mel......Para
Illegal Traffic, 3809, Mel......Para
I'm From Missouri, 3830, Com......Para
Indiscretions, Mel......Foreign
In Early Arizona, West......Col
In Old Caliente, West......Rep
In Old California, West......Univ
In Old Montana, West......St. Rts.
Inside Information, Mel......Univ
Inside Story, 934, Mel......20th-Fox
Inspector Hornleigh, 945, Mel......20th-Fox
International Crime, Mel......GN
Invitation to Happiness, Com.-Mel......Para
Irish Luck, Mel......Mono
Island of Lost Men, Mel......Para
I Stand Accused, 806, Mel......Rep
I Stole a Million, Mel......Univ
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel......MGM
Itto, Mel. ......Foreign
I Was Made a Convict, 824, Mel......Rep

J

Jesse James, 921, Mel. (C)......20th-Fox
Jones Family at Grand Canyon, Com. 20th-Fox
Jones Family in Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel......WB
Juarez and Maximilian, Mel......St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)......20th-Fox
Kid from Kokomo, The, 363, Mel......FN
Kid from Texas, Mel......MGM
King of Chinatown, 3827, Mel......Para
King of the Turf, Mel......UA
King of the Underworld, 317, Mel......WB
Kreutzer Sonata, Mel......Foreign

L

Lady and the Knight, The, Mel......WB
Lady and the Mob, The, Com......Col
Lady of the Tropics, Mel......MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel......GB
Lambeth Walk, The, Mus.-Com......Foreign
Last Express, 3028, Mel......Univ
Last Warning, The, 3027, West......Univ
La Vierge Folle, Mel......Foreign
Law Comes to Texas, The, West......Col
Lawful Outlaws, West......Para
Lawless Valley, 981, West......RKO
Law of the Texan, West......Col
Law West of Tombstone, 909, West......RKO
Let Freedom Ring, 926, Mus......MGM
Let Us Live, Mel......Col
Lieble im ¾ Takt, Com......Foreign
Lighthorse Harry, Com......WB
Lightning Carson Rides Again, West..St. Rts.
Listen Darling, 904, Mel......MGM
Little Adventuress, The, Mel......Col
Little Miss Broadway, Mus......20th-Fox
Little Mother, Mel......RKO

(Continued on following page)

[THE RELEASE CHART--INDEX CONT'D]

(Continued from preceding page)

Little Princess, The 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.........Para
Little Tough Guys in Society, 3011, Mel..Univ
Lone Star Pioneers, West................Col
Lone Wolf Spy Hunt, The Mel...........Col
Long Shot, The, 313, Mel.................GN
Lost Patrol, 991, Mel...................RKO
Love Affair, 916, Mel...................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com............RKO
Magnificent Fraud, The.................Para
Maisie Was a Lady, Com.-Mel..........MGM
Mamele, Com........................Foreign
Man About Town, Com.................Para
Man and His Wife, A, Mel...........Foreign
Man from Sundown, The West...........Col
Man in the Iron Mask, Mel..............UA
Man's Country, 3742, West.............Mono
Man of Conquest, 801, Mel...............Rep
Man to Remember, 905, Mel............RKO
Man Who Dared, 375, Mel...............FN
Man with 100 Faces, 8008, Mel...........GB
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel.....................Foreign
Marusia, Mus........................Foreign
Meet the Girls, 910, Mel............20th-Fox
Memory of Love, Mel..................RKO
Men With Wings, 3808, Mel. (C)......Para
Mexicali Kid, 3741, West...............Mono
Mickey the Kid, Mel.....................Rep
Midnight, 3828, Mel....................Para
Mikado, The, Mus. (C)................Univ
Million Dollar Legs, Mel................Para
Mind of Mr. Reeder, The, Mel........Foreign
Miracle on Main Street, Mel.............GN
Missing Daughters, Mel..................Col
Mr. Doodle Kicks Off, 904, Com........RKO
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel.
20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Mr. Wong in Chinatown, Mel...........Mono
Modern Cinderella, Com.-Mel............Univ
Mothers of Today, Mel..................Apex
Mountain Rhythm, West.................Rep
Murder in Soho, Mel................Foreign
Music School, Mel......................UA
Mutiny on the Bounty, 536, Mel.......MGM
My Song of Love, Mel...............Foreign
My Son is a Criminal, Mel.............Col
Mysterious Miss X, 809, Mel............Rep
Mysterious Mr. Moto, 912, Mel.....20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel...............Mono
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel.
WB
Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel..........FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, Com.-Mel.............WB
Navy Secrets, 3805, Mel.................Mono
Never Mind the Guard, Com.............GN
Never Say Die, 3832, Com...............Para
Newsboys Home, 3015, Mel.............Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel...................Rep
Night in Ghost Town, A, West...........RKO
Night on the Danube, Com.-Mel......Foreign
90 Degrees South, Mel................Foreign
North of Shanghai, Mel..................Col
North of the Yukon, Mel.................Col
Not Wanted, Mel........................WB
Nurse Edith Cavell, Mel...............RKO

O

Off the Record, 314, Com.-Mel...........WB
Oklahoma Kid, 308, Mel.................WB
Oklahoma Terror, West.................Mono
Old Bones of the River, Com..........Foreign
Old Grad, Mel................ ....Univ
Old Maid, The, Mel......................WB
On Borrowed Time, Com.-Mel...........MGM
One Third of a Nation, 3825, Mel........Para
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel.......................WB
Orage, Mel..........................Foreign
Orphans of the Street, 819, Mel..........Rep
Our Leading Citizen, Com..............Para
Outside These Walls, Mel................Col
Outsider, The, Mel..................Foreign
Out West with the Hardys, 913, Com.-Mel.
MGM
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pacific Liner, 914, Mel..................RKO
Panama Lady, 925, Mel.................RKO
Panama Patrol, 314, Mel..................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Parents on Trial, Mel....................Col
Paris Honeymoon, 3821, Mus.-Com.......Para
Peasant Wedding, Mel. (C).........Foreign
Peek's Bad Boy at the Circus, 908, Com..RKO
Personal Secretary, 3034, Mel...........Univ
Persons in Hiding, 3823, Mel...........Para
Phantom Stage, 3056, West.............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel..................St. Rts.
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West................Rep
Pride of The Navy, 822, Mel............Rep
Prison Nurse, Mel.......................Rep
Prison Train, Mel...................St. Rts.
Prison Without Bars, Mel................UA
Pygmalion, 980, Com.-Mel.............MGM

Q

Q Planes, Mel...........................Col

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus..............Foreign
Raiders of the Wasteland, West..........Rep
Rains Came, The, Mel..............20th-Fox
Real Glory, The, Mel....................UA
Red River Range, 864, West.............Rep
Reform School, Mel.................St. Rts.
Religious Racketeer, Mel............St. Rts.
Renegade Trail, West...................Para
Renfrew of the Royal Mounted Saves a
Lady, 328, West.........................GN
Return of the Cisco Kid, Mel.......20th-Fox
Return of the Frog, Mel.............Foreign
Rhythm of the Saddle, 7108, West.......Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West...........GN
Rio Grande, West.......................Col
Risky Business, 3029, Mel..............Univ
Road Demon, 918, Mel..............20th-Fox
Road to Reno, 3017, Com...............Univ
Roaring Nineties, The, Mel..............WB
Rolling Westward, 3863, West..........Mono
Roll, Wagon, Roll, West................Mono
Romance of the Redwoods, Mel...........Col
Rookie Cop, Mel........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com.
20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rulers of the Seas, Mel................Para

S

Sacrifice d'Honneur, Mel.............Foreign
Safety in Numbers, 906, Com........20th-Fox
Saint in London, 929, Mel..............RKO
Saint Strikes Back, 918, Mel............RKO
Sandy, Com............................Univ
St. Louis Blues, 3822, Mel..............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It in French, 3813, Com............Para
School for Husbands, Com.-Mel........Foreign
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel...........Univ
Secrets of an Actress, 365, Mel...........FN
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel.............20th-Fox
Shine On Harvest Moon, 852, West.......Rep
Shining Hour, The, 912, Mel...........MGM
Silver on the Sage, 3858, Mel...........Para
Singing Cowgirl, The, WI-3, West.......GN
Sin of Lena Rivers, Mel.............St. Rts.
Sisters, The, 302, Mel...................WB
Six-Gun Rhythm, WI-19, West...........GN
Six-Gun Trail, West................St. Rts.
Sixty Glorious Years, Mel. (C)..........RKO
Slalom, Mel.........................Foreign
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com...........20th-Fox
Society Lawyer, 930, Mel...............MGM
Society Smugglers, 3024, Mel...........Univ
Some Like It Hot, 3837, Mus............Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sorority House, 924, Mel...............RKO
S.O.S.-Tidal Wave, Mel..................Rep
So This is London, Com.............Foreign
Southward Ho!, 855, West...............Rep
Spellbinder, The, Mel..................RKO
Spies of the Air, Mel................Foreign
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West.............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel........................Col
Stablemates, 906, Com.- Mel............MGM
Stagecoach, Mel.........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.........20th-Fox
Star Maker, The, Mus...................Para
Star of Midnight, 990, Mel..............RKO
Star Reporter, 3821, Mel................Mono
Stolen Life, 3864, Mel..................Para
Storm, The, 3016, Mel..................Univ
Storm Over Bengal, 807, Mel............Rep
Story of Alexander Graham Bell, The,
938, Mel..........................20th-Fox
Story of Vernon and Irene Castle, The,
838, Mus.............................RKO
Straight, Place and Show, 911, Com...20-Fox
Strange Case of Dr. Meade, Mel..........Col
Strange Faces, 3035, Com.-Mel.........Univ
Street of Missing Men, 811, Mel.........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel..........Mono
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel......................WB
Stunt Pilot, Mel........................Mono
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel..........Para
Suez, 913, Mel......................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel....................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel.
20th-Fox
Sweepstake Winner, Com.................FN
Sweethearts, 910, Mus. (C).............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.......Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan Finds a Son, Mel...............MGM
Tell No Tales, 35, Mel.................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West..................Col
Texas Wildcats, West...............St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com...............UA
There's That Woman Again, Com.........Col
They Asked for It, Mel..................Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com.
Univ
Three Texas Steers, 866, West...........Rep
Three Waltzes, Mel. ....Foreign
Thundering West, The, West.............Col
Timber Stampede, West..................RKO
Time Out for Murder, 908, Mel.......20th-Fox
Titans of the Deep, 326, Mel............GN
Tom Sawyer, Detective, 3816, Mel........Para
Topa Topa, Mel....................St. Rts.
Topper Takes a Trip, Com...............UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Gets Her Man, 318, Mel........WB
Torchy Runs for Mayor, 322, Mel........WB
Touchdown Army, 3805, Com............Para
Tough Kid, 3819, Mel...................Mono
Trade Winds, Com.-Mel..................UA
Trapped in the Sky, Mel................Col
Trigger Pals, WI-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble in Sundown, 893, West..........RKO
Tumbleweeds, West..................St. Rts.
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West.................Mono
Two Gun Troubador, West...........St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Underpup, Mel. ....Univ.
Union Pacific, 3835, Mel................Para
Unmarried ....Para
Up the River, 924, Com............20th-Fox

W

Wanted by Scotland Yard, 3829, Mel...Mono
Ware Case, Mel.....................Foreign
Waterfront, Mel..........................WB
Water Rustlers, WI-1, West..............GN
Way Down South, Mus..................RKO
We Are Not Alone, Mel..................WB
Wedad, Mel.........................Foreign
Western Caravans, West..................Col
Western Jamboree, 841, West............Rep
West of the Sante Fe, West..............Col
What a Man! Com...................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West........Mono
Wings of the Navy, 309, Mel.............WB
Wings Over the Pacific, Mel.............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)...............MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel................Rep
Woman Is the Judge, A, Mel............Col
Women, The, Com.-Mel................MGM
Women in the Wind, 316, Mel...........WB
Wonder World, Mel......................GN
Wuthering Heights, Mel..................UA
Wyoming Outlaws, West..................Rep

Y

Yes, Madam?, Com..................Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat an Honest Man, 3005,
Com. ....Univ
You Can't Get Away with Murder,
364, Mel...............................FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel...............UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth Takes a Fling, 3012, Com.........Univ

Z

Zaza, 3819, Mel........................Para
Zenobia, Com............................UA
Zero Hour, The, Mel....................Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	*119	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredih	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3,'38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms			
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly			
Escape from Alcatraz*	Brian Donlevy-Jacqueline Wells			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
Hidden Power	Jack Holt-Gertrude Michael			
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 30,'39†	59	
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 22,'39†	61	
Q Planes (G)	Laurence Olivier-Valerie Hobson	June 15,'39†	82	Mar. 11,'39
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 8,'39†		
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger			

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	79	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age*				
Full Speed Ahead*				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard*				
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Trouble Over the Pacific*				
Wonder World*				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Bridal Suite 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	
(See "Maiden Voyage," "In the Cutting Room," Mar. 4,'39.)				
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17.'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7.'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford			
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms*	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich		86	Oct. 17,'31
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson		114	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
Maisie Was a Lady	R. Young-A. Sothern-R. Hussey	June 23,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone		133	Nov. 9,'35
On Borrowed Time	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi			
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'36
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy		115	July 4,'36
6,000 Enemies	Walter Pidgeon-Rita Johnson	June 9,'39†	62	
(See "In the Cutting Room," Apr. 29,'39.)				
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan Finds a Son	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "Tarzan," "In the Cutting Room," Feb. 18,'39.)				
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains 3855	Jack Randall	Apr. 30,'39†	59	
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39	62	
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Nowhere 3830	Anne Nagel-Warren Hull	June 10,'39†		
Girl from Rio*	Movita	July 28,'39†		
Irish Luck	Frankie Darro	July 21,'39†		
Mr. Wong in Chinatown	Boris Karloff	July 14,'39†		
Oklahoma Terror*	Jack Randall	July 28,'39†		
Roll, Wagon, Roll 3855	Tex Ritter	June 29,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	June 29,'39†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64. 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55; May 20,'39, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64	May 13,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Conor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73.)				
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Are Husbands Necessary*	F. MacMurray - M. Carroll - H. Broderick			
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	July 28,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
(See "In the Cutting Room," May 20,'39.)				
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	*72	May 20,'39
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,'39†		
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Braclets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
Undercover Doctor	L. Nolan-J. C. Naish-H. Angel	June 9,'39†		
(See "Federal Offense," "In the Cutting Room," Feb. 4,'39.)				
Unmarried	Buck Jones-Helen Twelvetrees	May 26,'39†		
(See "Me and My Gal," "In the Cutting Room," Dec. 31,'38.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Boyd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbet-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
Southward Ho! 855	Roy Rogers-Mary Hart	May 19,'39†		
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Three Texas Steers 866	Three Mesquiteers-Carole Landis	May 12,'39†		
Western Jamboree (G) 841	Gene Austry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39
Zero Hour, The	Frieda Inescort-Otto Kruger	May 27,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				

Coming Attractions

Fighting Irish, The	Phil Regan-Jean Parker			
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente	R. Rogers, M. Hart-G. Hayes			
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan			
Mountain Rhythm	G. Autry-S. Burnette-J. Storey			
Raiders of the Wasteland	Three Mesquiteers			
S. O. S.—Tidal Wave	Ralph Byrd-Kay Sutton			
Wyoming Outlaws	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62.)				
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carev-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62	
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64	Apr. 22,'39
Star of Midnight (re-Issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Lands*	Robert Barrat-Noah Beery, Jr.-Andy Clyde			
Career	Anne Shirley-Edward Ellis			
(See "In the Cutting Room," May 6,'39.)				
Five Came Back 927	C. Morris-W. Barrie-L. Ball	June 23,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl and the Gambler 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†		
(See "The Dove," "In the Cutting Room," Apr. 29,'39.)				
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 9,'39†	71	May 20,'39
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love	C. Lombard-C. Grant-K. Francis			
(See "In the Cutting Room," May 20,'39.)				
Nurse Edith Cavell*	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
Saint in London* 929	George Sanders-S. Grey	June 9,'39†		
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Spellbinder, The*	L. Tracy-B. Read-P. Knowles			
Timber Stampede	Geo. O'Brien-Marjorie Reynolds			
Way Down South	B. Breen-S. Blane-A. Mowbray			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.; Jan. 7,'39, p. 53.)				
Gorilla, The 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alistair Sim	Apr. 21,'39†	81	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Safety in Numbers (G) 906	J. Prouty-S. Byington-S. Deane	Sept. 9,'38†	58	Aug. 13,'38
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Marguire-Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64.)				
Straight, Place and Show (G) 911	Ritz Bros. - Ethel Merman - Richard Arlen-Phyllis Brooks	Sept. 30,'38†	88	Oct. 1,'38
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Time Out for Murder (G) 908	Gloria Stuart-Michael Whalen	Sept. 23,'38†	60	July 2,'38
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71	
(See "In the Cutting Room," Apr. 29,'39.)				
Chicken Wagon Family*	Jane Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Frontier Marshal	Randolph Scott-Binnie Barnes	July 28,'39†	66	
Harmony at Home*	Jean Rogers-Robert Kellard			
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†		
(See "In the Cutting Room," May 13,'39.)				
Jones Family at the Grand Canyon	Jed Prouty-Spring Byington			
Jones Family "In Hollywood" 946	Jed Prouty-Spring Byington	June 2,'39†		
(See "In the Cutting Room," Apr. 22,'39.)				
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
(See "In the Cutting Room," May 20,'39.)				
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		
(See "In the Cutting Room," May 13,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Drums (G)	Raymond Massey - Sabu - Roger Livesey-Valerie Hobson	Sept. 30,'38†	96	Apr. 30,'38
(Reviewed under the title, "The Drum"; exploitation: Nov. 5,'38, p. 50; Nov. 19,'38, p. 94; Nov. 26,'38, p. 46; Dec. 3,'38, pp. 48, 49; Dec. 10,'38, p. 63; Dec. 24,'38, p. 54; Jan. 7,'39, p. 53; Jan. 14,'39, p. 64.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39. p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale			
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz - Andrea Leeds - Joel McCrea			
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Black Bandit 3051	Bob Baker-Marjorie Reynolds	Sept. 16,'38†	57	
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Freshman Year (G) 3025	Dixie Dunbar - Ernest Truex - Wm. Lundigan-C. Moore	Sept. 2,'38†	68	Dec. 24,'38
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10, 38
Litle Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Personal Secretary 3034	W. Gargan-J. Hodges-A. Devine	Sept. 9,'28†	62	
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Road to Reno (G) 3017	Hope Hampton - R Scott - Helen Broderick - Glenda Farrell - Alan Marshal	Sept. 23,'38†	69	Sept. 3,'38
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'28	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†		
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				
Youth Takes a Fling (G) 3012	Joel McCrea - Andrea Leeds - Dorothea Kent-Frank Jenks	Sept. 30,'38†	79	Oct. 1,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory*	Jackie Cooper-F. Bartholomew			
Dames	S. Gurie-D. Briggs-E. Arden			
Hawaiian Nights		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†	66	
(See "In the Cutting Room," Apr. 15,'39.)				
In Old California	R. Arlen-A. Devine-C. Moore			
I Stole a Million	George Raft-Claire Trevor	July 14,'39†		
Inside Information	J. Lang-D. Foran-H. Carey	June 2,'39†		
(See "In the Cutting Room," May 20,'39.)				
Mikado, The* (G)	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Old Grad	Charles Grapewin-Anita Louise-Dick Foran			
(See "In the Cutting Room," May 13,'39.)				
Sandy	Baby Sandy-Mischa Auer	July 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†		
(See "In the Cutting Room," May 13,'39.)				
Underpup, The*	Gloria Jean-N. Grey-R. Cummings-Virginia Weidler-Ann Gillis			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65, 66; Jan. 28,'39, p. 60.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'58	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Four Daughters (G) 352	Lane Sisters - Jeffrey Lynn - G. Page-C. Rains-J. Garfield	Sept. 24,'38†	90	Aug. 13,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 54; Nov. 12,'38, p. 64; Nov. 26,'38, p. 46; Dec. 10,'38, p. 64; Dec. 17,'38, p. 76; Jan. 7,'39, p. 54; Jan. 21,'39, p. 53; Mar. 25,'39, p. 82.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-B. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†		
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan		60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Angels Wash Their Faces, The	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "Battle of City Hall," "In Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Career Man*	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
Daughters Courageous	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Dead or Alive	Jane Wyman-Allen Jenkins			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen	Margt Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
Lighthorse Harry	Bert Wheeler - Marie Wilson - Gloria Dickson			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School* (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds* (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday* (A)	Annabella	Hoffberg	May 2,'39	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions* (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding*		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes* (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Ware Case, The (A)	Clive Brook	A. B. F. D.		78	Dec. 31,'38
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Halfway to Hollywood 8436 Johnny Arthur-Tom Kennedy	July 1,'38	17½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Many Sappy Returns 9421 Charley Chase	Aug. 19,'38†	18
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39†	15½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405 (3 Stooges)	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Frog Pond, The (10-15-38) 8512	Aug. 12,'38	6½
Gorilla Hunt, The 9507	Feb. 24,'39†	8
Happy Tots (4-22-39) 9508	Mar. 31,'39†	7
Hollywood Graduation (9-10-38) 9501	Aug. 26,'38†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Lucky Pigs 9510	May 26,'39†	1 rl.
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 11 (10-15-38) 8661 (Songs of Yesteryear)	Aug. 26,'38	10
No. 12 8862 (Scotch Songs)	Sept. 15.'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39†	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	7½
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	10½

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Feb. 3,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39†	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 3,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	10
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 (5-20-39) 9859	May 12,'39†	10

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Demons of the Deep (9-24-38) 8812	Aug. 19,'38	9
Diving Rhythm (5-20-39) 9806	Apr. 21,'39†	10
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 6,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 9903 (Inside the Capitol)	Apr. 28,'39†	1 rl.

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 E1-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 E1-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery W-886 (color)	May 13,'39†	9
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Colorful Curacao T-862	May 27,'39†	9
Glimpses of Australia T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Singapore and Jahore	Dec. 31,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Green Hills, The M-880	May 27,'39†	1 rl.
Hollywood Hobbies M-878 Sally Payne-Joyce Compton	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Prophet Without Honor M-879	May 20,'39†	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38†	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805 Anthony Allen-Rita Oehman	Apr. 15,'39†	
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Duel Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10
No. 5—K-925 (Angel of Mercy) (Sepia)	May 20,'39†	1 rl.

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Radio Hams S-908	May 20,'39†	1 rl.
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic F-956	May 13,'39†	10
Home Early F-957	May 27,'39†	1 rl.
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers T8-3	May 12,'39†	1 rl.
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael	May 5,'39†	1 rl.
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow Richard Himber and Orch.	June 2,'39†	1 rl.
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans	May 19,'39†	1 rl.
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—(5-20-39) P8-9	Mar. 31,'39†	10
No. 10—P8-10	May 5,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Leave Well Enough Alone (5-13-39)	Feb. 24,'39†	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nitemare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
No. 5—J8-5	May 12,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
No. 63—Diamond Dust R8-11	May 12,'39†	1 rl.
No. 63—Death Valley Thrills R8-12	June 9,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—L8-6	June 16,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 1—Prelude to Conquest—Father Divine (9-3-38) 93,101	Sept. 2,'38†	2 rls.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Sagebrush Serenade 93,504	June 6,'39†	19
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television (5-6-39) 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leagues 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Devil Drivers 94,311	June 16,'39†	9
Fishermans Paradise (10-8-38) 94,301	Sept. 9,'38†	9
On the Wing 94,305	Dec. 30,'38†	10
Smooth Approach (5-20-39) 94,310	May 19,'39†	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic 94,114	June 9,'39†	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer 94,118	Sept. 1,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	1 rl.
Daily Diet of Danger, A 9203	Dec. 9,'38†	1 rl.
Filming Big Thrills 9202	Sept. 30,'38†	1 rl.
Sand Hogs 9205	May 12,'39†	1 rl.

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	1 rl.
Fashion Forecast, No. 4 9604	July 7,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	1 rl.
What Every Boy Should Know 9401	Sept. 2,'38†	1 rl.
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	10
What Every Inventor Should Know 9403	Jan. 20,'39†	1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	May 26,'39†	1 rl.
Land of Contentment 9102	Oct. 14,'38†	1 rl.
Isle of Pleasure (11-19-38) 9103	Feb 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9107	June 9,'39	1 rl.
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	1 rl.
Barnyard Baseball 9517	July 14,'39	1 rl.
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	7
Cuckoo Bird, The 9511	Apr. 7,'39†	1 rl.
Frozen Feet 9509	Feb. 24,'39†	1 rl.
Gandy Goose in a Bully Romance 9515	June 16,'39	1 rl.
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	1 rl.
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	1 rl.
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	1 rl.
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	1 rl.
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	6½
New Comer, The 9504	Oct. 21,'38†	1 rl.
Nick's Coffee Pot 9513	May 19,'39†	1 rl.
Nutty Network, The 9527 (color)	Mar. 24,39†	1 rl.
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	1 rl.
Owl and Pussycat, The 9525 (color)	Jan. 13,'39†	1 rl.
Prize Guest, The, 9514	June 2,'39	1 rl.
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,38†	8
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526 (color)	Feb. 10,'39†	1 rl.
Village Blacksmith 9506	Dec. 2,'38†	1 rl.
Wolf's Side of the Story 9503	Sept. 23,'38†	1 rl.

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	1 rl.
Shooting for Par 9302	Jan. 6,'39†	1 rl.
Sports Immortals 9305	June 23,'39	1 rl.
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	10

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palmyra		1 rl.
Wanderers of the Desert		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 54—(11-19-38) 3352	Sept. 12,'38†	9½
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(311-39) 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39†	9
No. 63—3361	May 15,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Bola Mola Land	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellies of the Circus (5-20-39) 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons 3232	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charloteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes 3233	Aug. 9,'39†	17

OSWALD CARTOONS

Title	Rel. Date	Min.
Ghost Town Frolics 2294	Sept. 5,'38	7

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39)	May 24,'39	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 54—Novelty 3865	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty (5-20-39) 3373	May 1,'39†	9
No. 63—Novelty 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012 Ken and Ray Paige	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39†	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo 4028 Red Skelton	June 3,'39†	2 rls.

COLOR PARADE

Title	Rel. Date	Min.
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 4609	Apr. 22,'39	1 rl.
For Your Convenience 4610	May 20,'39	1 rl.
Mechanix Illustrated, No. 5 4612	June 17,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires 4309	May 6,'39	1 rl.
Haunted House 4310	June 3,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39) Claude Rains	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals 4813	June 3,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	1 rl.
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch 4712	Mar. 18,'39†	1 rl.
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. 4715	June 10,'39†	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
No. 82—Naughty But Mice 4520	May 0,'39†	1 rl.
No. 83—Believe It or Else	June 3,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902 Ruth Aarons	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 13,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard 4910 Luis Zingone	May 27,'39	1 rl.

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

AMERICAN TRADING

Title	Rel. Date	Min.
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CIVIC

Title	Rel. Date	Min.
City, The (5-20-39)		44

G.P.O. FILM UNIT

Title	Rel. Date	Min.
North Sea (7-9-38)		

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

SACK
(with Negro Cast)

Title	Rel. Date	Min.
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19

SANDERS FILM

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

WORLD

Title	Rel. Date	Min.
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May 6,'39†	(1st episode 27 min.)
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39†	
Oregon Trail, The (5-20-39) Johnn Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The Bela Lugosi Dorothy Arnold		
Red Barry (10-8-38) 3681-3793 Buster Crabbe-Frances Robinson	Oct. 18,'38†	20 (each)
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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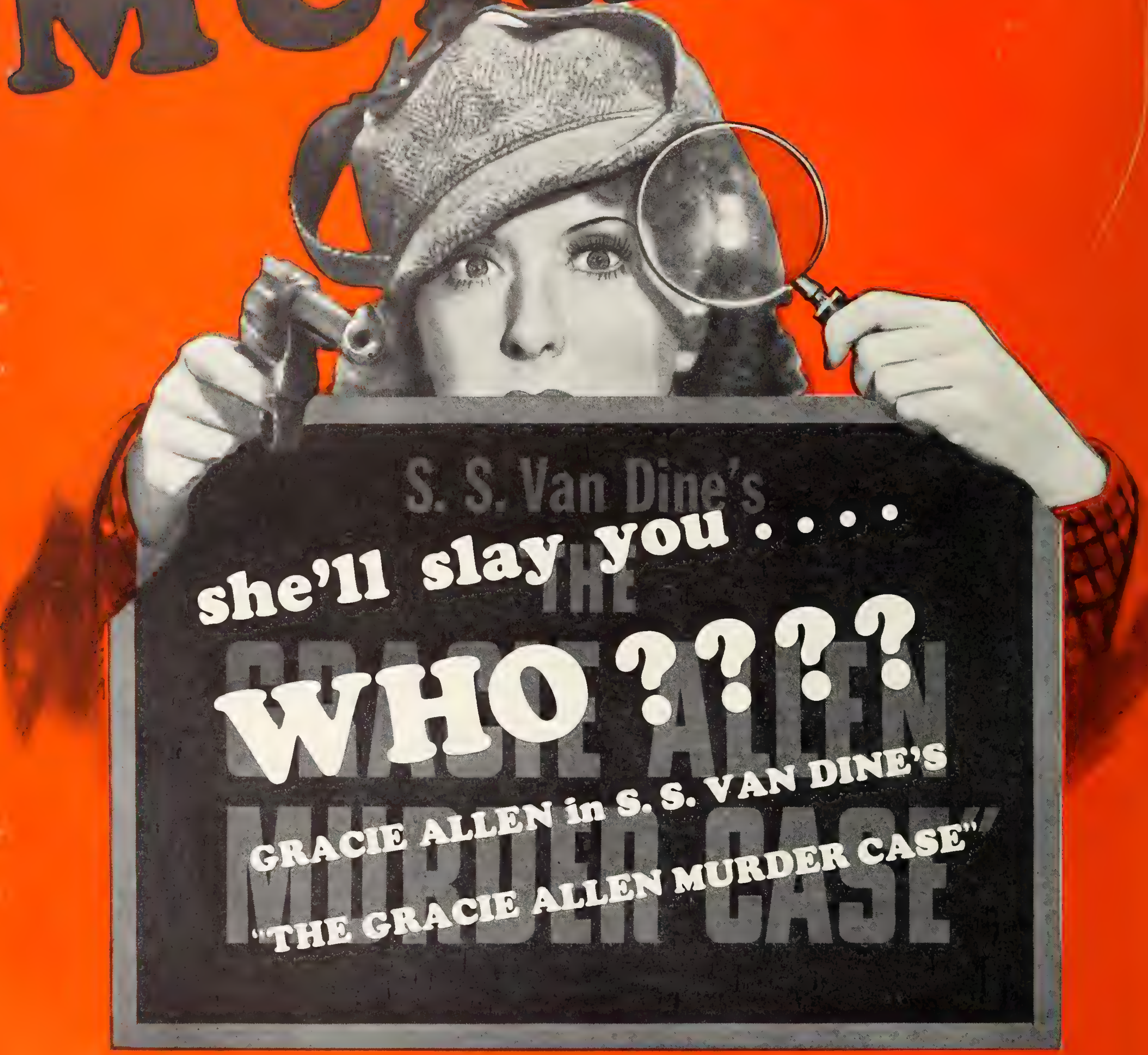
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SEATING

TION TWO

MAY 27, 1939

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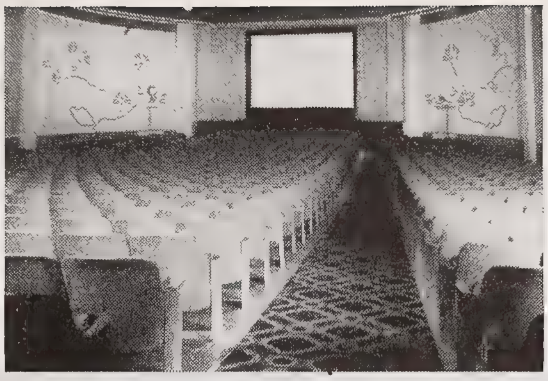

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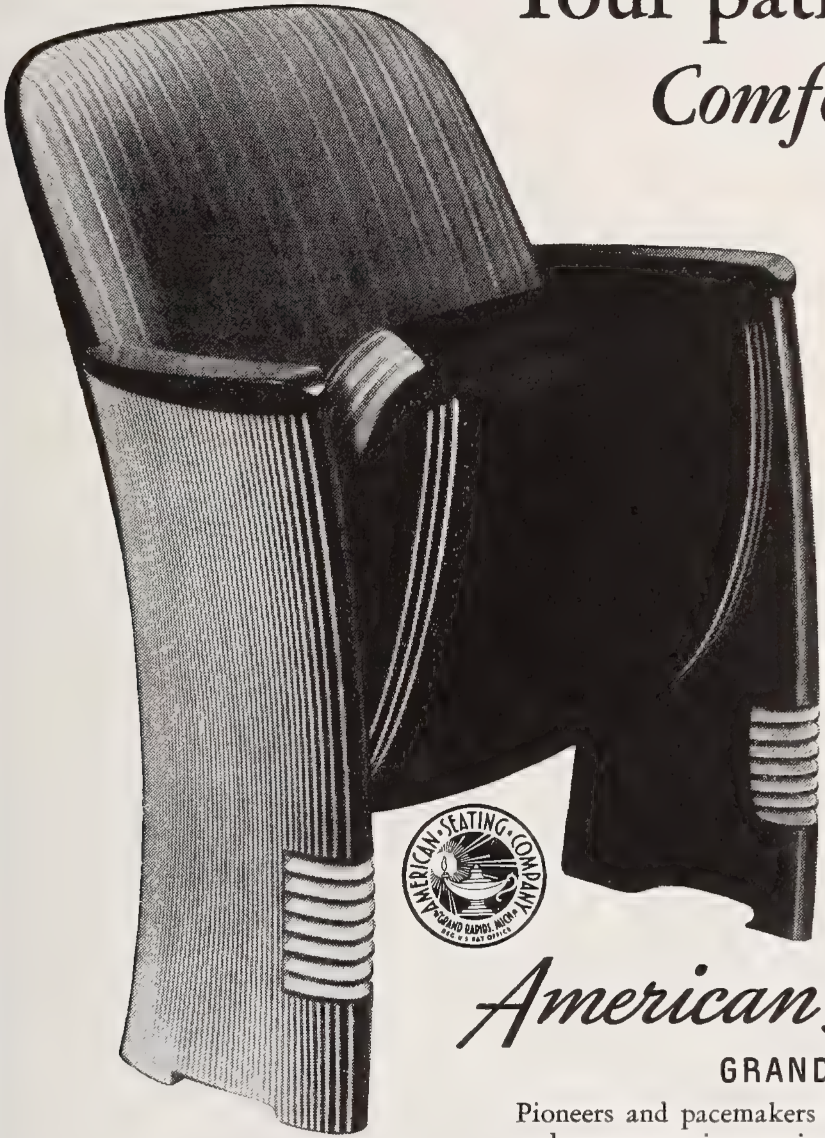

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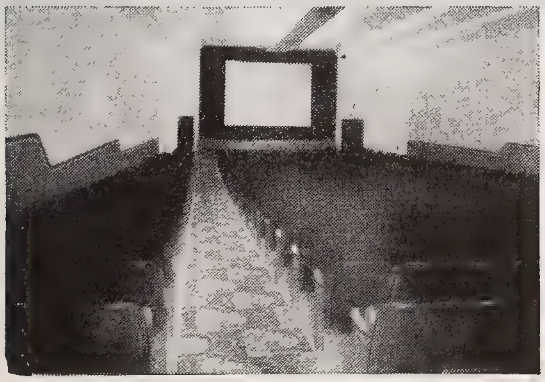

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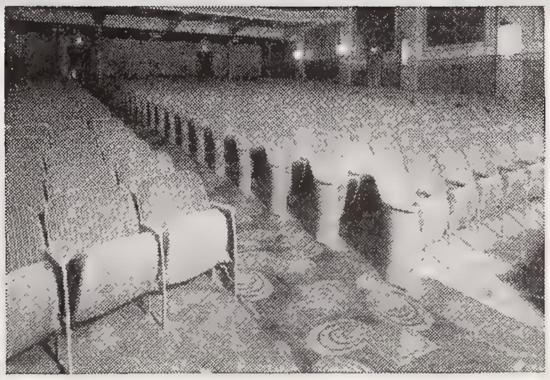

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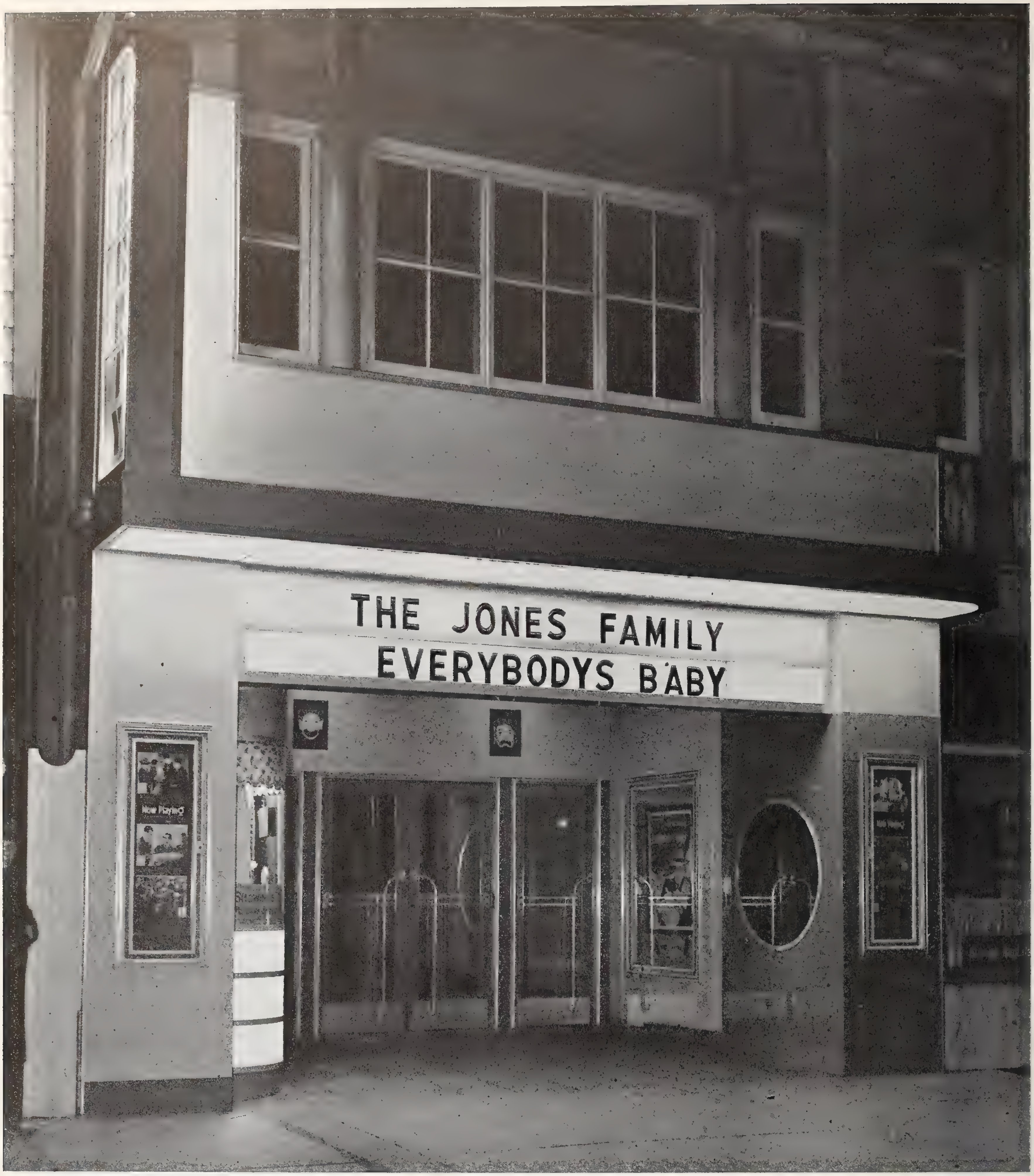


LIGHT AND NEW GLASS

Effectively used in a simple modern scheme for this front—that of the Liberty theatre in the seashore resort town of Cape May, N. J.—are three types of glass. With both Vitrolux and Louvrex applied in conjunction with lighting, glass and light provide the entire architectural effect. This is a remodeled front, with red and gray Vitrolite used for facing below the window area, and for vestibule finish. The name sign consists in a metal lamp box covered on both sides with translucent Vitrolux bearing opaque letters formed by fusing fine glass on the Vitrolux. The base of the box office is of round-moulded Louvrex, a pattern glass, which is illuminated from behind. The attraction board consists in panels of Vitrolux behind a metal frame having slots along the lower edges, into which prongs of the letters fit firmly, holding the letters, which are enameled metal stampings, upright. The attraction board is 14 feet wide and lighted by 40-watt lamps on 9-inch centers. The Liberty is operated by Hunt's Theatres of Wildwood, N. J.

Better Theatres

MAY 27, 1939
Vol. 135 No. 8

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, W1. Consultants: J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Good Crop Prospects Speed Up Remodeling

AS MUCH remodeling and new theatre construction, and probably more, is expected in the central Middle West between now and fall. Theatre grosses are spotty, but there seems to be plenty of money for improvements and building. And brokers say it is next to impossible to find a theatre for sale.

A distributor who does not sell many second-runs points out that total possibilities in remodeling and construction three three seasons ago were about 375; two seasons ago, almost 400; and today around 425, or almost as many as the peak in 1929.

Both in Missouri (corn) and Kansas (wheat), crop prospects are the best they have been in several years. There has been plenty of rain early enough. Southwestern Kansas and the Dust Bowl area form "a garden spot" this year.

Northwest Central Missouri is getting oil play. No well has come in, but there is plenty of talk and leasing, which has helped business. Towns affected include Milan, Trenton, Kirksville, Chillicothe, Bethany, Albany, Maryville, Mound City. In several Kansas spots current oil play has a definite bearing on theatre development and remodeling.

One supply house reports a 15% increase over a year ago, covering sales of projection and sound equipment, lighting fixtures, carpets, and auditorium chairs, in about that order. Another dealer is under about 10%. But for all supply outlets business didn't really open up until April.

"The condition of the average theatre in the territory is such that 75 per cent could and should go ahead and make substantial improvements," commented one dealer. "A combination of current low grosses, uneasiness about the European situation, and inertia is holding them back. Many out in the territory have terrible sound and projection, but they like to *think* it is all right."

Many exhibitors are on the verge of doing something. Possibilities in the territory as a whole are considered brighter than in some time. A good sign is that exhibitors are willing to sit down with supply men and at least *talk* about remodeling and modernizing their equipment. A year ago they wouldn't listen. Today they're asking, "What's new"—in air-conditioning, seating, projection, and so on. As to actual projects, here are some that show the trend:

The Griffith-Dickinson Theatres, Inc., has an ambitious remodeling program for practically all its houses. The Uptown at Parsons, Kan., has just been remodeled and re-equipped with a cooling system, sound apparatus and some other items, and the Dickinson there now is going through the same process. Planned for the Dickinson in Osawatomie, Kan., are a new marquee, box office, front, cooling system, redecoration; for the Dickinson in Hiawatha, Kan., cooling, marquee, redecoration; Booth in Independence, Kan.,cooling, marquee and seating; and the Dickinson in Fayette, Mo., general re-equipping and refurbishing. The circuit will install sound systems where needed.

Commonwealth Amusement is concentrating on redecorating, painting, new carpets and a general refurbishing of a number of houses between now and fall. This activity will total up to over twice as much as last year in the same period, according to C. A. Schultz of that circuit.

Fox Midwest Theatres, Inc., has installed or is installing about a dozen cooling systems. Planned for the third quarter is a complete remodeling of the Isis, which was recently damaged by fire.

Two new houses are under construction at Wichita—T. H. Slothower's 700-seat Sandra, costing about $40,000; and Harold Gibbons's house seating 617, and costing about $40,000.

C. E. Cook will have practically a new theatre when he gets through spending $50,000 on remodeling and installing new equipment and furnishings at his Tivoli in Maryville, Mo.

Planned, but not officially announced, are a new theatre at Butler, Mo. (by C. L. Fisk, who operates the Fisk there), one at Cawker City, Kan.; and one for E. O. Briles at Emporia, Kan.

Mexico Building Booms To Meet Public Demand

SOMETHING of a boom in cinema construction has developed in Mexico and promises to go strong for at least another year or two. Motion pictures are now far out in front in amusements. Those exhibitors who have up-to-date houses and good bookings and do not attempt to charge more than 30c or so have no complaint to make about poor trade.

Mexican theatregoers are becoming more particular, even fastidious, about the cinemas they patronize. Smart exhibitors have been quick to note that trend. Building modern motion picture houses has taken the fancy of foreign and Mexican investors in Mexico despite the jitery times economically. That is because the right kind of cinema is certain to be a success from the start, and picture theatres are about the only business in 1939 Mexico that operates on a strictly cash basis.

William Oscar Jenkins of Los Angeles, late American consul in Puebla City, who made a fortune out of the Mexican sugar business, is the current No. 1 foreign investor in theatre construction. He started his outlay, reported to be around $1,000,000, in collaboration with seasoned Mexican exhibitors, with the commencement of six large houses, seating from 3,000 to 5,000, in Jalapa, Orizaba, Vera Cruz, Puebla City and Guadalajara. These cinemas are to open from about July to fall.

Additionally, plans have been approved for the construction of eight more theatres in the Federal District, which includes Mexico City. Five of them, with seatages of from 2,000 to 5,500 each, will be put up by the Emilio Azcarraza interests, operator of the deluxe Cine Teatro Alameda. A 6,000-seater, the largest cinema in the Mexican capital, is to be built by Granat Brothers, a circuit of 14 theatres in the Federal District, and two 4,000-seat houses will be erected by Fernando Garcia, operator of a circuit of six cinemas. One of the Garcia houses is to be a replica of Grauman's Chinese in Los Angeles.

Chicago's First Newsreel House on Landmark Site

CHICAGO is to have its first newsreel theatre. A deal involving a twenty-year lease for the Midwest News Reel Theatres, Inc., to build a newsreel theatre in the new Capitol Building, which will be under construction sometime this summer, has been completed. The theatre will seat 600.

Among stockholders of the new company, well known in New York financial circles, are Paul Felix Warburg, Angier Biddle Duke, Herbert Scheftel and Edward J. Reeves.

Rental over the twenty-year period will amount to $800,000, it is reported, in addition to a percentage of receipts.

Planning Your Seating for Both Greater Comfort and Better Vision

● New theatres should have all the advantages of modern seating; existing theatres can have them as readily when they are reseated—here's how

By BEN SCHLANGER

THE NEED FOR buying new chairs for your theatre may be apparent to you because of the worn and poor condition of the chairs, but there are additional reasons which may exist in your case which may make you realize the emphatic need for re-seating. A well thought out re-seating job may produce, by a re-arrangement of the seats, additional improvements for better vision, acoustics, more comfortable spacings and better traffic conditions. In some instances existing structural conditions may limit the improvements to be gained but experience has shown that the newer ideas in seating arrangements can in most instances create better seating within existing structures. In contemplating new theatre construction, the use of improved seating arrangements can result in approaching ideal conditions within economical limits.

There are now available a very wide variety of theatre chairs, in fact, there are enough types to confuse the purchaser if he does not understand the seating problem. There are two main guiding points which influence the selection. The first is the question of price and in this respect there are now available chairs of substantial, good construction from which a selection can be made to fit different budgets. The second point is to select a chair which will permit the maximum number of seats to be arranged comfortably and effectively in the area available for seats from which the screen performance can be viewed properly. The general structural and mechanical qualities of the chairs now made by the reliable manufacturers in all of the price ranges are good; however, care must be taken in making a selection of the type of upholstery and covering materials.

Obtainable are seats which retract and others which lift automatically and come down in the motion of sitting down—all to make passing between rows less troublesome. While these seats prove to have some advantages when installed with the proper spacings, the regular standard chair can prove satisfactory if the proper type and arrangement is used.

It is most advisable whenever it seems absolutely necessary to use second-hand chairs to make sure that the supporting standards and chair back slopes are suited to the floor slope and relative screen position in your theatre.

¶ Chair Selection

In selecting new chairs, consider each essential part of the chair carefully, beginning with the standards which support the chair. The legs of the standards should be pitched to suit the incline of the floor, changing the pitch of the legs for each row of chairs in which the pitch in the floor slope changes. This specification should be made part of the seating contract because improperly pitched legs will throw the pitch of the back of the chair away from the intended comfort angle. The seat of the chair should be of the flexible spring edge type, the upholstery having sufficient strength and yet be flexible enough to take the pressure of the weight of the body, but any flexibility which tends to encourage sidewise movement for the seated person should be avoided.

The backs of the chairs present special problems because their thickness and angle affect the back to back spacing and the angle of vision on to the screen. A luxurious thick spring upholstered and extremely pitched back may look like the last word in comfort but it may prove highly unadaptable to the theatre. Firstly, any back thickness greater than one inch is a pure waste of important and most valuable floor space in the auditorium depth desirable for seat positions. A padded back without any spring construction, fabric covered, can be made close to one inch thick to serve both as a most comfortable and attractive back. Spring upholstery requiring extra thicknesses are entirely unnecessary for comfort since there is no appreciable body pressure falling on the back of the chair to warrant it. Using a three inch thick back can result in a loss of as much as two rows in the seating depth needlessly.

¶ Fabric Selection

Ornamental end standards and ornamental fabric coverings of highly contrasted designs should be avoided because such design work is usually too quickly out of fashion. There are so many other ways to give an auditorium decorative warmth, thus making it unnecessary to depend on superfluous decorations on the seating for this purpose. A maximum of simplicity of surface appearance, relying on the richness of color and fabric texture is advisable.

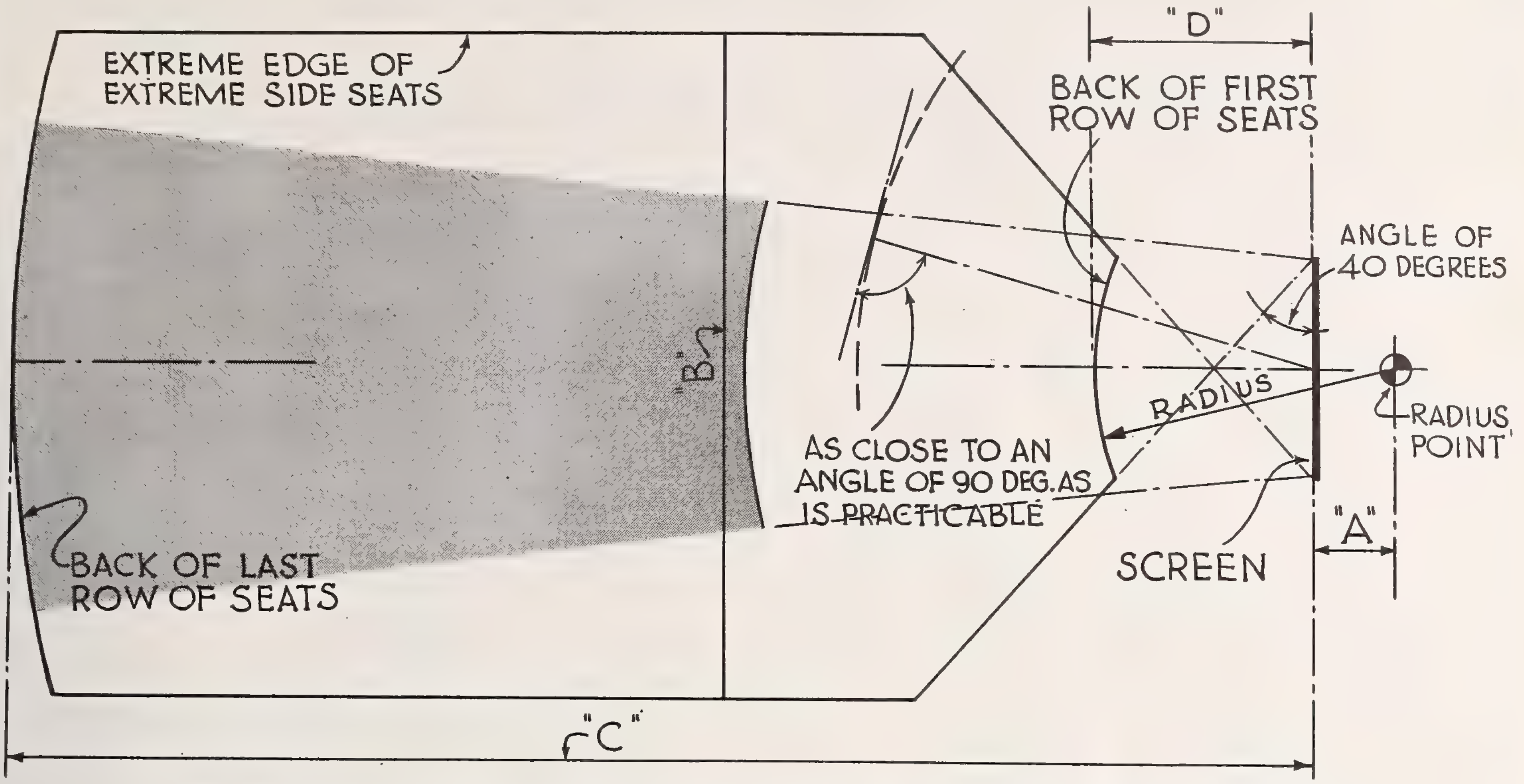
In selecting coverings, the seat and back prove to present separate problems, although all coverings of both the seat and back should be non-irritating to the skin. The seat covering is subject to more frictional wear and therefore must be of a durable type, tightly woven fabric or leatherette. The back covering is not subject to such wear and it serves mostly for the warmth gained from the softness which the appearance of fabrics offer. Actually, the hard wood or other dense surface finish back properly shaped for good posture can be as comfortable as a fabric covered back, but superficially it does not appear to be so. Most acoustical engineers prefer to have the upholstered back.

Built in aisle lights in the end standards should be placed as close as possible to the level of the floor so that the illuminated bright spots will not disturb the persons already seated along the opposite side of the aisle.

¶ Row Spacing

In allotting the floor space to be given to each seat, consider first the width of the chair. A minimum width of 20 inches and a maximum width of 22 inches are recommended. Chairs 19 inches wide may be used comfortably if placed only at the aisles where extra elbow room is available. Widths greater than 22 inches do not prove of sufficient advantage to warrant the loss

Chair Anchoring: Page 18 • Chair Fabrics: Page 20 • Seating and Acoustics: Page 36


EXTREME EDGE OF EXTREME SIDE SEATS
"D"
BACK OF FIRST ROW OF SEATS
ANGLE OF 40 DEGREES
"B"
RADIUS
RADIUS POINT
AS CLOSE TO AN ANGLE OF 90 DEG. AS IS PRACTICABLE
SCREEN
"A"
BACK OF LAST ROW OF SEATS
"C"

A composite diagram showing the shape of the seating arrangement which will produce the maximum number of good viewing positions. Shape ratios are based on research work by the author and information gained from the Theatre Structure Survey recently made by the Society of Motion Picture Engineers. The shaded area shows where the staggered seats occur when the stagger system is used. See text for descriptions of ratios and determination of angles.

of the valuable seating space caused by such use.

Determination of proper back to back spacing is subject to various considerations and contrary to general belief, 32 inches is not a distance which would be proper for most instances. For example, 30-, 31- and 32-inch spacings should never be used under any circumstances on upper levels of seating where stepped seating platforms are used. Then again, 30- and 31-inch spacings should not be used unless the chair back thicknesses are kept down to a minimum of ¾-inch and 1¼-inch respectively, also restricting the angle of the back of the chair to a maximum of 18 degrees. Thirty-two-inch spacings should not be used when the chair back thicknesses exceed 1½ inches and the chair back angle exceeds 20°. If greater thicknesses and angles are desired, extra back to back space should be allowed. The smallest back to back spacing desirable on stepped upper levels of seating is 33 inches, and with this dimension the back thickness should be a maximum of 1¼-inch and the angle of the back a maximum of 17°. Where balcony seat platforms are more than 7 inches above each other, still greater back to back spacing is advisable to overcome the encroachment of the slanting backs into the knee space behind. The Building Exits Code of the National Fire Protection Association calls for back to back spacing as follows: "The spacing of rows of seats from back to back shall be not less than 30 inches, nor less than 27 inches plus the sum of the thickness of the back and inclination of the back. There shall be a space of not less than 12 inches between the back of one seat and the front of the seat immediately behind it as measured between plumb lines." According to this code you would have to use a chair back of ½-inch thickness and a back slope of 2½-inches maximum to comply if 30-inch spacing is to be considered.

¶ The Seating Plan

Some of the important considerations in the floor plan arrangement of the seats are shown on the accompanying diagram. Distance *D* should equal at least the width of the projected picture on the screen. Distance *C* should in no case be more than 5½ times the width of the picture. In many instances the width of the picture can be adjusted to increase the seating depth when the picture is undersized to begin with. Distance *B* is best when it is approximately 3 times the width of the picture, this ratio can be smaller thereby reducing useful seating area, but an increase in this ratio will only produce undesirable seating areas. Distance *A* which locates the radius point for forming concentric arcs for the seating shape is determined by selecting the radius which will make the tangent of the seating curve as close to 90° as is practicable.

Reseating time is the opportune time for improving sightline conditions. It is entirely possible to introduce first row vision which enables the patron to see the entire picture whether someone is sitting in the row ahead or not. By a loss of as little as 2% of the total seating capacity a partial stagger seating plan can be introduced to achieve this. Sometimes the new arrangement can be efficient enough to make up for this loss. The shaded portion on the diagram shows the area in which the staggered seats occur. To each side of this area the seats do not have to be staggered because an automatic stagger occurs there. In front of this shaded area starting with about the 10th row of seats the stagger system does not function because the view between heads from this area does widen enough to take in the complete width of the picture.

Fortunately these front rows do not offer any serious problem in any case in obtaining sight lines. In new theatres the use of this stagger system can produce a floor slope which slopes downward and upward toward the screen with no more than 16 inches between the high and low points where the depth is equal to about 30 rows. This combination of staggered seating and the reverse floor developed by the author is now about to be used in several new projects and it is sure to simplify the sight line problem and floor slope construction greatly.

[The author is well known to readers of Better Theatres *for his special articles on theatre planning and his regular column on theatre form. He is a New York architect who has specialized in motion picture theatre design for many years.]*

Bringing New Theatre Values To Saskatchewan—with Profit

• The fire that practically destroyed the Rex in Regina ended a local era. With the building of a modern Rex, attendance increased —and the remodeling of opposition theatres has begun

LAST FALL a fire, assumed to have been caused by a short circuit in the ceiling space, almost destroyed the Rex theatre in Regina and thereby brought about the first major theatre improvements the community has seen for ten years. The rear and side walls were all that was left standing. The Winnipeg firm of theatre architects—Green, Blankstein, Russell & Ham—were called in by the owner, J. D. Watson of Regina, to rebuild on these remains. A few weeks ago the theatre was re-opened, and it was immediately apparent to the numerous prairie theatre men who attended that a new pace had been set for western Canadian houses.

Features new to Regina, and for that matter, to most of western Canada, were the air-conditioning system, the "reversed" slope of the auditorium floor, the latest type projection and sound equipment, modern seating comfort, and a sleek design with a decoration scheme in pastel shades and having little or no ornamentation.

As before the fire, the management of the Rex is in the hands of H. A. Bercovich, on a lease from Mr. Watson, who, besides being the owner of the theatre, is also it chief projectionist.

In rebuilding the front of the Rex, stores which had stood on each side of the entrance were done away with. The vestibule was placed where one store had been, and the remaining space behind the auditorium, between the vestibule and the north side wall, was converted into a foyer. A staircase leads from the standee hall up to the second floor, where a women's lounge, the manager's office, and the projection room is located. A basement directly under the foyer and vestibule is divided into a men's room, and space for the steam boiler and other air treatment equipment.

The re-construction offered few architectural problems as only the rear and side walls were left standing. The only restriction was that the old outside dimensions, 50 foot frontage by 125 foot depth, had to be followed. A Barrett bonded roof with pitch and gravel surfacing; a curved maple floor; and a front wall of brick faced with crystalite stucco and black Vitrolite, all represent new construction. Steel beams were used wherever feasible to give strength to new parts and to support the old. The space between the roof and the ceiling was insulated with rock wool. Reconstruction cost $36,000, and new equipment $12,000.

The Front

To prevent the impression of squattiness, and also to carry the name sign, the south half of the front rises above the building proper in a false tower, below which is the manager's office. The lower front, to within a foot of the marquee, is faced with black Vitrolite, in which are recessed display frames with concealed lumiline lighting. A novelty in design is the outside box office, which is actually an extension of the inner boxoffice. The upper portion of the front is faced with crystalite stucco, the tower part being solid Sunflex Italian burnt sienna and the remainder a lighter shade

THE OWNER OF THE REX IS ITS CHIEF PROJECTIONIST

J. D. WATSON

THE owner of the Rex theatre in Regina, Saskatchewan, enjoys the distinction of being its chief projectionist, who leases the theatre to the man who operates it. He is J. D. Watson, who took up motion picture projection as early as 1907, and who since then has been more or less continuously associated with projection. He began operating a hand-cranked machine with acetylene light source; he is running Simplex E-7's in his new Rex now.

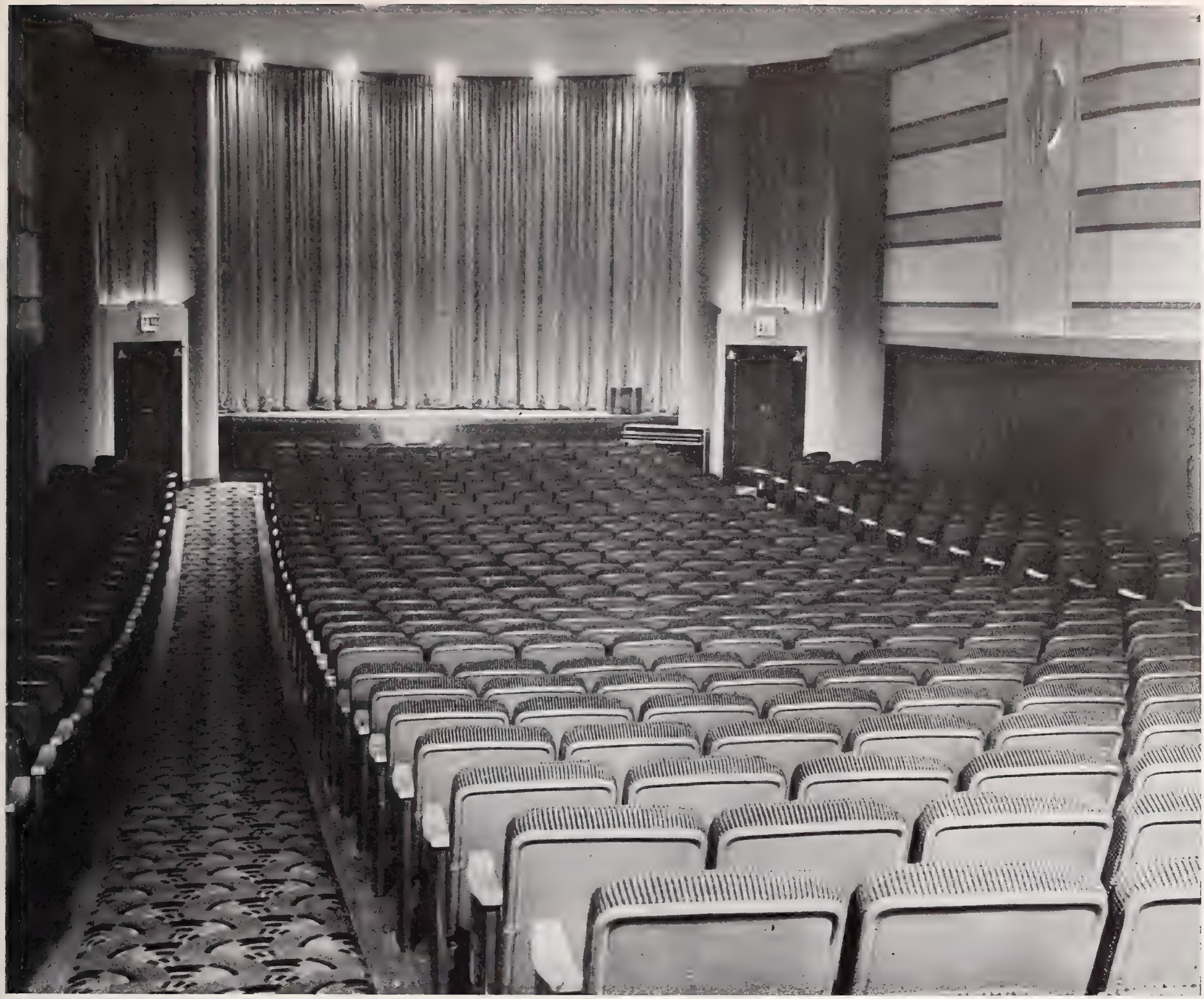
So seriously has the Rex outstripepd its local rivals in modernization that the Canadian Famous Players Corporation has already allotted $70,000 to be spent in renovating two of its three Regina houses. They are the Capitol, on which $60,000 will be spent, and the Grand. Work on these two theatres is expected to be completed before the summer is over.

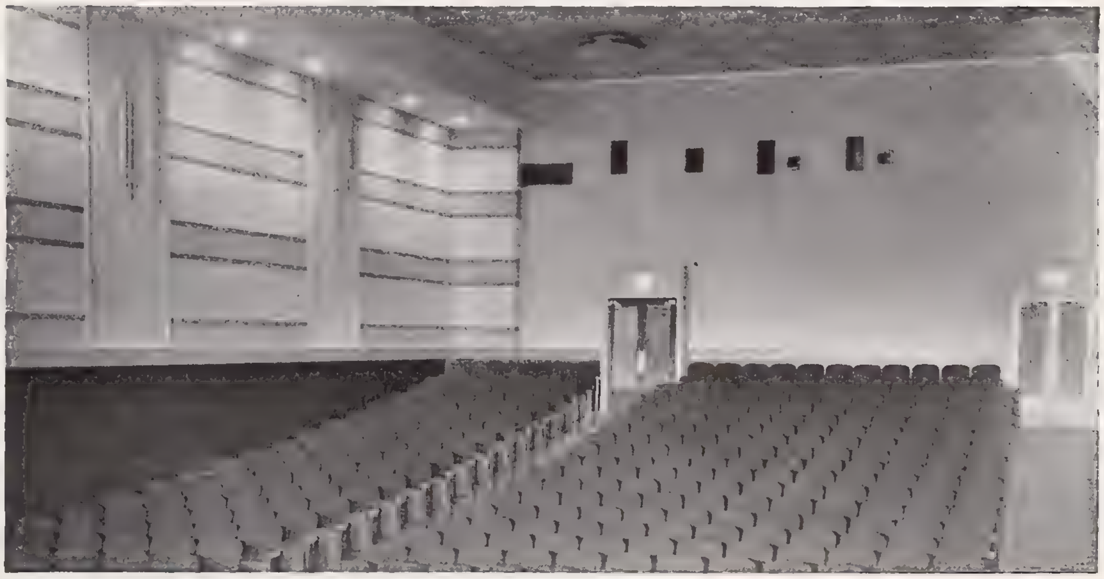
The Rex is located one-half block north of the main street, in the heart of the business district. As a result it draws its patrons from no special social or economic class, although, at one time, due to the preponderance of western films on its programs, it had a wide following from neighboring farming districts. But with successive years of drouth, transient trade has dropped to a smattering, and now the Rex, like the other four local theatres, relies largely upon city trade.

This trade is fairly dependable, as, economically, Regina is the most stable of the cities on the Saskatchewan prairie drouthlands. It has two large industrial plants—the Imperial Oil Refinery, and the General Motors assembly plant. It is the distributing center for Canada's greatest wheat growing area, and consequently is the headquarters of innumerable wholesale and farm machinery firms. Also, since it is the capital city of the province, approximately one-fifth of its 53,000 population is employed in government work. These various sources of income make it a reliable theatre town, but up to now a backward one. Proof that a modern theatre was badly needed in Regina is the fact that the Rex broke all its previous attendance records with the second program it showed after its modernization.

Scarth Street, principal business thoroughfare.

SUCCESS COLLEGE
SHOE STORE



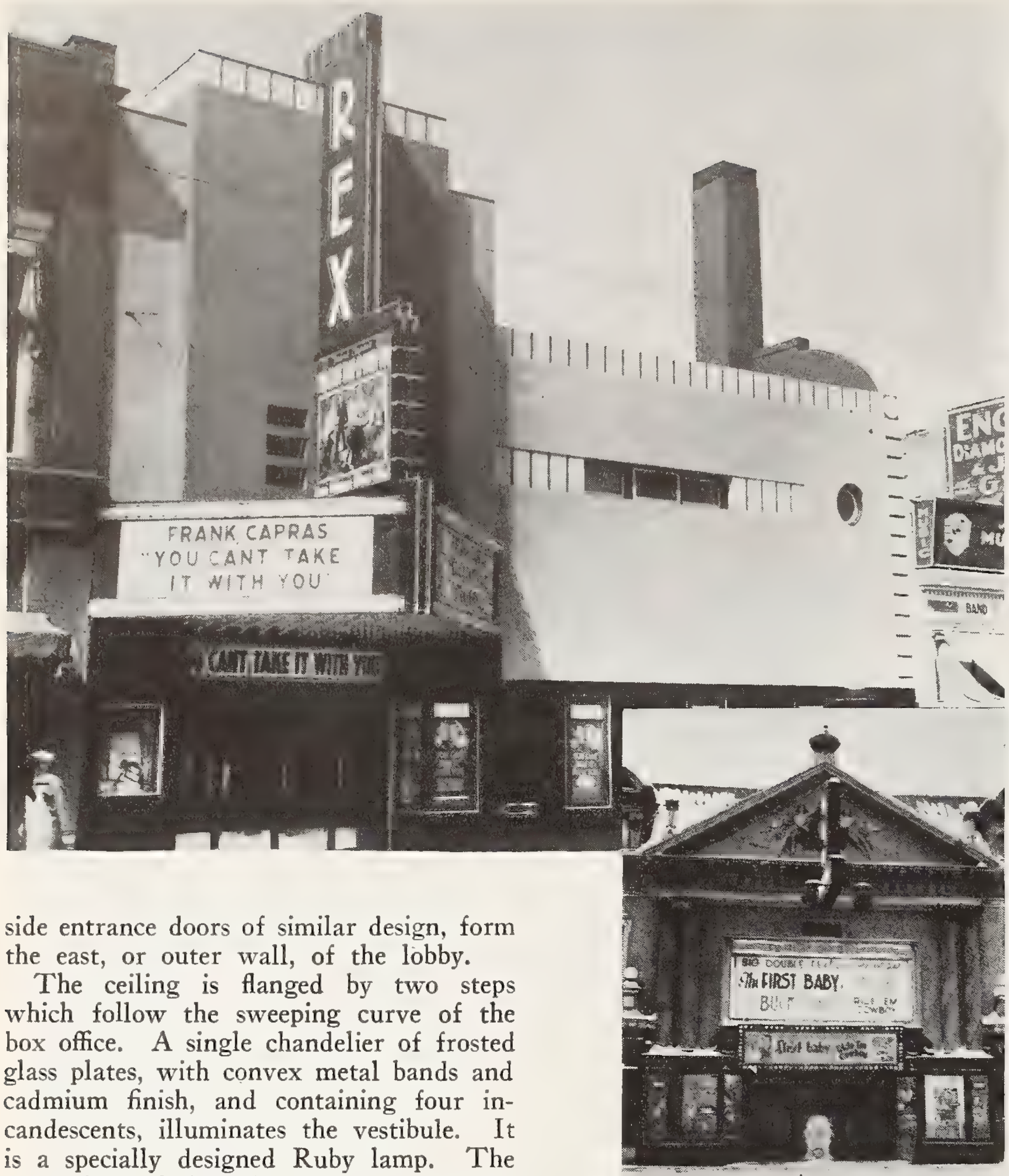


Forward and rear views of the new auditorium. Note port locations.

of the same color. Block-like ornamentation of the upper edge, the north vertical edge, and extending on each side of the windows of the women's lounge, is stucco, painted in a yet lighter shade of burnt sienna. All trim consists of solid burnt sienna.

The marquee is triangular, with a three-line attraction board on each side. Along the lower and upper edges of the attraction boards are rows of flashing, white incandescent lamps. The name sign above the marquee is lighted by red neon tubes and trimmed with red neons. Below the name sign is a display frame, the south side carrying a poster of the current attraction, and the north side a black glass sign with white, frosted letters reading, *"Always glad to see you."* To correspond with the Vitrolite finish, the general color scheme of the marquee is black with white trim. Banks of white incandescents on the white enamelled soffit light the entrance. Altogether, the marquee carries 380 white incandescents. Additional lighting is from a floodlight which is located on an adjoining building.

The lobby is designed to make the box office conspicuous and at the same time to leave ample room for patrons to enter the foyer without interfering with those purchasing tickets. To achieve this dual purpose the south wall meets the west wall in a sweeping curve with the wide glass face of the box office forming the greater part of the curve. Two sets of wood-framed, glass panelled doors, with chrome trim, leading directly to the foyer, form the north side of the vestibule. The out-



The Rex as it was before the fire, and (top) the new front, faced with stucco and Vitrolite. Note space on sign structure for posting of lithograph.

side entrance doors of similar design, form the east, or outer wall, of the lobby.

The ceiling is flanged by two steps which follow the sweeping curve of the box office. A single chandelier of frosted glass plates, with convex metal bands and cadmium finish, and containing four incandescents, illuminates the vestibule. It is a specially designed Ruby lamp. The box office is lighted by a rim of incandescents behind frosted glass. Accessory heating is by concealed steam radiators on each side of the box office. The vestibule dado is Venetian red, side walls are shell pink and the ceiling and steps are sea green. Baseboard trim is black Vitrolite, and the doors are solid Italian burnt sienna.

The Foyer

The foyer is separated from the rear wall of the auditorium by a roped off hallway which leads to a front exit. The walls are Nile green plaster, the ceiling shell pink. Woodwork throughout is finished in Italian burnt sienna.

The ceiling is lighted by sunburst neon tubing behind a long ceiling plaque. Direct lighting of the foyer is by incandescents in Permaflectors with louvres for diffusion, one recessed in each end of the plaque. This particular feature was designed by the owner. Another Permaflector fixture lights the railed off area leading to the front exit.

Furnishings include an all-metal wall table, a circular mirror, grandfather clock, candy vendor, and metal chairs and settee with red and green leather seats and backs.

Carpeting throughout the theatre is Wilton with a brick-red ground and pattern in light green and black.

Accessory foyer heating is by concealed steam radiators with steel grilles, but like the rest of the building, the foyer can be heated as well as cooled by the ventilation system. A white porcelain drinking fountain is placed against a black Vitrolite panel at the north end of the roped off corridor.

The Auditorium

Stripes of various shades of Sunflex Italian burnt sienna are used throughout the auditorium with the exception of the dado, which is a flat, dark green. The darkest horizontal stripes on the side walls, the plaster pillars on each side of the exits, and all trim is of solid Italian burnt sienna. All other stripes, the checker-board ceiling, the ceiling plaster beam, the plaster rim above the dado, the exit casings, and the pillar cap bands, are done in lighter shades of burnt sienna.

Side walls and ceiling are constructed of Ten Test panelling, and the rear wall is panelled with perforated Celotex in a zigzag pattern.

Side wall lighting is by lumiline lamps behind plaques on slightly recessed vertical panels. There are three plaques along each side. Along the ceiling beam are twelve recessed regular incandescents behind frosted glass, with six such fixtures to each side. Five regular incandescent lamps in Permaflectors, recessed in the curve of the cealing beam, light the stage. The screen opening extends to the ceiling, curtained in green velour.

The seating capacity is 660 with all chairs on a single floor arranged in three banks with two aisles. The floor is the "reversed slope" type, the rear inclining downward from the rear, flattening out, then inclining slightly upward to the first row. Ceiling height varies only from 25 feet at the front of the auditorium to 22 feet at the last row. Distance from the last row to the screen is 100 feet, while rows are spaced 34 inches back-to-back. Chairs average 20 inches in width, have padded backs covered in mohair in a dark green matching the dado, spring seats covered in black leatherette, and end standards of a modern pattern in the same colors.

Conditioned air is introduced into the auditorium through ceiling grilles behind diffusing plaques, and is exhausted through mushrooms, two to each row. Cooling is by passing the air over coils containing city water, which is normally about 40° in temperature. The system, which is thermostatically controlled, provides heating by steam from a coal-fired boiler.

For stage presentations, and for functions where prominent persons are guests, plug-ins to local radio stations are wired on the stage and in the foyer.

Projection

The projection room is constructed of concrete over steel studs. The interior finish color is green—a medium shade for the dado, pale green for the ceiling and a yet lighter shade for the walls. The trim is Italian burnt sienna, and floor linoleum is dark green. The projection room proper is 12 feet deep, 16 feet wide, and 10 feet high. Adjoining the projection room on the right is a small room for rewinding. A recreation room, with desk, table, bookstand, telephone and radio, is provided to the right of the rewind compartment. Another small compartment, located to the

New Spring Hits

A corner of the foyer.

left of the projection room, houses the rectification equipment. Projection and sound equipment consists in two Simplex E-7's with Peerless Magnarc lamps and Super-Cinephor lenses, and Northern Electric (Mirrophonic) soundheads mounted on Super-Simplex bases. Rectification is by two G. E. copper oxide rectifiers.

Projection equipment was installed by the Canadian Theatre Supply Company, Winnipeg, while the sound equipment was supplied by Northern Electric Company.

Other equipment, and furnishings, consist in curtain control equipment by Ozone-Air, Inc., Grand Rapids, Mich.; auditorium seating by the International Seat Corporation, Union City, Ind.; Chicago Cinema rewinders, Thide changeovers, Neumade ticket chopper, and Bausch & Lomb Super-Cinephor projection lenses.

Women's Lounge

The women's lounge, located directly behind the projection gallery, is finished in plaster with ivory ceiling, peach walls and Italian burnt sienna woodwork. Lighting is by whitebracket lumilines. Furnishings are much the same as in the foyer and include similar style chairs and settee, all-metal wall table, circular mirror flanked by lumiline brackets, one on each side, and ruby red broadloom carpet.

New Drive-In Theatres Make Total at Least 20

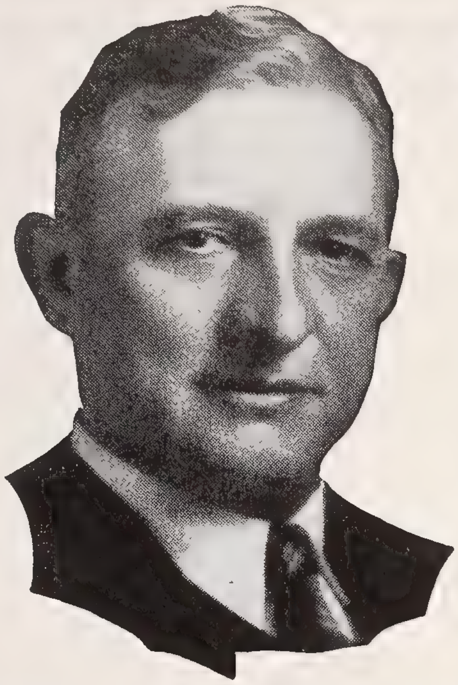
ARRIVAL of this year's summer season has brought the expected increase in the number of drive-in theatres. Seven new automobile theatres have already opened or are under construction, bringing the total number of such enterprises in the United States to twenty, and reports of tentative plans indicate that this figure will be substantially increased.

The eight new drive-in theatres operate under license from Park-In Theatres, Inc., of Camden, N. J., employing that firm's ramp system, which is part of the construction of most of the drive-in theatres now operating. A few other outdoor theatres accommodating automobiles may also be considered as belonging to this division of film exhibition.

Of the seven new licensed theatres, George Wilbey of Atlanta, has one under construction in Savannah, Ga., and plans two more in Jacksonville and Tampa, Fla.; E. M. Loew of Boston, has opened one near Baltimore; K. C. Hooker and C. M. Clark plan one near Phoenix, Ariz., another is projected by undisclosed interests for a site near Pittsburgh, while the California Drive-In Theatres Corporation, operating the San Val and Pico park-in shows in the Los Angeles area, plans to open a third drive-in theatre this summer.

Before recently reopening, the drive-in theatre near Grosse Pointe, Detroit suburb, was equipped with speakers along each ramp, one for each car space, to meet complaints of neighboring residents over the loudness of the former screen speakers.

IN THEATRE MANAGEMENT OR AIR CONDITIONING



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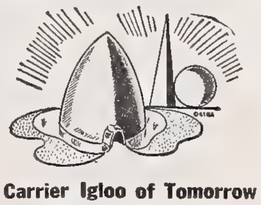

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NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

John Wolfberg has sold the Wood theatre, Excelsior Springs, Mo., to Norman H. Cohn and has in turn taken over the Mokan in Kansas City, Mo., from Lewis Egan. Mr. Wolfberg also operates the Strand in Kansas City.

Minnie Rosenfelt of San Francisco, Calif., has sold the American in Portland, Ore., to Edward Lewis of Salem, Ore., who plans to remodel the building.

Gerald Harvey has purchased the Lyceum in Fresno, Calif., from Wiley Conley and will remodel the house.

A new lease has been taken on the Liberty theatre in Spokane, Wash., by Al Rosenberg of Seattle, Wash., president of Principal Theatres. Joseph Rosenfield is house manager.

Jack Guest has opened a new theatre, called the Camden, in Camden, Ark. The new owner has been in business with his father at Duncan, Okla., for the past nine years. Associated with Mr. Guest is O. J. Arnold of Duncan. The house has a seating capacity of 350.

Abe Shafer has reopened the Shafer in Edgerton, Mo.

Don Bloxham plans to renovate his 250-seat Palace theatre in Exira, Ia., at a cost of $5,000.

The equipment of the San Andreas theatre, San Andreas, Calif., has been taken over by Aaron Wagnon.

Loew's theatre in Wilmington, Del., will be renovated, according to J. Edgar Doob, manager. A new box office will be installed and both rest rooms remodeled along more modern lines. New carpeting will be installed and new stage drapery hung.

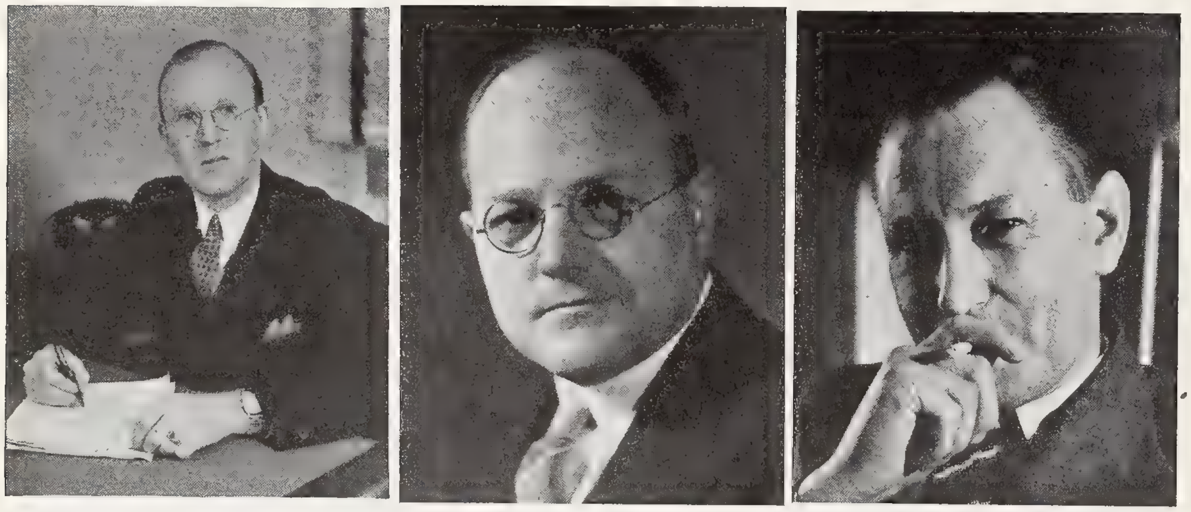
Charles Myers plans to open a motion picture theatre in Nashville, N. C.

Arvid A. Erickson, for seven years manager of the St. Francis theatre in San Francisco, has been made manager of the Warfield theatre, succeeding the late Sam Pechner. Frank Newman, formerly manager of the Grand-Lake theatre in Oakland, has been made manager of the St. Francis.

Consolidated Theatres, Inc., an affiliate of the Griffith Amusement Company, has bought three theatres, the Empress, Criterion and Royal, in El Reno, Okla., from Orville Enloe and F. E. Loomis.

Maurice Parks has acquired the Atlantic in Atlantic Highlands, N. J., from John McNamara, who had operated the house for five years. Illness necessitated Mr. Namara's retirement.

Clarence and Leo Pallay have purchased the old Princess theatre in Portland, Ore. The new owners expect to expend between $12,000 and $15,000 on remodeling.



JAMES FRANK, JR.   JOSEPH L. UNDERHILL   FREDERICK TIMS

PEOPLE IN RECENT THEATRE NEWS. James Frank, Jr., has been named manager of the New York branch of the National Theatre Supply. Mr. Frank, whose appointment followed the resignation of C. H. Secor, has been with National in various capacities since 1937. Prior to this affiliation, he was assistant sales manager of the International Projector Corporation, coming to that associated organization from RCA when International brought out its own sound reproducing equipment. Mr. Frank is secretary of the Society of Motion Picture Engineers. . . . Joseph L. Underhill has returned to the Camden plant of RCA Photophone, from London, where for the past ten years he has been manager of Photophone recording activities. He has been assigned to development work under the direction of Max C. Batsel, chief engineer. . . . Frederick Tims, of J. Frank Brockliss, Inc., of London, European distributors of Simplex projection equipment, Peerless lamps, and related apparatus, has returned to England following an extended stay in the United States. Mr. Tims, long with the Brockliss organization, became its operating head following the death some months ago of J. Frank Brockliss, who was a prominent figure in European motion picture affairs since the early days of the art.

John Huston has taken over the Avalon at Glasco, Kan., from Leo Porter.

A site for a new motion picture theatre in Atlanta, Ga., has been leased by the Evan Amusement Company. The agreement, made between John Evans, president of the company and J. H. Candler, president of Nava Asa, Inc., calls for a total rental of $117,000 over a period of 20 years. The theatre will seat 600.

A. O. Ludwig has installed new lighting equipment and remodeled the exterior of his house in Adair, Ia. The house seats 200.

O. F. Sullivan, who has the Civic in Wichita, Kans., has taken over the Mayflower in Florence, Kans., from K. H. Gaston.

■ ■ ■

Herbert L. Beach, long of the Beach-Krahn Amusement Company, has been re-elected member of the city council of Oakland, Calif.

King Coal Theatres, Inc., of Marion, Va., has been chartered with maximum capital stock of 1,000 shares, no par, to do a theatrical and amusement business. C. C. Lincoln, Jr., is president.

The Uptown theatre in Parsons, Kan., which has been closed for some time, is being remodeled and re-equipped by the Griffith-Dickinson circuit. New sound equipment, screen, cooling system and other equipment are being installed, while the floor elevation is being changed. The entire theatre will be refurbished. When the renovation job is complete, the Dickinson, companion house, will be closed for similar remodeling.

The Highlands Auditorium in Highlands, N. J., dark for three months, is to be reopened.

Everett Enterprises, Inc., Charlotte, N. C., has been formed to do a motion picture theatre business under authorized capitalization of $100,000, with $150 stock subscribed by H. H. Everett, F. H. Kennedy and E. J. Hanson.

G. K. Loomis has plans for a theatre at Weaverville, Calif.

C. E. Werden, who operates the Star at Sioux Rapids, Ia., and the Broadway in

There's A REASON FOR SUCH POPULARITY

If you are undecided in your choice of seating, rely upon the judgment of the shrewd buyers for leading theatres throughout America. The superiority of Ideal Chairs is recognized universally.

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Beverly Theatre, Washington, D. C., an Ideal installation.

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IDEAL *Seating Co.*

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New York City
Attention J. E. Robin

Centerville, S. D., has purchased the Capitol in Hartley, Ia., from Mrs. C. A. Sartorius. Mr. Werden recently sold the Broadway in Centerville, S. D., to Ernie Koeniguer.

John C. Young has sold his Eagle theatre at Lexington, Mo., to the partnership of Hewitt and Schowee, and is retiring from the exhibition field because of ill health.

Stanley Blackburn has taken over the Mainstreet at Freemont, Neb., from R. R. Booth.

Earle E. Strebe will open a theatre at Newport Beach, Calif., upon completion of alterations to an existing building.

Mr. and Mrs. C. L. Crackenburger have purchased the Clarence theatre, Clarence, Mo., from Russell Hickerson.

N. C. Steele has taken a lease on the Chico theatre, Chico, Calif., from Allison Ware and plans to remodel the house.

The interests of L. A. Schelling in the Portola theatre, Portola, Calif., have been taken over by his former associate, Granville MacPherson.

The Emerson at Emerson, Neb., has been transferred from Roy Hingst to August Hingst.

Fox Midwestern Theatres, Inc., is installing a new 75-ton Vilter air-conditioning plant in the Uptown in Wichita, Kan.

Reese Harrington, manager of the Reese theatre at Harrington, Del., will renovate his house and install a new marquee.

The Harvey Amusement Company of San Francisco, has purchased the Gilda theatre, Portola, Calif., from Mrs. C. W. and Gilda Toomey.

Mrs. C. S. Hoffman has reopened the Grand in Knoxville, Ia., which had been closed several weeks for alterations.

J. Liberthal has taken over the management of the Midwest Theatre Supply Company, which was formerly operated by Louis Kuttenauer.

The Strand at Pierce, Neb., recently purchased by C. A. Craig, has reopened under the new name of the Pierce.

Trinity Theatre, Inc., has been incorporated at San Francisco, with a capital stock of 1,000 shares of no par value, by George M. Mann and M. C. Sousa. These interests have also incorporated the Noyo Theatres, Inc., with the same capitalization.

Fire recently destroyed the Grand in Waynesboro with a loss of $20,000. The theatre was opened and operated by A. L. Sheppard and had been in operation for only one month.

New Salinas Theatre, Inc., has been incorporated in San Francisco, with capital stock of $75,000, by Dorothy F. Hally, Leslie F. Hubbard and Jesse C. Miller.

■ ■ ■

Phillip M. Worthen of New York city has been appointed manager of the Bijou in Savannah, Ga., to succeed Oliver Bradbury, who resigned. Mr. Worthen has served as manager for the Publix Theatre Corporation and for Warner Brothers, both in Tennessee and New Jersey.

The Mayfair, 400-seat theatre in Cincinnati and operated by J. Ebersole Crawford for the showing of foreign product, has been closed.

Bill Ellis has opened his second theatre in Cleveland, Miss. Called the Regent, the house has a seating capacity of 553.

Earl Kerr, Missouri and Iowa exhibitor, has entered into partnership with Mike Raskoff and Sam Horowitz for the operation of the Casino in Marshalltown, Ia. The house seats 700 and will be under the direction of Mr. Raskoff.

Chief hosts at a "housewarming" for the remodeled Heywood-Wakefield showrooms at No. 1 Park Avenue, New York—Richard N. Greenwood, president of the company, and P. B. Posser, sales manager, in from Gardner, Mass., for the fun.

The Comerford circuit has opened its newest house, the Comerford, at Carlisle, Pa. Cost of the new house is reported as $100,000. Arthur Glaser is manager.

J. Henry's new Roxy theatre in Union City, Tenn., has been opened. It has a capacity of 400.

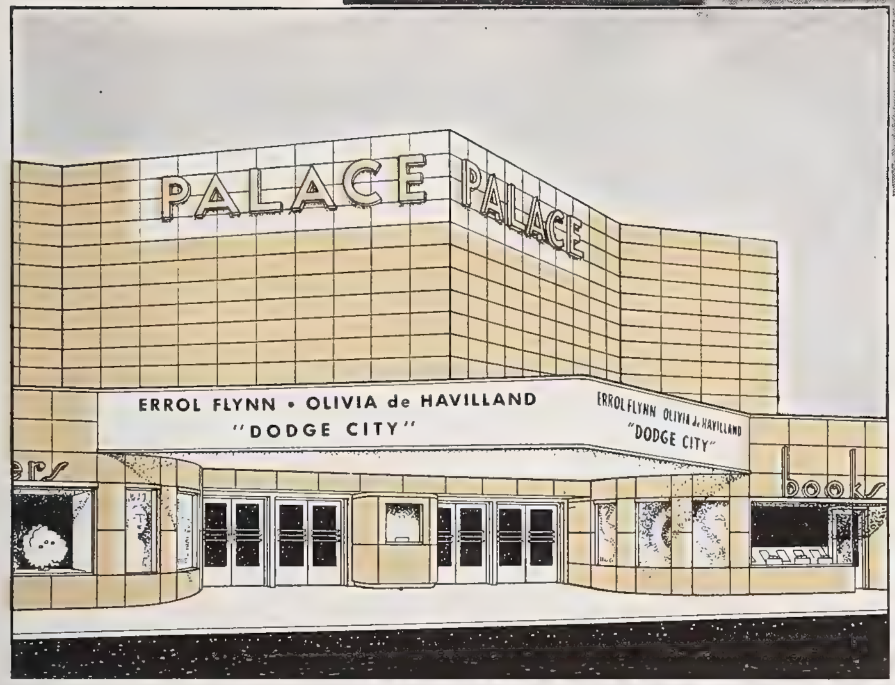
The Mississippi Valley Trust Company, trustee for the Scherrer Estate, owners of the 800-seat Mikado theatre in St. Louis, has awarded contracts for remodeling of the house. The theatre, which has been under lease to the St. Louis Amusement Company, will be closed pending the completion of the improvement program, which is to cost $50,000.

The Royal theatre, 450-seat house at Mount Vernon, Ill., operated by the Fox Midwest Agency Corporation, has reopened with Homer Marvel as manager.

The Rialto Theatre Company has announced plans for the enlargement of the New Rialto theatre in Wilmington, Del., at a cost of $80,000. The seating capacity

Two stops in the frenzied around-the-town tour of the 1939 Quigley Award winners, John Burhorn, manager of the Gaiety theatre in Chicago, and George Limerick, city manager for Griffith Theatres in Enid, Okla., during their recent week in New York, where they had come to receive the annual exploitation awards. Initially, we have (left to right) Mr. Burhorn, Bert Sanford, general sales manager of Altec; Mr. Limerick, and A-Mike Vogel, editor of Motion Picture Herald's Managers' Round Table, at Billy Rose's Golden Horseshoe. The other picture shows them with Herbert Griffin, executive vice-president of the International Projector Corporation, and A. E. Meyer, general sales manager, while on a visit to the Simplex offices and plant.

"These new Zouri Fronts sure pull people in!"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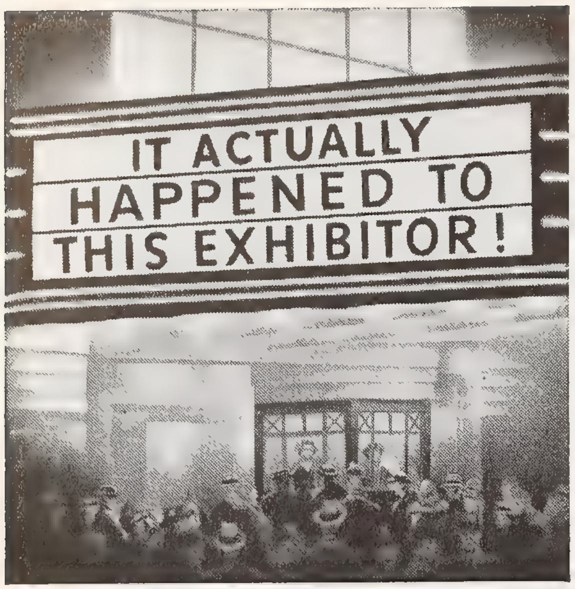
IT ACTUALLY HAPPENED TO THIS EXHIBITOR!

TRUE STORIES FROM ALTEC FILES

V. U. YOUNG,
President,
Theatrical Managers, Inc.,
Gary, Indiana

Inspectors Saved Important Event, House Owner Says

GARY, INDIANA—"For nearly a year, we had been having trouble with our public address system at the Palace Theatre here," said V. U. Young, president of the Theatrical Managers, Inc. Circuit, "and we were particularly concerned about its functioning properly during a style show for which we had enlisted large community interest and support.

"Our Altec Inspector R. C. Gray, and D. A. Swanagan, from the Altec Chicago office, cheerfully put in long hours working under high tension on the problem, and never gave up until our troubles were licked. Our style show was a complete success.

"It is that kind of work by Altec field men that reminds theatre operators of the value of Altec service and forcibly reminds them of how great a protection Altec service is to owner and manager alike."

• • •

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250 West 57th Street, New York City

THE SERVICE ORGANIZATION
OF THE MOTION PICTURE INDUSTRY

of the house will be increased from 450 to 750. Plans for the alterations have been drawn by W. H. Lee of Philadelphia.

The new Fay theatre in New Roads, La., has been opened by Lou Langlois. It is a 500-seat house and will be managed by Ernest Vallery.

Gulf Theatres Supply Company, Inc., has filed incorporation papers at New Orleans, with capital stock placed at $8,000, and naming Joy N. Houch, president; L. C. Montgomery, secretary, and William A. Prewitt, treasurer.

Merrie Shows, Inc., with a capital stock of $5,000, and Larose Theatres, Inc., with a capital stock of $12,000, have been incorporated in New Orleans, La., with Irwin Roulet, president, and Joy N. Houch, secretary-treasurer of both companies.

The Milton Starr circuit has taken over the Moon theatre in Alexandria and renamed it the Ritz. Its new Ritz theatre was recently opened at Monroe, La., and construction on a new negro house in New Orleans has been started.

Jack C. Coffey of Jam Handy Picture Service, Inc., Detroit, has been made a member of the executive contact staff. His new assignment takes Mr. Coffey to the Wilmington, Del., branch office.

John Danz has added the Grand in Seattle, Wash., to his Sterling suburban circuit. Jack Kirk, former owner of the house, continues as manager.

Frank C. Gilbert, chief engineer of Altec, has returned to the New York office after a 6,000-mile trip visiting Altec offices from coast to coast.

Peter E. Pinkelman, theatre operator of Quincy, Ill., died recently. He was one of the builders of the Washington theatre there and was a veteran exhibitor, his career dating back to nickelodeon days.

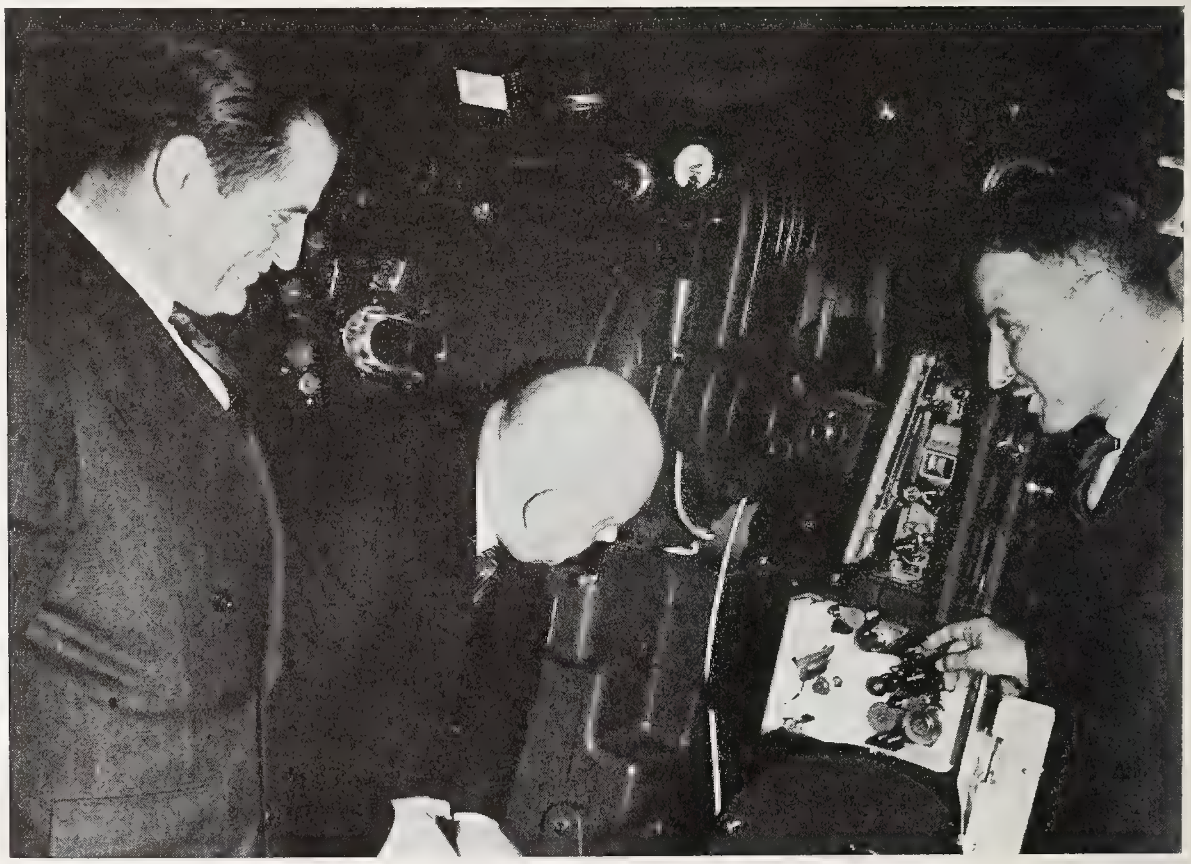
John H. Foss, Jr., who formerly operated the Apollo theatre in Dayton, Ohio, has reopened the Cameo theatre in Yonkers, N. Y., assuming active management himself.

The Schoenstadt circuit in Chicago will close four theatres during the summer months. The houses to be shuttered are the Crane, Archer, Crown and Kenwood.

Guerico and Barthel, who operate the Ger-Bar Theatre Supply Company, will move into their new building on South Wabash Avenue, Chicago, in approximately thirty days.

Rose Grossman has purchased the Barnum theatre building from A. Amsel, at a reported price of $35,000. Lou Anger, present operator, has three more years under his present lease.

Jack Schwartz and the Strand Amusement Company of Bridgeport, have entered into a new five-year agreement to retain operation of the West End and Park City theatres, respectively. A transfer was to have been made this month under an old contract, which is superseded by the agreement just signed.



The head man takes a look. . . . T. K. Stevenson, president of Electrical Research Products, Inc., examines the new Mirrophonic soundhead at the party in the Coral Room of the Hotel Astor in New York, May 15, at which the redesigned Western Electric equipment was exhibited. At left is shown L. W. Conrow, president of Altec, and at right, E. S. Gregg, general foreign manager of Erpi. The new features of the equipment are described on page 30.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . .
LIGHTING • SEATING
AIR-CONDITIONING AND VENTILATION
• MAINTENANCE •
MARQUEE & SIGNS

OBSERVATIONS

of the editor

OBSOLESCENCE AND MODERN SEATING • • ALSO A NOTE ON AIR-CONDITIONING SELLING

WHEN one observes how great has been the change in auditorium seating during merely the last couple of years, one appreciates what a factor is this thing called obsolescence. We move fast these days—changes come thick and fast—and cost us money. All through the period of the depression (and how are you doing right now?) change was imposing more charges upon most classes of commercial establishments than it had for a decade. Modern treatment of store, hotel and restaurant did not get going until the slim years of the early thirties. But those businesses had to accept it, and pay for it—or else!

And so it is with theatres, if not more so. Indeed, the modernization that has rapidly taken place in other businesses, and that is so clamorously and glamorously reflected in our magazines, makes the old-fashioned theatre stand out like a sick chicken on a pheasant farm, and that doesn't add any conviction to the claims of the motion picture as the modern medium of theatrical entertainment.

Except for the new tricks in lighting and for the new uses of glass and phenolics in architecture, we can't think of anything connected with the theatre so representative of swift change from an old period to a new one as today's auditorium chair. And we can't think of anything in the theatre which can stamp it as a relic of the past or lift it out of obvious obsolescence so immediately as its seating.

■ ■ ■

Not only has the chair itself been radically changed in style, and importantly improved in construction, but the seating plan is being substantially modified in the interests of better vision and better traffic conditions. We don't want to encroach upon the domain of Mr. Schlanger, who goes into these matters elsewhere, but we would like to remark that the exhibitor who regards it sufficient to keep within the law prescribing 32-inch row spacing is manifesting more faith in law-makers than showmanship. Spacing only 32 inches back-to-back was never compatible with the continuous performance even with veneer chairs, and now, with relatively thick padded backs and deep spring back cushions, placed at considerably more of a tilt than backs used to be, such spacing is simply out of the question, code sanction or no. With padded backs, 33 inches should be the minimum, and 34 inches would be highly appreciated by the people who ultimately own our business. With spring backs, spacing should not be less than 35 inches. There are those who regard 36 inches as a reasonable minimum, and we have heard 37 inches recommended. However, there are reasonable maximums as well as minimums. They can be tested out. When purchasing auditorium seating, have the dealer put two chairs in front of each other, space them so that you can step between them as you'd like to do if you were Gus Public, then measure the distance from back to back. You'll put your own finger, we believe, about the 34-inch mark with padded-back chairs, and the 35-inch mark with spring-back chairs. Those are reasonable distances all around, from the point of view of both today's public and today's theatre operator.

■ ■ ■

The other day we went over to the National Screen Service offices in New York to meet Prof. Whizz. The gentleman, we found, was merely an idea. But he's a good one. So far he is only a name on a trailer which asks such questions as, "What will be the coolest spot in town this summer?" and gives the answer, which of course exploits the air-conditioning facilities of the theatre using the trailer.

It's a good idea—a good beginning. We were particularly pleased that none of the copy (and there are about a dozen kinds) over-emphasized cooling. But we have long had a notion that the exploitation of air-conditioning equipment could be shrewdly worked out to make the public fully appreciate what the theatre seeks to provide when, at considerable expense, it installs and operates an air-conditioning system. A series of trailers, with copy changing each week through the spring, could do the job effectively, we believe.

—*George Schutz*

"ONE TEST IS WORTH A THOUSAND EXPERT OPINIONS"
And MANY TESTS
HAVE PROVEN THE WORTH OF THIS NEW

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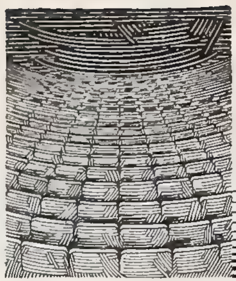
SEATING the auditorium

". . . no theatre can be better than its seating."



Avoiding Auditorium Floor Repair and Loosened Chairs

ANCHOR BOLTS obtainable today are of design and materials to make the anchoring of auditorium seating as permanent as one may desire, but this can only be so when the floor itself has been properly laid.

Both seating manufacturers and theatre architects recommend a floor of monolithic type, with the finished floor poured before the slab has dried out. Composition of the slab itself should be not less than 4 inches thick, while the top flooring should have a thickness of not less than 1 inch, and if the slab is of cinder concrete, the finished floor should be 2 inches.

Composition of the slab usually recommended is one part Portland cement to two and a half parts sand and four parts broken stone; and of the layer above, cement mortar in proportions of one part Portland cement to two parts sand.

The following specifications are also used: For the main floor—one part Portland cement, two and a half part sand, and four parts ½-inch broken stone, with a granolithic (fine hard stone added) finish on top, making a total thickness of 4 inches; and for balconies—one part Portland cement, two parts sand, and three parts ½-inch broken stone, also having a granolithic finish.

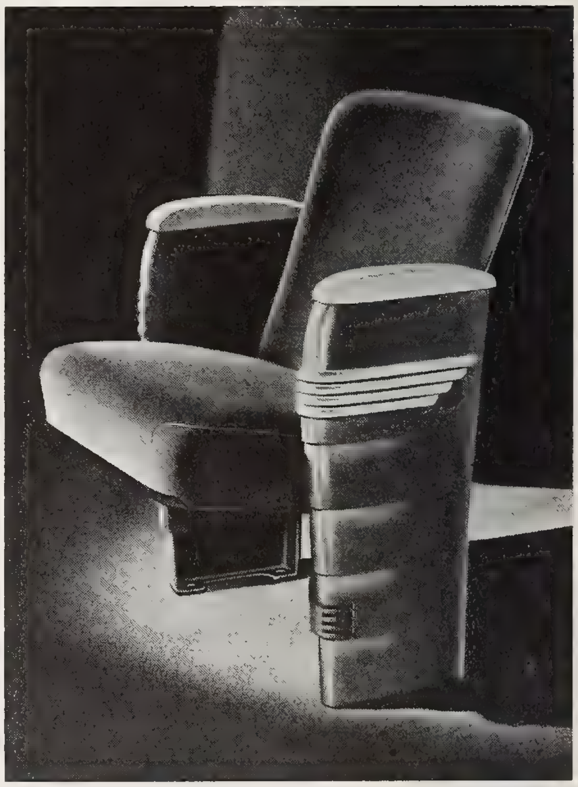
In cases where the top layer cannot be laid immediately after the slab has been poured, the finished floor should not be laid until the slab has been thoroughly cleaned, made wet, and brushed a rich mixture of pure cement; otherwise a firm bond between the two layers is questionable. The finished floor should of course be smooth so that the chairs can be installed in perfect alignment.

In anchoring, it is pointed out by the Chicago Expansion Bolt Company, a manufacturer whose anchor bolts are widely used in the installation of auditorium seating, that care should be taken when setting the bolts to make sure that the head of the bolt is well seated at the bottom of the hole before heavy blows are struck. It is recommended that after the bolt has been pushed, *with the hands,* as low as it will go, the setting tool be tapped gently with a hammer several times before driving the bolt solidly into place. The recommended diameter for the hole is ½-inch.

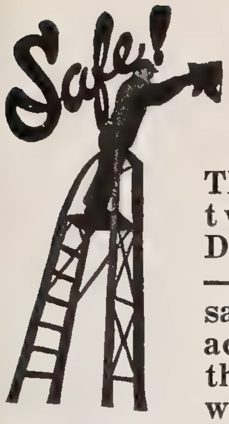
This company's expansion bolt with conical steel cup at the head is regarded as especially useful in re-anchoring chairs that were originally anchored with some other type of bolt and have a hole slightly oversized. The steel cup increases the size of the head of the bolt considerably so as to allow for the oversizing.

New Standards and Protective Features

FOUR NEW end standard patterns have been added to the medium-price group in the Heywood-Wakefield line of auditorium seating. Construction employed in these models, two of which are illustrated here, is the same as for the highest-quality chairs in the line; however, with the development of these models bottom board and back panel design has been refined. The steel back panel is curved at the edge to form its own protective "moulding" around the upholstery fabric, while the steel bottom panel is similarly turned upward to form a rounded rim to protect both fabric and garments, especially women's stockings.



All of the end standard patterns are



THE ORIGINAL SAFETY LADDER

SAFETY PAYS BIG DIVIDENDS

Theatre owners save two ways with the Dayton Safety Ladder—the custom built safety ladder. One in accident prevention; the other in the extra working speed and efficiency it assures, because workmen are not afraid of falling.

Quality materials and careful workmanship, plus correct design, make the Dayton a standard of safety. Made of durable airplane spruce—light, strong, easy to carry. In sizes 3 to 16 feet—moderately priced.

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PROFIT
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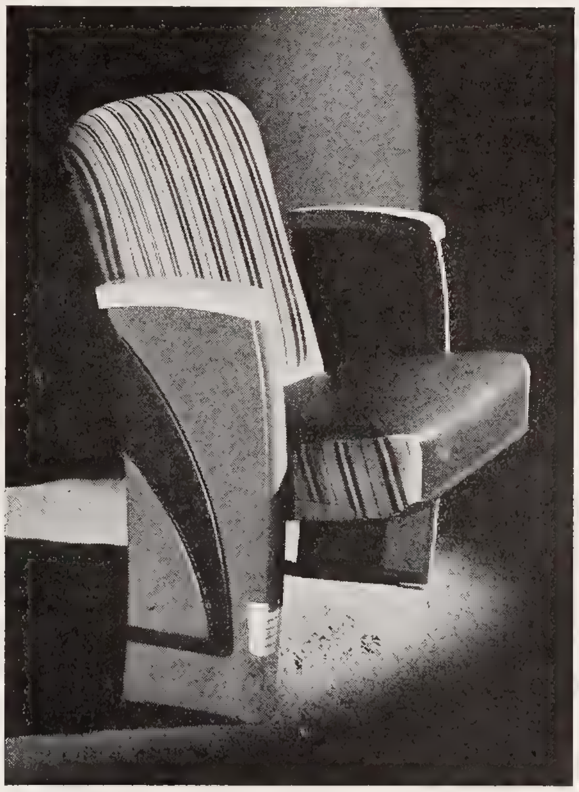
●

SUPREME EXPANSION BOLTS
assure permanent anchorage, guard against the losses of wobbly, swaying seats. Ask any good supply dealer to show you why. Or write for FREE SAMPLES and prices.

The Chicago Expansion Bolt Co.
Room 602, 132 S. Clinton Street, Chicago, Ill.

definitely modern both in shape and ornamentation, as the two styles illustrated indicate. They are of cast iron, with ornamental forms and aisle light louvres part of the casting. Aisle lights, incidentally, are placed low and within the curvature of the forward corner of the standard, with the louvres directing the light to the floor. Hinges are of the Heywood-Wakefield standard all-steel, self-aligning roller bearing type. Arm rests are wood in natural finish.

Backs and seats are available for these models in all types, including seats with no-sag and coil springs in combination—the coils resting upon no-sag wires, which absorb much of the initial shock imposed on the coils when a patron sits down.



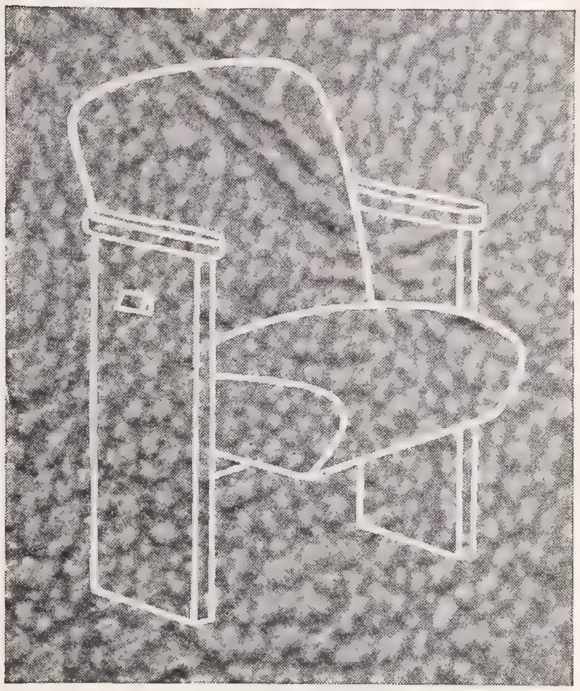
In both chairs illustrated, one of which has the seat cushion covered entirely in a soft fabric, while the other seat combines leather with velour, French turned-in seams are employed.

New Mohair Fabric In Ribbed Pattern

A NEW STYLE in mohair upholstery material has been added to the Velmo line of L. C. Chase & Company, of New York. The novel material is called Silvanaire, and is of alternating pile rib and flat fabric type—that is, the mohair pile itself is sheared to form mohair ribs against its backing.

In the Silvanaire style, which is of medium pile, the mohair ribs repeat in groups of varying widths, forming a definite pattern, and the flat portion contains synthetic yarn introduced to give the backing a silvery appearance—whence the name Silvanaire. It may of course be obtained in any color.

TRUCK SEAT TOUGHNESS IN A LUXURIOUS THEATRE SEAT COVERING



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United States Rubber Company
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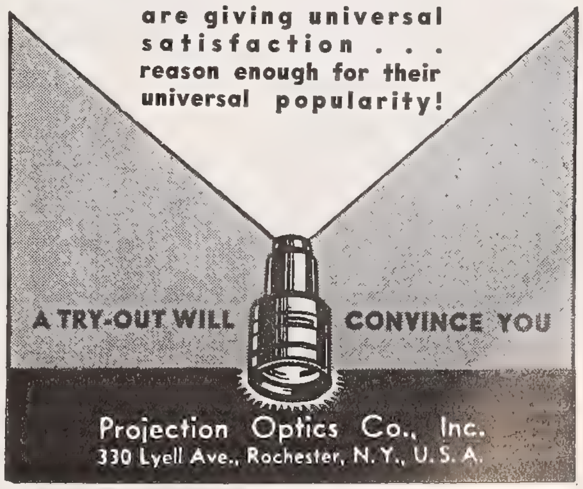
SUPER-LITE LENSES
PRO-JEX SOUND UNITS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THEATRE CHAIRS
Cost Less!

COMPARE quality, value and construction of our chairs with ALL others and see why the largest and most careful buyers specify "Stream-Ease" Theatre Seats. As manufacturers we sell direct and under a bona fide warranty.

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The flashers with heavy silver contacts and the famous induction disk motor—all built to stand the gaff of the long hours and heavy loads of theatre signs.

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FLASHER DIVISION
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Selecting Fabrics For Auditorium Chair Upholstery

THE CHOICE of the upholstery material to be used for auditorium seating is an important item in the selection of chairs for reseating or new theatres. Without going into actual figures of manufacturing costs, it is fair to assume that the fabric represents a substantial part of the total cost of the new chair (one-third is the usual percentage). A great many factors, of course, affect this percentage but whatever it is, it is sufficiently high to justify a sincere interest on the part of all concerned, from the theatre chair manufacturer to the theatre owner.

To judge the charactertistics of the various fabrics that are offered by the textile mills it is important first to know the difference in types of fibres from which fabrics are made.

Types of Upholstery Fabrics

There are three distinct types of fibres: vegetable, animal and synthetic. Among the vegetable types are linen, ramie and cotton, which is the most widely used. The animal type consists of wool, alpaca, silk and mohair, which is the most widely used in the upholstering trade. In the synthetic type we have rayon, which is the only one not derived directly from nature.

From these various fibres, yarn or thread is spun. This yarn then becomes the base for all fabrics. The yarn may be composed of individual fibres such as cotton, mohair, silk, etc., or a combination of fibres spun together to form blends such as wool and mohair, cotton and wool or mohair and rayon, etc.

There are two basic methods of weaving the cloth from this yarn and the practical importance of the type of weave cannot be overestimated. Flat weaves are two sets of threads woven, or interlaced at right angles to each other. These are commonly called *two-dimensional fabrics.* Denims, Brocatelles, Damasks, Ducks and many more are examples of such construction.

It might be well to say that the so-called imitation leathers are based on this type of weave, having a base of a drill or duck cloth with an impregnated coating of various chemical compositions, this coating forming a protection against the wear occurring directly on the basic cloth.

Selection Factors

Pile weaves employ the same flat weave construction for a base, but to this is added a third set of threads woven at right angles to the plane of the base and it forms what is commonly called a third dimension. In this type of weave we have the following familiar fabrics: mohair velvet, frisé, cotton and rayon velvet, moquettes, corduroy.

In general, it may be said that a pile fabric will outlast a flat fabric made of the same fibres, as the wear comes on these upright fibres, called the cushion of the pile. These must be worn down flat before the basic fabric is reached and affected by wear.

In general, a short pile closely woven fabric is ideal for theatre chairs as it assures maximum wear, and is easy to clean. One should always be very careful to avoid cheap loosely woven fabrics with high spots that can be picked, or that will receive the brunt of the surface wear—those fabrics that have raised patterns are very often made up of soft large threads which wear through easily.

Avoid too bright colors—they show soil easily; avoid too loud a pattern—it's not easy to match and is soon out of style—this is true also of "fad" fabrics.

Avoid "specials" or "odd lots" except when offered by a legitimate manufacturer.

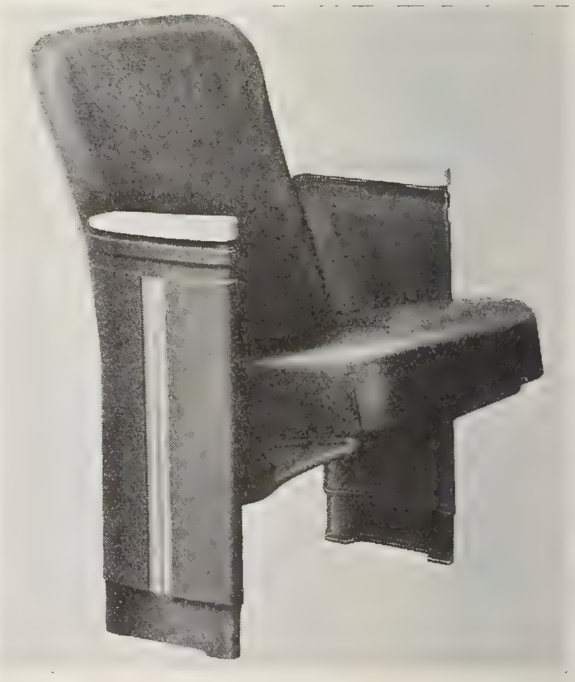
The fabric should wear well, and by wear well is not meant a fabric to last *forever,* but one which, as it wears, still retains a clean-cut, pleasing appearance.

Imitation leathers have been greatly improved within the last few years. They do their best work *on flat surfaces*—not when folded and flexed, as at the sides of the seat cushion.

Avoid the *cheap* in fabrics; demand fabrics that are *theatre* materials. There is available a sufficiently large selection of fabrics made primarily for theatre seating by mills who know theatre needs.

New Model Chair of Simplified Design

A NEW MODEL auditorium chair has been added to the Irwin line distributed by the National Theatre Supply Company. As pictured above, this model is of simple modern design with construction similar to Irwin standard types; it has been introduced into this group, however,



as a model of lower price. General construction, including the hinge, is of cast iron. The back panel, however, is a metal stamping and has a fabric protecting rim of aluminum.

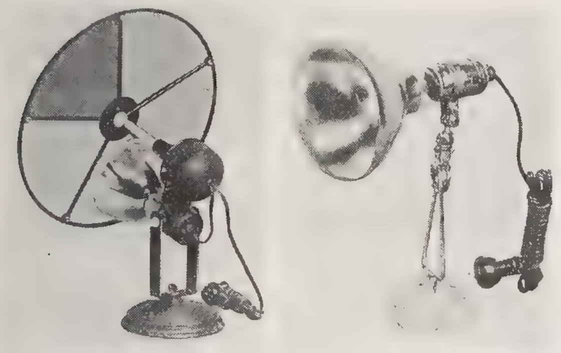
The end standard, as shown above, can be supplied in any coloration, and aisle lights are mounted in the position desired. This model is also available with box-spring, spring-edge, or deep-cushion specially tied coil spring seat. The back is padded, arm rests are of wood "streamlined" with the standard design. A ball-bearing, compensating hinge is used.

●

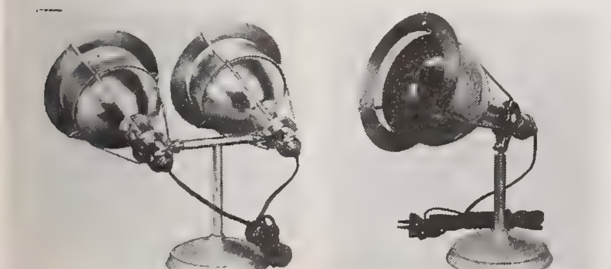
75-Foot Traveller Span

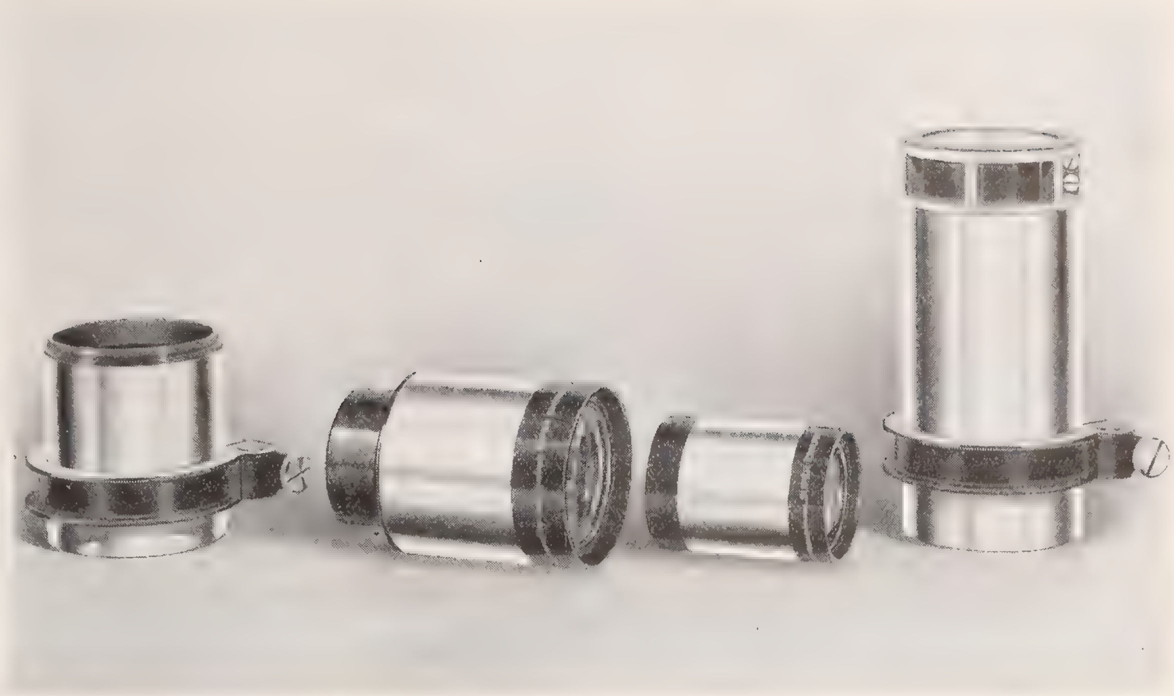
WHAT IS PROBABLY one of the widest traveller curtain installations ever made is part of the stage equipment in the General Motors building at the New York World's Fair. The curtain track and control equipment is by Vallen, Inc., of Akron, Ohio, and the stage opening calls for a 75-foot span of noiseless steel track, each half of the span with reverse curve and twin synchronized motor controls, which operate simultaneously, yet each separately.

The motors are equipped with Vallen push-button stop, start and reverse controls, special speed indicator dial, and speed control for curtain movement from 50 to 100 feet per minute. Similar equipment, though not on so large a scale, has been installed by Vallen in the buildings of the United States Government, Russia, and the American Tobacco Company.



Four new lamp holders developed by the Best Devices Company of Cleveland, for General Electric Par-38 and R-40 lamps. Above, at left, is an automatic color wheel unit, equipped with 13-inch color wheel for five colors and automatically driven. The unit has a cast-iron base with U-bracket yoke permitting easy positioning, the unit being mountable anywhere. Finish is black crinkle. At right, above, is a clip-up unit for R-40 lamps. Below, right, is a single lamp holder for R-40 lamps. It has color medium and color holder, and the lamp socket has full swivel action. The other unit is a twin holder for R-40 lamps, providing for two lamps on one base, with sockets having independent swivel action. It is equipped with two sets of holders, each for five colors.





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Avoiding the Hidden Waste of Inefficient Lighting

IN NO OPERATION in the theatre, probably, can large sums of money be wasted more easily and inconspicuously as in lighting improperly handled. The causes of inefficiency are obscure, they are numerous, and some of them need renewed attention every few days. Waste resulting from neglect adds up not to small but to large fractions of both the lamping cost and the electric bill.

Mere casual attention when the subject happens to come to mind can never produce satisfactory results. The complexity of the problem requires routine and organized procedure. It will be seen from figures cited below that every reasonable effort along such lines is amply justified by the savings that can be effected.

Quite a few primary causes of inefficiency can be listed, each requiring definitely organized attack. These are: lamps mis-matched to voltage, lamps mis-matched to reflectors, dirt, delayed replacement, inefficient lamps, improper location of light sources and damage to lighting fixtures.

The illumination obtained from an incandescent bulb drops three percent when the voltage drops only one percent. It is voltage at the individual socket that counts, of course; and if a fixture carrying many bulbs is located at a distance from the meter, with a substantial voltage drop in the connecting line, a few months' time may show remarkable profit on the cost of installing heavier wire. At only 10% voltage deficiency, one-fifth of the electric bill represents pure waste. Socket voltages throughout the house should be checked with a portable meter.

Regardless of the light produced by the lamp, the lamp must match its reflector. Eight per cent loss of efficiency results if a standard RLM reflector made for a 200-watt bulb is lamped with a 150-watt bulb. Carelessness of porters in re-lamping can produce losses of that type throughout the theatre, to be prevented only by a routine of checking up.

Light Absorption by Dirt

Accumulation of dirt on reflector and lamp surfaces creates a greater loss. The average deposit of dust collecting on a bulb in the course of about one month absorbs 15% of light. Lamps and reflectors should accordingly be fitted into the theatre's standard cleaning routine. Cleaning costs are estimated by competent authority to average only about 4% of the total charge for operating the lighting installation. Neglected dirt on inner reflecting surfaces has been found to produce as much as 30% loss when a light meter was used before and after cleaning. For the glass portions of lighting fixtures alcohol-and-water is preferred by some authorities, but others favor soap or ammonia solutions, with oxalic acid for very obstinate deposits.

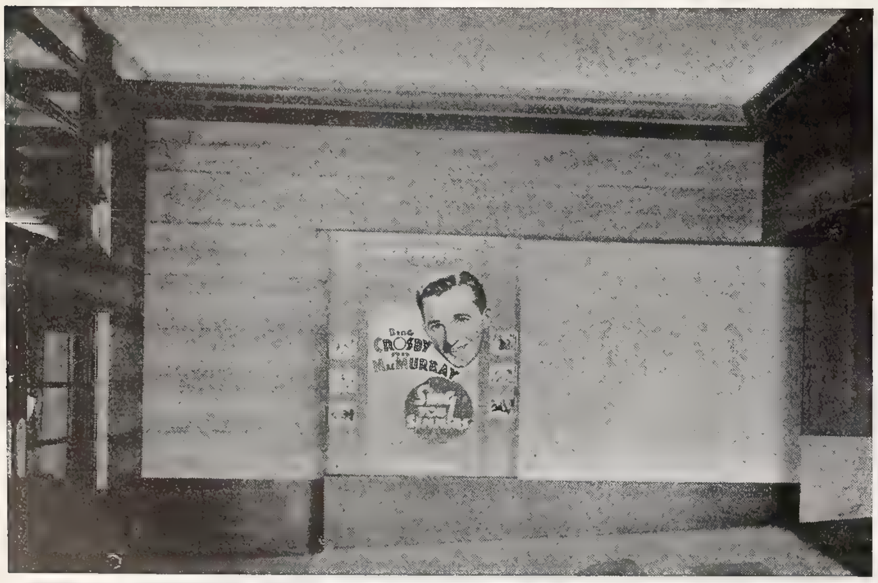
Prompt Replacement

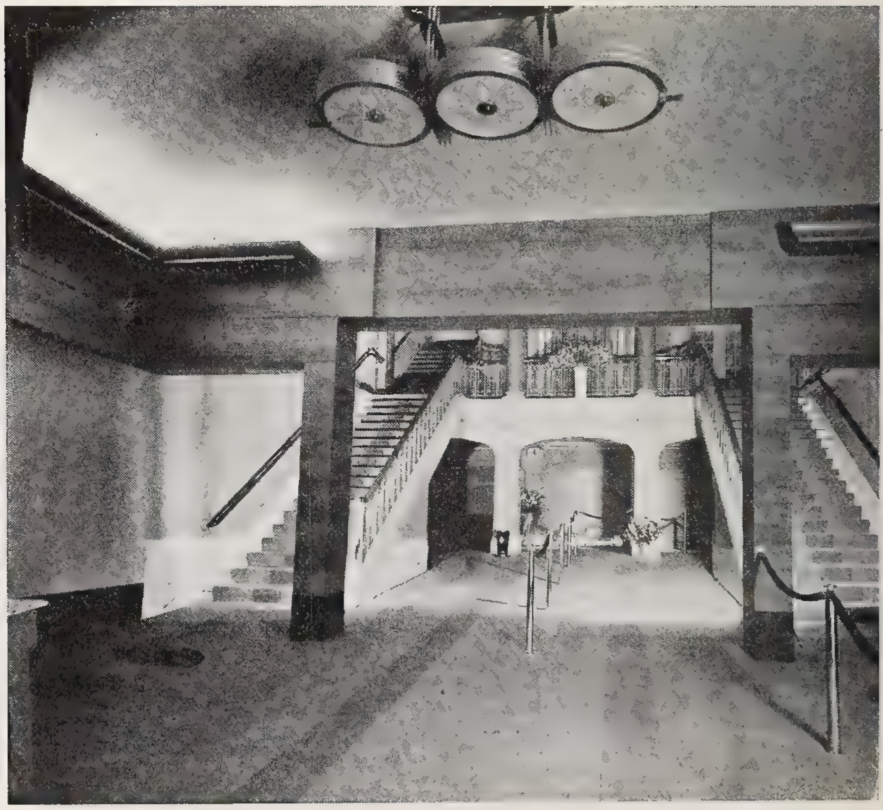
Delayed replacement is a source of waste less subject to definite figures because lamps vary somewhat in the matter of internal blackening. Some bulbs burn out before they ever cause serious trouble in this way, but others have been known to lose 90% of their efficiency while still seeming to the casual eye to be doing their duty. In other words, the manager, as purchaser of lumens of light, received 90% short weight. A light meter is needed to detect slight discoloration losses, but blackening that is truly serious can be seen by anyone who is looking for it. For such losses an inspection routine is all that is required.

An incandescent bulb which is inherently inefficient to the extent of 10% wastes more electricity in the course of its life than a new bulb would cost. If one has a lamp of that kind the most economical thing to do with it is to discard it.

Also less subject to definite figures, but no less important, is the location of light sources. How much light is wasted by being distributed to areas where it serves no useful function is a matter that must be checked against each individual fixture, and a thorough re-survey of the theatre in this connection has been known to produce corrections that meant substantial savings.

DIRECTIONAL COVES FROM VESTIBULE THROUGH LOBBY





Lobby of a period style theatre, the Palace, Fort Wayne, Ind., operated by Quimby Theatres, as remodeled throughout its entrance in rosewood, zebra-wood, and satin flexwood, laid in wall panels bordering display cases with concealed lighting, and forming cornice light coves. The coves contribute to a directional effect, which is also created by the inlaid carpeting. The coves begin in the vestibule (see view above) and continue into the lobby. Augmenting this directional lighting is a glass-and-metal ceiling fixture of triple-drum type. The architect was A. M. Strauss of Fort Wayne.

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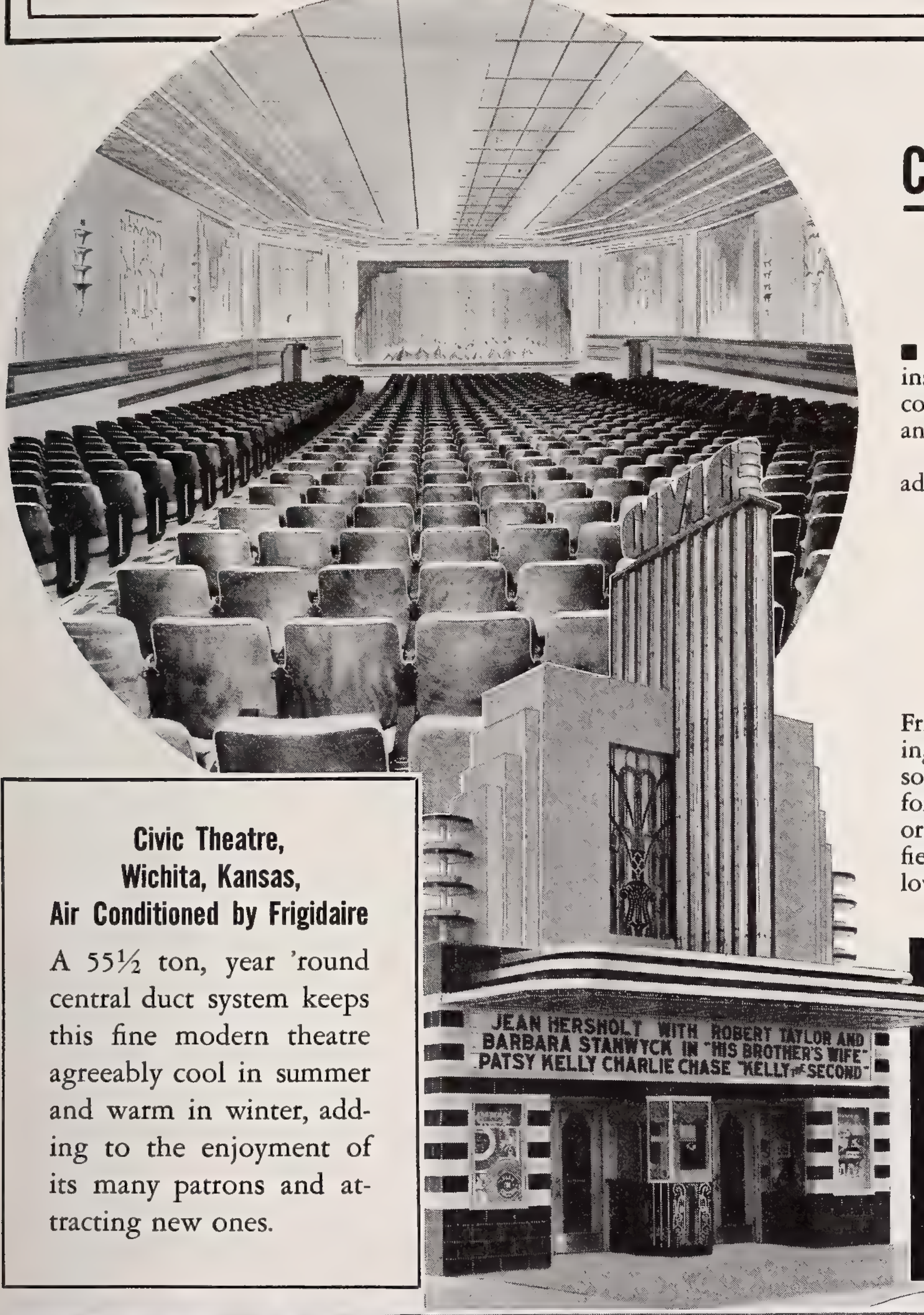
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"Effective Temperature"—Measure of Breathing Comfort

¶ The second of a series of "plain talks" on what we really are after in the air-conditioning of theatres

IN THE FIRST of these "talks" (April 29th issue), we saw, by an examination of how the body tries to give itself "breathing comfort," that a figure for sensible-heat temperature—the figure given by an ordinary household (dry bulb) thermometer—is meaningless when considered by itself as an indication of comfortable or uncomfortable atmospheric conditions. It was pointed out that what we seek to produce in the air supply system of the theatre is an *Effective Temperature* at which the human body is most efficient.

All this may be summarized in the statement: The function of theatre air-conditioning, including distribution of the conditioned air, is to produce an *Effective Temperature* at which the normal human body at rest is most efficient. And of course this is true for every month of the year.

Among remarks sometimes made that indicate confused notions as to what comfort air-conditioning is all about, are those to the effect that a good deal of how people react to atmospheric conditions is mental—which is to say, *psychological* instead of *physiological*. As was indicated in the description of body action in the first article, nothing could be farther from the truth. One of the most alert reflex-responses we human beings have is to heat and cold (the scientists call it *vasomotor control*). The nervous system, even when we are asleep, will cause our hands to pull up bed covers should a cool breeze come up during the night. No woman ever drew her coat around her shoulders in a theatre because of a whim. The response is not psychological, but a natural muscular obedience to nervous instructions from the skin, which (as we saw in the first article) normally has a certain external temperature (average 88°) that the body must maintain in order to function efficiently.

It should be pointed out, in passing, that there are some persons who, though not sick enough to be "out of circulation," are yet in a state of health requiring air conditions different from those desired by people we call normal. Aged people are in a similar classification. But so far as practical theatre operation is concerned, such persons may be regarded as too few for consideration.

Medical investigators also see grounds for believing that women respond a little differently from men to temperature levels (this is aside from the tendency of at least some women to wear no more clothes than the law requires). However, the difference in temperature is so slight (probably no more than 2° higher) that it may be ignored for normal people; or at any rate, it lends itself to an easily accomplished compromise.

Adjustment to Body Needs

Now, the body (as we saw in the previous article) seeks to adjust itself to atmospheric conditions by (a) giving off its own surplus heat, and (b) cooling the skin by the evaporation of the water on it. It can give off surplus heat when the air around the skin is cooler than the skin is. It can cool the skin by evaporation when the air is dryer than the skin.

There is yet the additional factor, particularly with reference to evaporation, and that is *air-motion*. When the air around the skin is absolutely still, even though it is initially dryer, evaporation soon becomes insufficient because the air itself becomes saturated with water evaporated from the skin. Therefore we must have some movement of the air (though obviously there is a definite maximum in any specific instance).

These fundamental characteristics of the air which determine "breathing comfort," may be called *Air-Heat, Air-Moisture,* and *Air-Motion.*

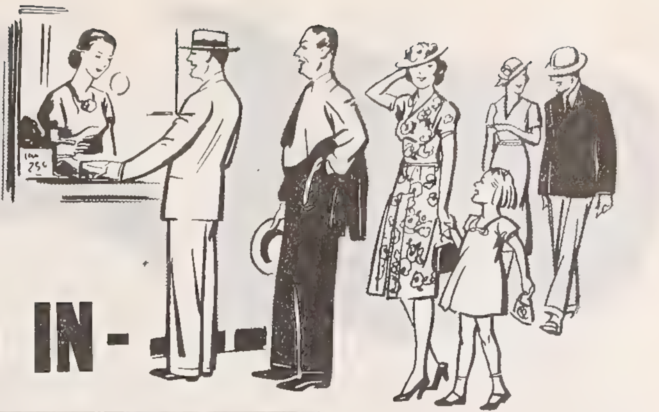
By controlling the values of each in relation to each other—by adjusting the *amounts* of each in a practical way—we obtain some specific kind of condition which gives the body a chance to run its own *conditioning* apparatus as it sees fit. If the air is considerably hotter than the skin should be, we cool it. If the air is about as moist as the skin is, we take some of the water out. If we can't get the amount of heat in the air down to the amount we want, we take more water out of the air so that it can absorb more water (sweat) from the body, perhaps stepping up the amount of movement of the air to speed up evaporation of the sweat. If we can't get the amount of water down to the level we want, then we *must* cool the air still more, and here too an increase in the amount of movement of the air would probably be advisable (it should be pointed out with respect to air motion, however, that there are certain limits to the amount that can be allowed, as well as to the amount that can be practically achieved).

"Effective Temperature"

The above procedures are, of course, merely illustrative. What we actually *can* do about it depends upon our equipment. However, they do explain what is meant by *adjustment* of *air-heat, air-moisture,* and *air-motion* to each other so that a certain *overall* condition of the air around the body is achieved. Now, air-conditioning engineers have adopted a measurement of this overall condition, which is stated in *degrees.* It is to this measurement of the overall condition effected by adjusting *air-heat, air-moisture* and *air-motion* to each other that is given the name *Effective Temperature.*

Effective Temperature is the only temperature that means anything with respect to "breathing comfort."

Economists speak of *real wages.* All of us are familiar with the relationships it refers to, if not with the term itself. In any one period a man earning $50 a week in New York may not be any better off financially than a man in Podunk receiving $20 a week. The *buying effectiveness* of the income-conditions of both men may be the same. The economists relate their *actual* wages to a certain dollar purchasing power and find that each gets a certain *real,* or effective, wage which may be quite different from the actual wage. Lower a man's taxes, and without changing his in-



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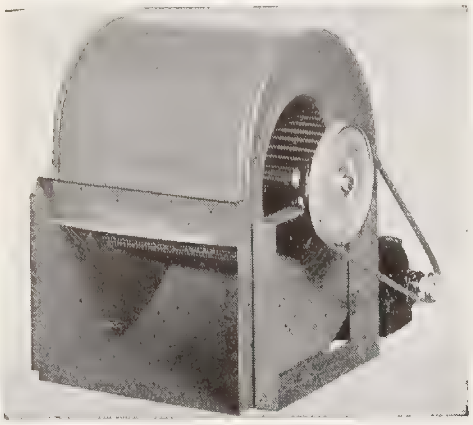

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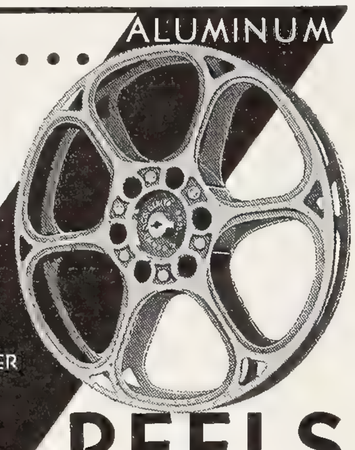

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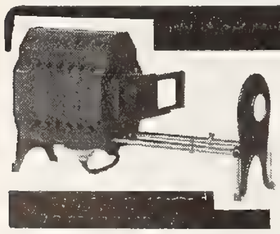

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come, you increase his real, or effective, wage. There is nothing complicated about this; similarly, there is nothing abstruse, "deep," and overly tech-ni-cal about the term *Effective,* or real, *Temperature.* It merely refers (in practical comfort air-conditioning) to what the body is *really* getting to "breathe" with. If it can't be given enough air-coolness, then it can't be taxed with as much air-moisture. Just like any politician, you can fool it with mere air-motion, but just as in politics, there are definite limits to this trickery. . . . However, it would be safer not to press this analogy with economics any further.

Now, assuming that it is clear what Effective Temperature means, what Effective Temperature do we want in our theatres? The American Society of Heat and Ventilating Engineers, as well as medical men, physicists and engineers on the staffs of leading air-conditioning equipment manufacturers, have done a great amount of fruitful work to answer that question, and later in this article a list of Effective Temperatures is offered in an effort to provide some immediate guidance in summer air-conditioning. But first we ought to go a bit into the matter of air-moisture.

Air-Moisture

In beginning the previous article, we suggested consideration of a man in Boston on a day at which the temperature was 92°, and a man in Dallas on the same day, but with the temperature there 102°.

Now, air in Boston in summer characteristically contains a great deal more water than in Dallas (Government Mean Relative Humidity figures for July noon, based on a thirteen-year average: Boston 65% to 70%; Texas, 40% to 50%). The air-heat in Boston, rising to 92°, results in excess body heat (the body is generating more heat than it needs for activity and normal warmth). The same thing occurs in Dallas at 102°—theoretically, more rapidly. In both cases, heat disposal by radiation from the body slows up. Ultimately (time and amount depending upon type and quantity of clothing, and upon type and amount of activity), the only means of heat disposal available to the body is evaporation of skin moisture (perspiration). Here is where our Dallas man gets a big break—he can sweat some of the heat out of himself, whereas our chap in Boston is in air that cannot absorb so much perspiration. A substantial breeze (air-motion) will of course help both of them—but the Dallas man considerably more.

The term Relative Humidity has not been used so far in these talks except to cite the Government figures above. It is not necessary to define it here. The term *air-moisture* is sufficient for our purposes so long as it always be understood as a factor related to air-heat (regular thermometer—dry bulb—temperature) and air-motion, and with air-conditioning, adjustable for the attainment of a certain Effective Temperature.

Summer Comfort

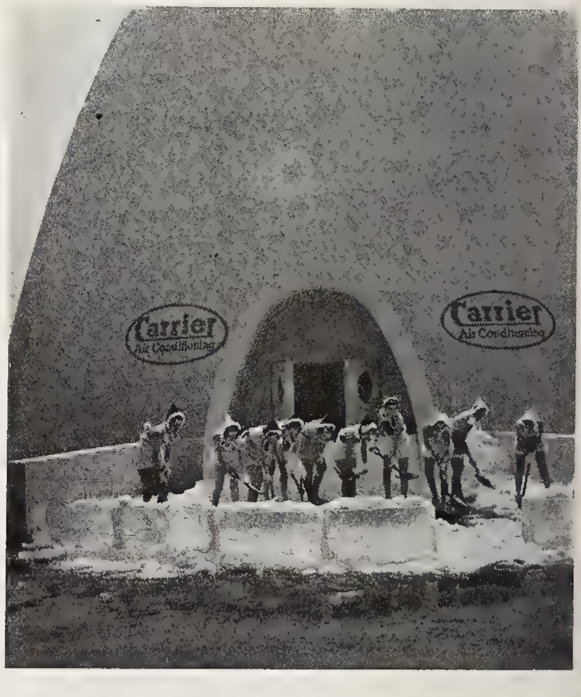
Now, in preparing charts and guides for the operation of equipment designed to create comfort conditions, general conditions have to be assumed, and accordingly a 50% Relative Humidity may be taken to indicate the average evaporating power of the air. On this basis, and also assuming air-motion not to exceed 30 feet per minute, John R. Parsons, New York consulting physicist who has conducted considerable research in comfort air-conditioning, closely in association with medical men, suggests the following Effective Temperatures for theatres in the United States during the summer months:

June, 76°; July, 78°; August 77° to 78°; September 1 to 15, 76°; September 15 to 30, 75°; October (in Southern areas), 74°.

The reason higher temperatures are suggested for July and August, normally the warmest months, is that people then are wearing lighter clothes, eating less food, especially foods of high heat-producing characteristics; and in general have become accustomed to a greater heat.

These Effective Temperatures, as explained, are at 50% Relative Humidity, and 30 feet per minute Air-Motion. For each 8% increase in air-moisture over 50%, *add* one degree to the above suggested Effective Temperature; similarly for each 8% decrease in air-moisture, *deduct* one degree. Additionally, for each increase in air-motion of 75 feet, *deduct* one degree from the suggested Effective Temperature.

Air-motion will receive more intensive attention in the next article.



The Carrier igloo at the New York World's Fair doesn't regularly present a scene like this, but here is an idea of what it will stir up in millions of minds traversing the steaming lanes of Flushing Meadows this summer—including, it is reasonable to suppose, the hardy Carrier Snow Maids.

News Notes on the • THEATRE EQUIPMENT MARKET •

Peter Clark Business Sold

WITH ARTHUR CLARK, son and associate of the founder, Peter Clark, Inc., for many years prominent designers and manufacturers of stage equipment, will carry on under new ownership, but with the same corporate name. The Estate of Peter Clark recently sold the business to Lamsón Company of New York.

New Carrier Districts

NEW DISTRICT office arrangements have been made by the Carrier Corporation. Seven districts have been set to facilitate distribution of Carrier air-conditioning equipment. District headquarters named now include New York, under Russell T. Free, with Boston as a branch; Philadelphia, under A. P. Shanklin, with branch at Atlanta; Chicago, with branches in St. Louis and Kansas City, under H. G. Strong; Cleveland, under L. C. Powers, with branch offices at Detroit and Cincinnati; Dallas, with a branch at New Orleans, under O. W. Bynum; and Los Angeles, under Herbert Peacock, with a branch at San Francisco. The headquarters of the company at Syracuse, N. Y., includes a district office under the management of N. E. Sheldon.

Sound Service Extended

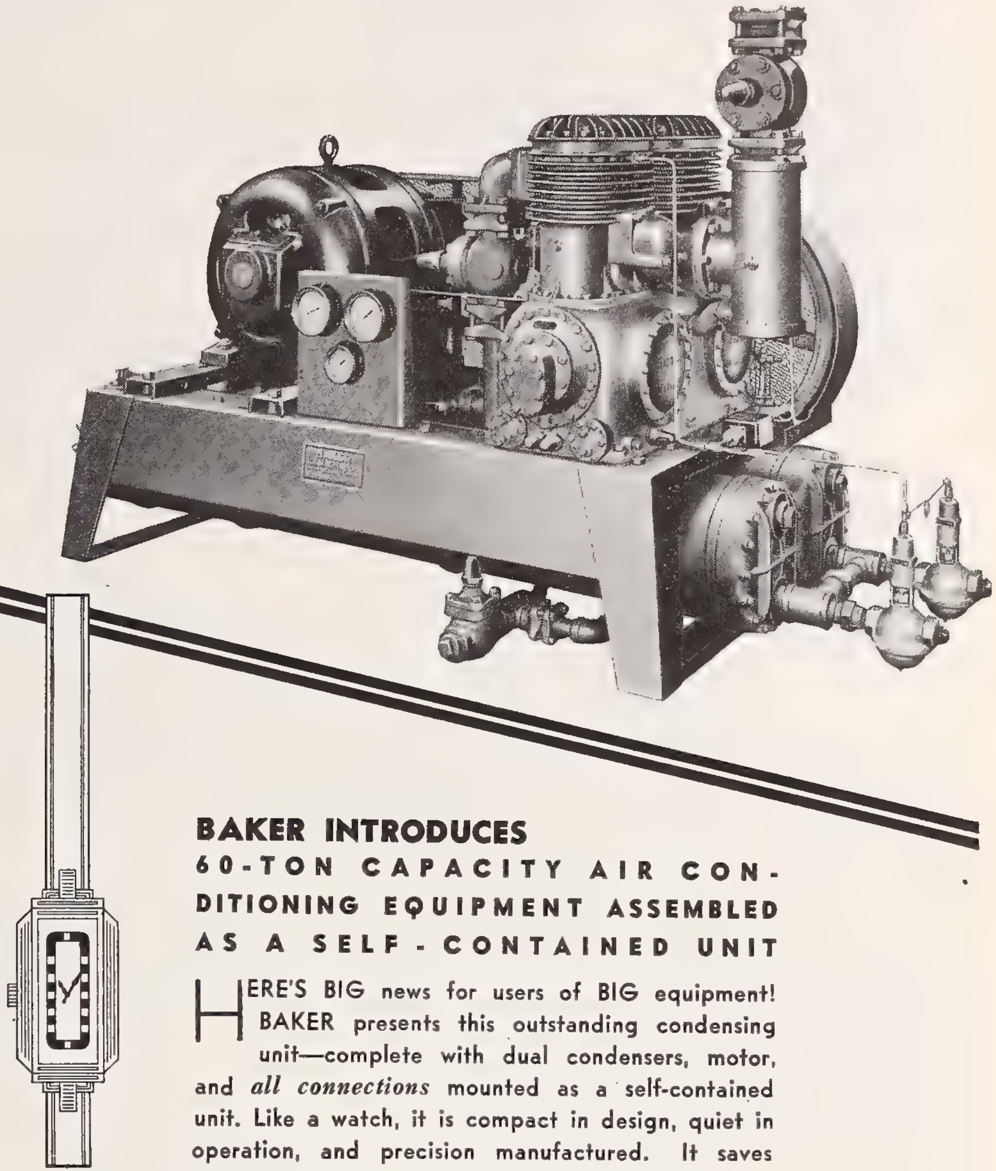
THEATRES OF the Minnesota Amusement Company, in Wisconsin, Minnesota and both Dakotas, will be serviced by Altec under terms of a new contract recently signed. Nine theatres operated by Milton Arthur in California have also contracted for Altec servicing, which now further includes sound devices at the Chrysler Motors and National Biscuit Company exhibits at the New York World's Fair.

Increased business in the Middle Atlantic states has led to creation of a new Altec service territory comprising Delaware, Virginia and the Eastern Shore of Maryland, to be serviced under the supervision of W. M. Schubert, operating from headquarters in Dover, Del. Neighborhood Theatre Circuit, Inc., of Richmond, Va., has retained Altec to service 21 theatres, and the Rome circuit of Baltimore has added 14 additional houses.

Cleaning System Catalog

THE STATIONARY central plant vacuum cleaning systems of the Spencer Turbine Company of Hartford, Conn., are described in a new catalog. A wide variety of cleaning tools suited to chairs, drapes and various kinds of carpeted and uncarpeted floors is illustrated.

As COMPACT *as a Watch*



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AIR CONDITIONING

by CHARLES A. FULLER

567 pages, dealing with air and its properties, plant load calculation, air distribution, grilles, heating and dehumidification, fans, cooling coils and airwashers, mechanical refrigeration processes and machinery, well drilling and well-water cooling, ice cooling, storage refrigeration, evaporative condensers and water saving devices and methods, unit coolers, automatic control, air cleansing and purification, and codes and ordinances regulating installation. Book is bound in cloth, has index system and psychrometric charts.

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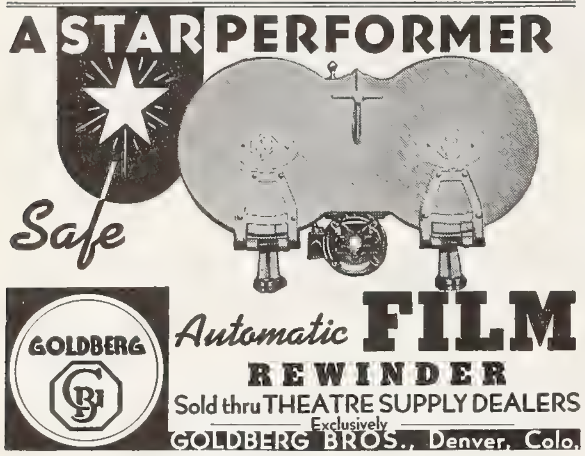

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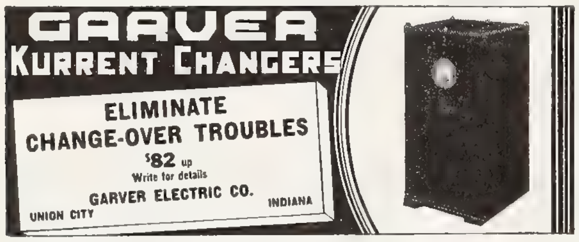

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modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

AUDITORIUM SEATING

Strand, Southbridge, Mass.; Murphy, Fall River Mills, Calif.; State, Holstein, Ia.; Palm, St. Louis, Mo.; Pacific Beach, Pacific Beach, Wash.; Nusho, Broken Arrow, Okla.; Hippodrome, Murphysboro, Ill.; Strand, North Loup, Nebr.; Royal, Sheffield, Ill.; Craig, Craig, Colo.; Lyric, Glenville, W. Va.; Garden, Waterbury, Conn.; Scenic, Lisbon, N. D.; Family, Gary, Ind.; Laurel, Laurel, Md.; Blue Moon, Lindsay, Okla.; Bama, Athens, Ala.; Strand, Pierce, Nebr.; Walnut, Walnut, Ill.; Lindo, Freeport, Ill.; Alpine, Kingwood, W. Va.; Alpine, Salem, W. Va.; Milford, Chicago, Ill.; Cameo, Mountain Grove, Mo.; Seminole, Homestead, Fla.; Arcade, Paducah, Ky.; Varsity, Murray, Ky.; Laclede, St. Louis, Mo.; Marlow's, Herrin, Ill.; Bijou, Visalia, Calif.; Doven, Francesville, Ind.; Burt's, Luzerne, N. Y. [*Reported by General Seating Company, Chicago.*]

MARQUEES

Regent, Linesville, Pa.; Penn, Meadville, Pa.; Liberty, Mercer, Pa.; Strand, Jennings, La.; Alpine, Kingwood, W. Va.; Browny, Brownsburg, Ind.; Dawn, Flushing, Mich.; Idle Hour, Cincinnati, O.; Crest, Crestline, O.; Penn, Pennsboro, W. Va.; Roxy, Webster Springs, W. Va. [*Reported by The Artkraft Sign Company, Lima, Ohio.*]

LIGHTING FIXTURES

Palace, Atlantic City, N. J.; Hunt's Liberty, Cape May, N. J.; Unique, Philadelphia, Pa.; Jumbo, Philadelphia, Pa.; Comerford, Carlisle, Pa.; Lyric, Marion, Ind.; Carolina, Bennettsville, S. C.; Rio, Camden, N. J.; Mack, Chester, Pa.; Howard, Baltimore, Md.; Schenley, Pittsburgh, Pa.; Doris, Philadelphia, Pa. [*Reported by Voigt Company, Philadelphia.*]

AUDITORIUM SEATING

State, Minot, N. D.; Omaha, Omaha; Linden Circle, Memphis, Tenn.; Tivoli, Chattanooga, Tenn.; Cinema, Los Angeles. [*Reported by International Seat Corporation, Union City, Ind.*]

SCREENS

Kallets, Long Lake, N. Y.; Capitol, Plant City, Fla. [*Reported by Hurley Screen Co., Division, Forest Manufacturing Company, Belleville, N. J.*]

AIR-CONDITIONING

Albany, Albany, Ga.; Roxy, Gary, Ind.; Ritz, Hickman, Ky.; Sam Levy, Torrence, Calif.; State, Lenox, Ia.; Bijou, Knoxville, Tenn.; Browns, Cabin Creek, W. Va.; Wakida, Wakida, Okla.; State, Harrison, Ohio; Midway, Bethel, Ohio; Cameo, Mt. Grove, Mo.; Gaylord, Gaylord, Minn.; Alva, Bedford, Okla.; Geneseo, Geneseo, Ill.; Varsity, Minneapolis; Parks, St. Louis Park, Minn.; Palace, Waterloo, Ia. [*Reported by United States Air Conditioning Corporation, Minneapolis.*]

HEATING AND VENTILATING

Clinch, Tazewell, Va.; Roosevelt, Gary, Ind; Court Square, Newton, N. J.; Dickinson, Parsons, Kans.; Ball Square, Sommerville, Mass.; Braca, Sea Isle City, N. J.; Dunnellen, Dunnellen, N. J. [*Reported by United States Air-Conditioning Corporation, Minneapolis.*]

LIGHTING FIXTURES

Nostrand, Brooklyn, N. Y.; College, Brooklyn, N. Y.; Olympia, New York City; Plaza, Milford, Dela.; Loew's State, White Plains, N. Y. [*Reported by Charles J. Weinstein & Company, Inc., New York City.*]

RECTIFIERS

State, Portsmouth, Va.; Carmi, Carmi, Ill.; Royal, Hattiesburg, Miss. [*Reported by Forest, Inc., Belleville, N. J.*]

AUDITORIUM SEATING

New St. Louis Park, Minneapolis; New West, St. Paul; Mohawk, St. Paul; New Varsity, Minneapolis; Falls, Minneapolis; New Franklin, Minneapolis; Grand, Breeze, Ill.; Norton, Mascoutah, Ill.; Denman, Girard, Pa. [*Reported by Air-Loc Seat Industries, Inc., Minneapolis.*]

OZONE GENERATORS

Essaness, Chicago; Victor, Cincinnati; Hiland Theatres Associated, Ft. Thomas, Ky. [*Reported by Automatic Electrical Devices Company, Cincinnati.*]

AUDITORIUM SEATING

Crawford, Wichita, Kan.; Rivoli, Portage, Pa.; Rivoli, Colver, Pa.; Sam's Theatre, Statesville, N. C.; Center, High Point, N. C.; State, Anderson, S. C.; Webster, Webster City, Ia.; Strand, Jonesboro, Ark.; Joie, Fort Smith, Ark.; Victor, Columbus, O.; Capitol, Bowling Green, Ky.; Capitol, Union City, Tenn. [*Reported by International Seat Corporation, Union City, Ind.*]

SOUND EQUIPMENT

Park, Indianapolis; Seeley, Pomeroy, Wash.; Playhouse, Statesville, N. C.; Center, High Point, N. C.; Liberty, Conquille, Ore.; Rose, Roseburg, Ore.; Paramount, Goldsboro, N. C.; Ritz, Birmingham, Ala.; State, Anderson, S. C.; Phoenicia,

Phoenicia, N. Y.; Metro, Durant, Okla.; Liberty, Sedalia, Mo. [*Reported by Motiograph, Inc., Chicago.*]

FLASHERS

RKO Greenpoint, Brooklyn, N. Y.; RKO Prospect, Brooklyn; Hippodrome, Cleveland; RKO Shore Road, Brooklyn; RKO Madison, Ridgewood, Brooklyn. [*Reported by Betts & Betts, New York*

Other Recent Installations

The following have been reported by Scott-Ballantyne Company, Omaha:

State, Holstein, Ia.—General Seating auditorium seats.
Gay, Wayne, Nebr.—Hurley screen.

Installations recently reported by the Missouri Art Metal Company, St. Louis, are:

Cinderella, St. Louis—poster frames, lighting fixtures, box office speaking tube.
Empress, St. Louis—lighting fixtures, poster frames, box office speaking tube.

Recent installations reported by S. O. S. Cinema Supply Corporation, New York City, are:

La Place, La Place, La.—rebuilt theatre chairs.
Rio, Rio Honde, Tex.—S. O. S. sound equipment.
Stockton, Stockton, Mo.—S. O. S. amplifier.
Pioneer, Manteo, N. C.—S. O. S. public address radio tuner.

Cinema Supplies, Inc., Minneapolis, reports that the following theatres have been equipped with Ultraphone sound system:

New St. Louis Park, Minneapolis; New West, St. Paul; New Varsity, Minneapolis; Mohawk, St. Paul; Falls, Minneapolis; Isle, Isle, Minn.; New Webster, Webster City, Ia.; Royal, Spirit Lake, Ia.

Installations recently made by the Canadian Theatre Supply Company, Winnipeg, are reported as:

Roxy, Edmonton, Alta.—Simplex projectors, Peerless low-intensity lamps, Baldor rectifiers, Raven screen.
Rialto, Edmonton, Alta.—Peerless projection lamps, General Electric rectifiers, Hurley screen.
Capitol, Lethbridge, Alta.—Peerless projection lamps, General Electric rectifiers, Raven screen.
Capitol, Vernon, B. C.—Simplex projectors, Peerless projection lamps, General Electric rectifiers, Raven screen.

The following installations have been reported by Empire Agencies, Ltd., Vancouver, B. C.:

Nova, North Vancouver—Motiograph projectors, Brenkert projection lamps and rectifiers, Raven screen.
R. J. Dawson's Paradise, Vancouver—Motiograph projectors, Brenkert projection lamps and rectifiers, De-Lite screen.

Installations recently made by Pickwick Metalcraft Corporation, New York City, include the following:

Waldorf, Lynn, Mass.—Lumiline strip.
Cameo, Bridgeport, Conn.—Trough lighting.
Warner, Bridgeport, Conn. — Illuminated frameless directional signs.
State, Waterbury, Conn.—Poster display case lighting, marquee lighting.
Dixwell, Hamden, Conn.—Footlights, border lights, exit signs, illuminated frameless directional signs, trough lighting.

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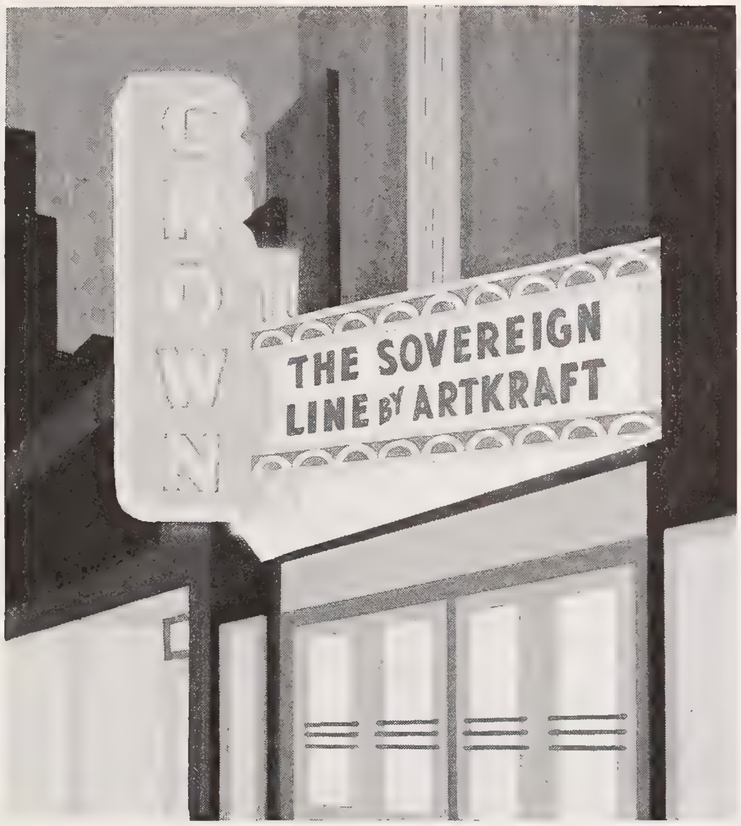

Shown is a drawing of "The Crown", one of the four new smaller models. Photographs of actual installations now being made will be shown in future ads. "The Crown" comes complete at only $696.00, F.O.B. Lima, Ohio.

Other models of varying sizes and designs include the Princess at only $610.00, the Royal at only $887.00 and the Regent at only $1,151.00. All prices F.O.B. Lima, Ohio.

The quick and wide acceptance of these new models (announced for the first time April 1st this year) has exceeded even the fondest expectations. If you have not already done so, drop us a line or wire today for further information.

Small additional charge on each model for stock of Artkraft Indestructible Changeable Letters.

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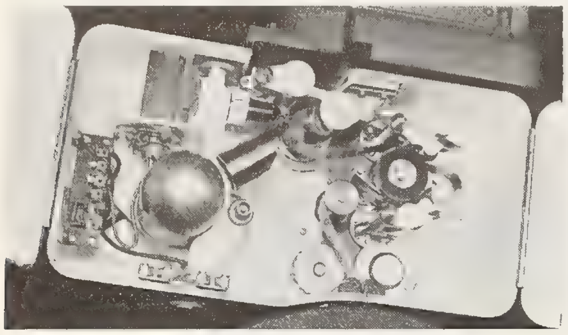
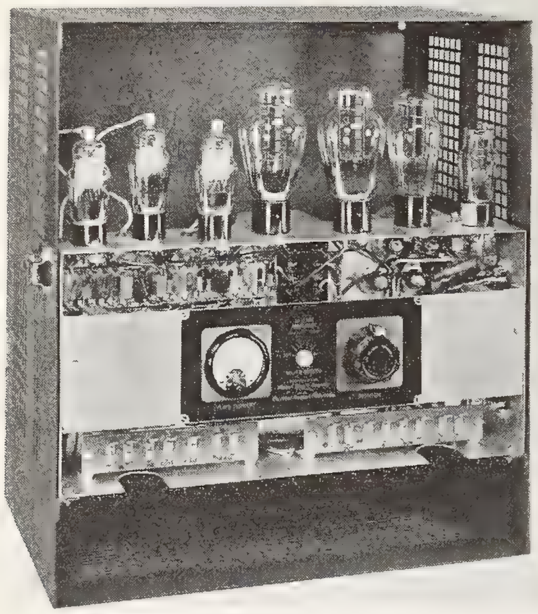
WIDTH OF FRONT..............................FT.
WIDTH OF SIDEWALK..........................FT.
NAME..
STREET..
CITY........................ THEATRE..................

Chain Drive, Single Sprocket Used in Revised WE Head

THE REDESIGNED Western Electric sound reproducing system demonstrated May 15 in New York and other principal cities throughout the world, incorporates, among other features, design characteristics directed particularly toward stable operation under all climatic conditions. One feature is built around the use of a new fluid, in place of oil, in the kinetic scanner mechanism. The stability of film motion is maintained, as in previous scanners, by rotation of a drum which is moved by the film itself, and is steadied by a flywheel to which it is coupled only through a microscopically thin film of fluid—in other words, a "friction clutch" coupling.



New soundhead, showing oversized sprocket.



Main amplifier, emphasizing accessibility.

The new fluid is said to give greater protection against flutter at extreme temperatures. Waste is eliminated by the fact that the new scanner mechanism is hermetically and permanently sealed; thus the small quantity of fluid originally introduced (enough to produce a film 1/10,000th of an inch in thickness) remains, it is said, indefinitely.

In the amplifier, resistors and other parts subject to temperature and moisture deterioration have been selected or impregnated for maximum immunity to extreme climatic conditions.

Other design changes include use in the soundhead of a single large-diameter driving sprocket (on the principle used in cameras and recorders) in place of two sprockets of standard projector diameter. The larger sprocket engages a proportionately greater length of film and number of sprocket holes, while permitting simplification of the gear train.

Projector drive is effected through a silent link-chain, further eliminating gears and facilitating mounting and dismounting of projector mechanisms, since a chain is more readily aligned. An adjustable idler keeps the chain taut under all conditions, and this feature, plus provision of an improved mounting plate, is said to permit replacement of a projector, with perfect alignment, in a few minutes—between reels if necessary.

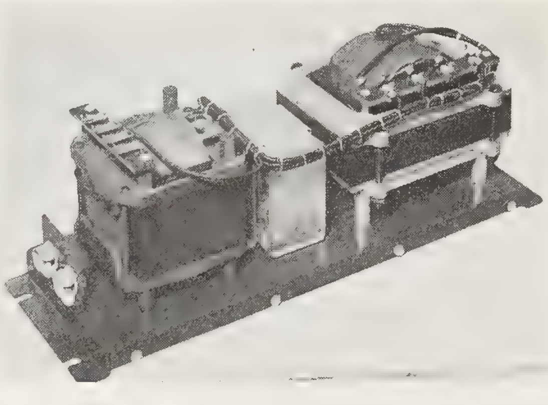
The drive motor is mounted at the side, and not in front of the soundhead, thus keeping its armature level at all projection angles and eliminating wear in thrust bearings. A circuit-breaker protects the motor against extreme variations of line voltage.

Photoelectric cells are coupled by coaxial cables to a three-tube pre-amplifier which, with volume control and changeover included, is mounted on the front wall. The output of this amplifier is wired to the main amplifier located elsewhere in the projection room, which has an output of 15 watts at 2% distortion. For additional power a Mirrophonic 87 amplifier can be added.

The new amplifier construction features maximum accessibility of all parts and connections for rapid servicing. Frequency control circuits, dividing sound between high- and low-frequency loud speakers, are prominently exposed for ready modification of system response. Amplifier gain has been made sufficient to give full brilliance of reproduction to recordings embodying increased volume range anticipated for the near future.

Protection with Voltage Regulators

PROTECTION OF sound equipment against premature deterioration, as well as against breakdown, is afforded by automatic line voltage regulators developed by the Raytheon Manufacturing Company of Waltham, Mass. Inserted between the power line and the power input to the sound system, the regulator accepts an input that may vary between 95 and 130 volts, and delivers an output held, according to the maker's data, between the limits 113.85-116.15 volts.

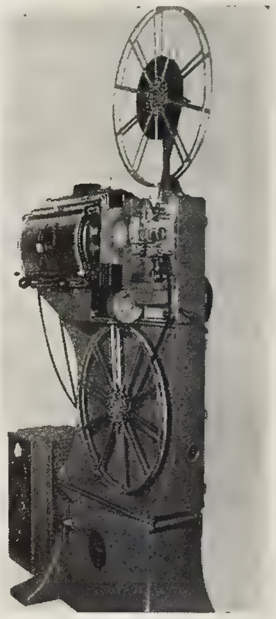


The regulation results from the interaction of two linked power transformers with suitably designed cores, and requires no manipulation. Output voltage remains constant under changes from no load to full load, making the device especially useful with Class B sound amplifiers.

Each regulator is adjusted at the factory, either at no charge or at nominal charge, to meet the power factor and other requirements of the apparatus with which it is to be associated.

16mm. Projector with Geneva Movement

A STANDARD Geneva type intermittent movement, and a high-intensity arc are features of a new 16-mm. projector developed by Herman A. DeVry, Inc., Chicago, for heavy-duty theatre service. The complete unit comprises a fully enclosed pedestal, combination projector and soundhead, two 4,000-foot reels for 16-mm. film, lamphouse, and arc supply rectifier. With the rear shutter is incorporated aperture ventilation, and the aperture is also equipped with copper cooling plates.



The drive system incorporates the silent chain method used also in the DeVry 35-mm. projector, and a total of four gears. The aperture assembly is instantly removable for cleaning. Dual exciter lamps are provided. Carbon feed is fully automatic.

The 4,000-foot 16-mm. reel affords one and three-quarter hours of continuous playing time. Manufacturer's specifications rate the new projector as suited to a 20'x24' screen with a throw of 125'.

Light Bulb Perfumer

FOR PUBLIC areas of some theatres, where ventilation is poor (particularly the smaller, more modest houses), a new perfume receptacle and its accompanying aromatic pellets should at least occasionally come in handy. The receptacle is of aluminum, about 1¾-inch wide, and just deep enough to hold ten or fifteen tiny perfumed pellets. Attached to the container are two wire rings like those of a small lamps shade, by which the receptacle is placed on an ordinary incandescent lamp. The heat of lamp renders the pellets decidedly aromatic, and the fragrance issues through holes in the container.

These are the products of the Lyndon Products Corporation, Norwalk, Conn.

Planning & Furnishing the Theatre

. . . a department of
news and guidance on
design • decoration
construction methods
carpeting • furniture

Making an Opera House Built in 1892 into a 1939 Motion Picture Theatre

¶ Describing the remodeling of Fox Midwest's Illinois Theatre in Jacksonville, Ill.

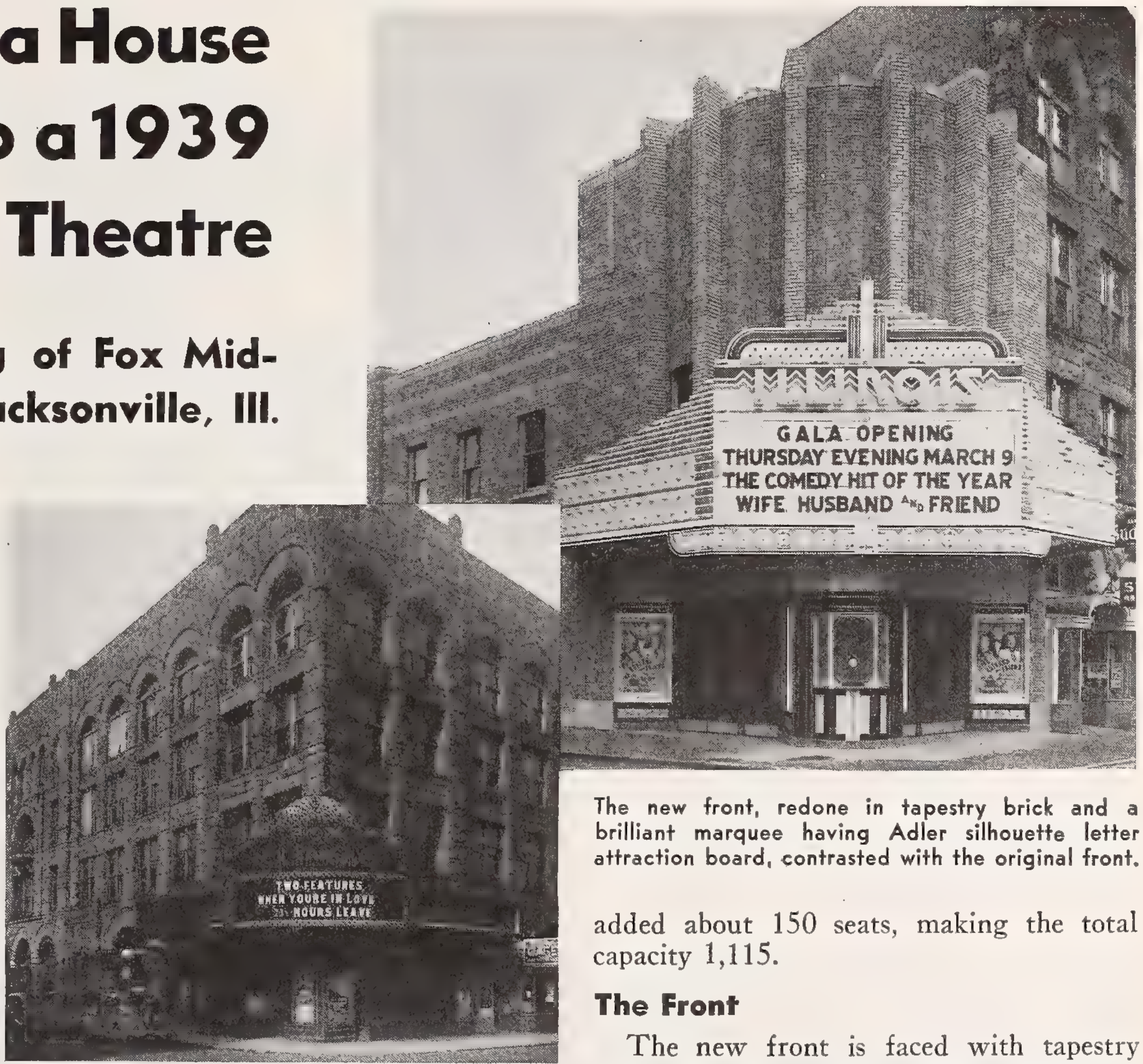
AN OLD opera house which has performed noble service to both the stage and the screen has been severed completely from its past in the modernization of the Illinois theatre in Jacksonville, Ill. Built in 1892, the Grand Opera House, as it was originally called, presented "moving pictures" under the name "motograph" as early as 1896; a generation later the motion picture claimed it entirely.

Owned and operated by Fox Midwest, the venerable playhouse has now been subjected to a comprehensive transformation from plans and a modernized interpretation Mediterranean styling by Robert Boller, prominent theatre architect of Kansas City. It is located on a busy intersection in the main business district of Jacksonville, which lies in a rich farming area and has a population of nearly 18,000 importantly made up of workers in clothing, shoe and steel plants—including the only factory in the world producing Ferris Wheels—and of students of three colleges.

Plan and Construction

The plot necessitates an irregular plan, the building occupying an area extending in a general diagonal direction across the plot with entrance and lobby extending from one corner along the left side of the building, the foyer cutting across at right angles to the rear of the auditorium, and the auditorium covering inner area on the right side of the plot, with the rear wall of the building abutting an alley.

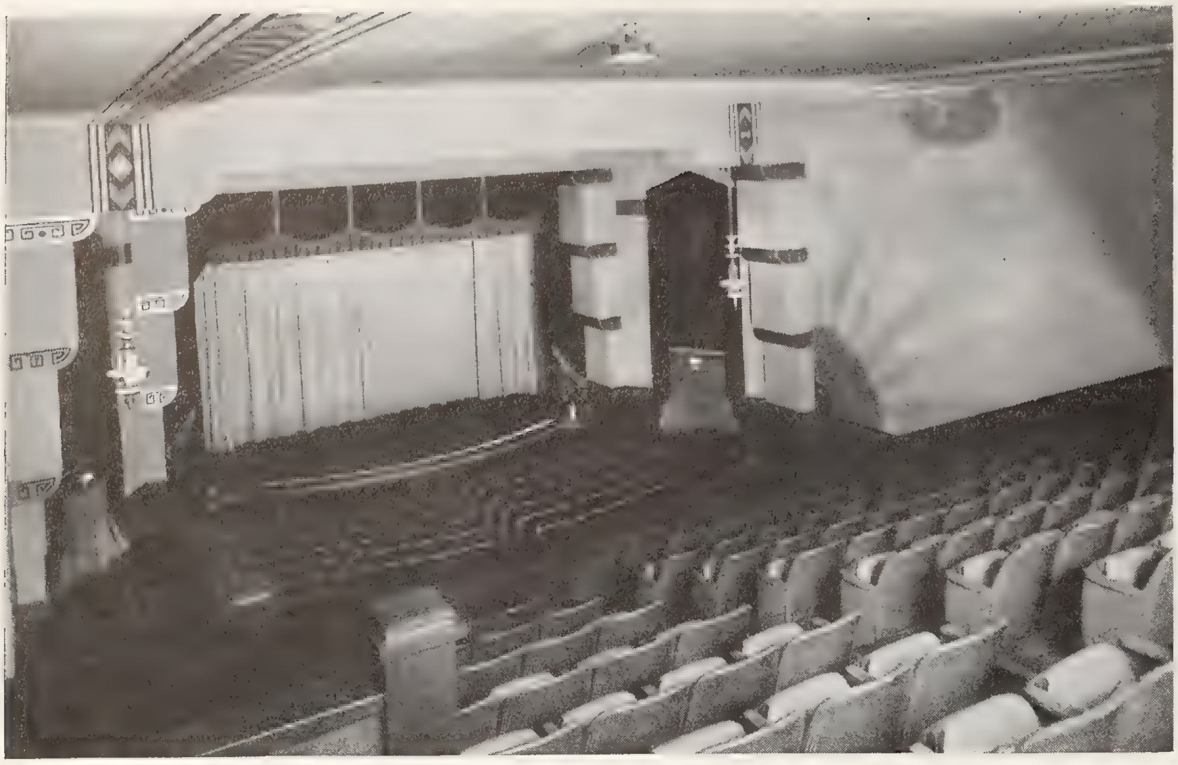
The building formerly included a hotel and was entirely faced in stone; in the reconstruction the hotel was razed and in its place was built an addition of steel, concrete and brick construction to house the lobby and foyer, men's and women's lounges, manager's offices, a shop and exit passages. The new construction also included reduction of the auditorium ceiling height from 45 to 32 feet, and the stage depth from 34 to 20 feet. The latter change added about 150 seats, making the total capacity 1,115.



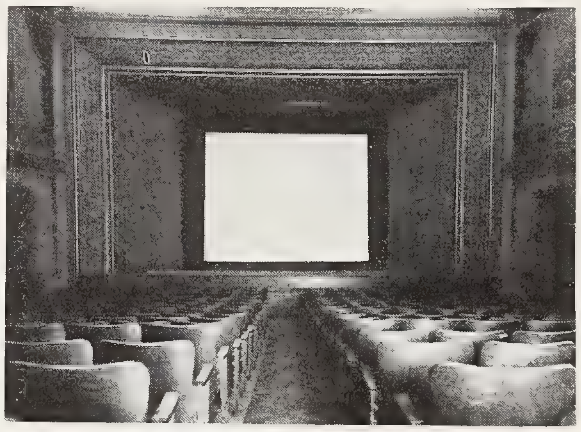
The new front, redone in tapestry brick and a brilliant marquee having Adler silhouette letter attraction board, contrasted with the original front.

The Front

The new front is faced with tapestry brick in five shades of buff ornamented with cast stone. Surmounting the entrance, a corner tower is finished in matched shades of buff tapestry brick in vertical pilasters with intervening rounded panels. Extending around the corner is a marquee of modern pattern with fluorescent neon tubing, animated neon, and incandescent lamps combined in the lighting, and Adler four-line multi-deck attraction boards employing silhouette changeable letters. The box office in the corner vestibule is of etched glass and maroon tile construction with trim in cream and rose set off by insets of turquoise blue. Glass of the entrance doors is etched in the



The new auditorium, done in texture plaster with painted ornamentation, and (below) the original auditorium. Contrast the effect of the new seating with that of the old, also the stage treatments.



same design used for the box office windows. Cast aluminum and stainless steel display frames in the vestibute are lighted from above by concealed lumiline lamps.

The Lobby

Lobby walls are divided into panels by wide pilasters outlined with bronze mouldings in angular designs, with horizontal mouldings lining the panels between pilasters. The walls are painted four tones of blue, shading from a dark blue at the bottom to a lighter blue near the ceiling. All trim and doors are dark blue, set off by bronze mouldings. The lobby ceiling has wide shallow beams of old gold color, with the area between the beams decorated in a lighter shade of gold.

The lobby is lighted with lumiline lamps in semi-indirect fixtures, and the ceiling has two metal and frosted glass fixtures containing incandescent lamps in three colors. Four similar fixtures are on the pilasters.

The Foyer

The foyer, which is 20 feet wide and 60 feet long, is divided by two half-round arches, with corresponding arches at each end of the room, to match. The foyer ceiling is of old gold stucco with bronze highlighting and has stepped side panels of cream texture plaster (Italian texture). Walls are in Chinese red swirled plaster, with highlights in gold bronze. Carpeting here as well as in the balcony and main floor aisles is Alexander Smith Crestwood Velvet in a distinctly modern square and circle pattern in gold, red, rust and tan.

The lounges are at one side of the foyer, one above the other—five steps up to the women's lounge, fourteen steps down to the men's.

Three metal and glass semi-indirect ceiling fixtures and two similar fixtures attached to the balcony stair buttresses illuminate the foyer. These use incandescent lamps on three color circuits.

The women's lounge walls are finished in texture plaster painted baby-blue, while the ceiling is finished in cream-colored Italian texture stucco. Draperies are blue, and the carpeting is dark blue broadloom (the adjoining toilet room is finished in varied shades of blue tile). Furniture is of walnut-finish wood in the simple Colonial designs being used increasingly today in homes.

The Auditorium

The auditorium side walls are finished in shell pink acoustical plaster, with a large sunburst painted on either side wall. Wide corbeled pilasters at each side of the stage lead up to heavy beams overhead to form the proscenium opening. The main ceiling is finished in a cream Italian texture plaster, with stepped panels at the sides. The rear wall has U. S. Gypsum acoustic tile.

The auditorium, excepting over the rear of the balcony, where there are ceiling fixtures, is lighted by large pendent side wall fixtures on the side wall pilasters. These contain lamps on three color circuits.

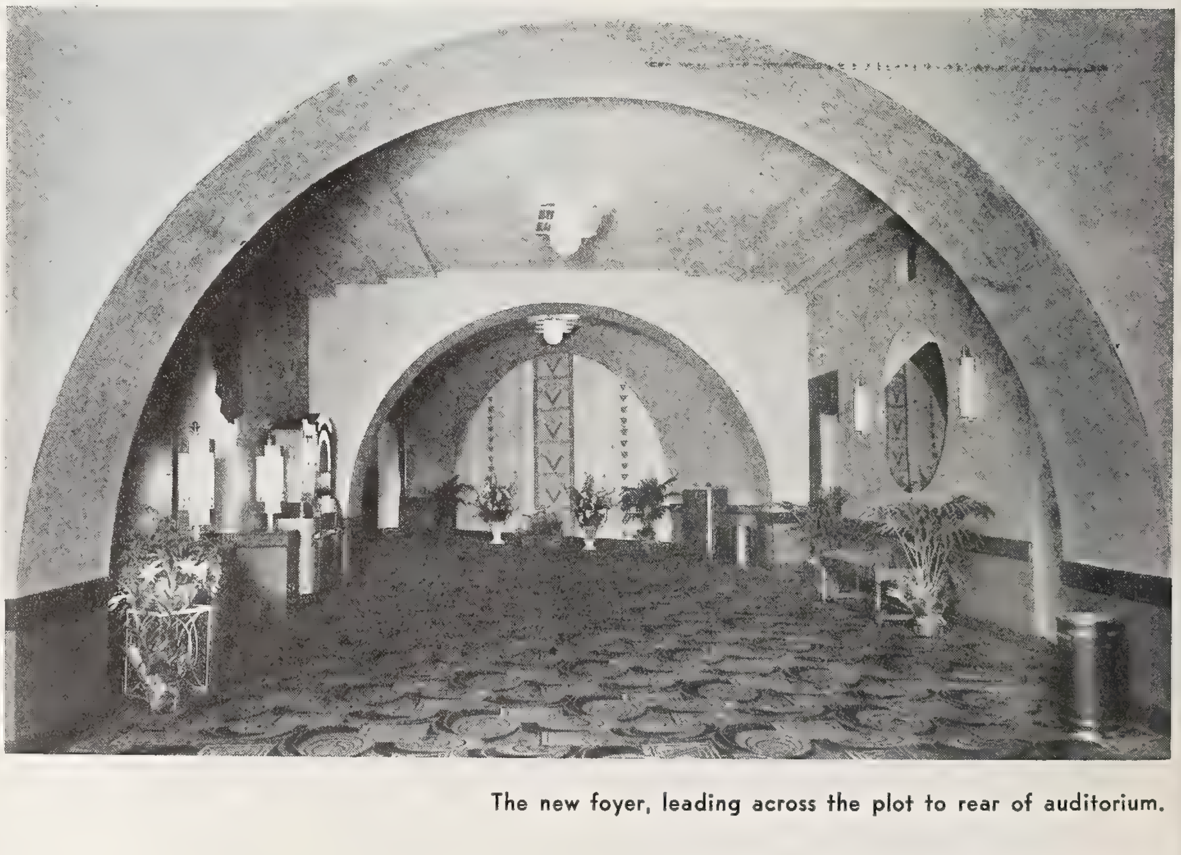
The main floor seats 775, the balcony 340. Chairs are 20 inches wide, and rows are spaced 32 inches back-to-back. Distance from the last row to the screen is 95 feet. All chairs are of the American Seating Company's new "Bodiform" type with backs upholstered in shell pink mohair and seats in Cavalon leatherette with mohair sides. End standards are coral and cream.

Projection and Air Supply

The projection equipment includes two Super-Simplex projectors with Peerless Magnarc lamps and Mirrophonic soundheads mounted on Super-Simplex bases. Rectification, housed in a room adjoining the projection room, consists in Hertner motor-generators, which also serve a spotlight. The entire sound system is Mirrophonic. The screen image is 16 feet wide.

The new theatre is completely air-conditioned, employing a cooling tower, with Vilter refrigeration equipment and Trane coils. Heating is by steam coils served by a coal-fired boiler.

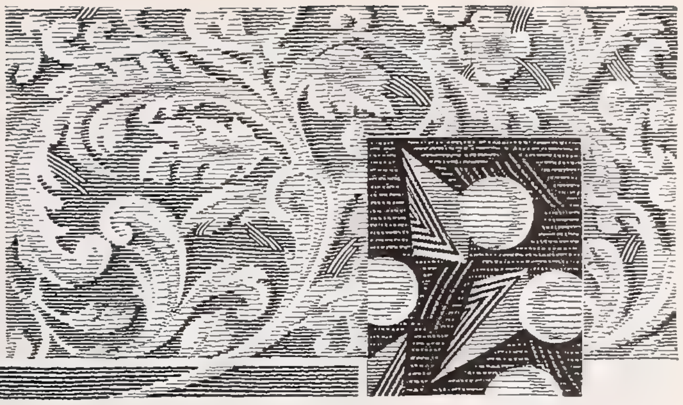
All equipment and furnishings were selected and installed under the supervision of L. E. Pope. The theatre is managed by Ralph Q. Bartlett.



The new foyer, leading across the plot to rear of auditorium.

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Full Value in Color

¶ How to avoid loss of design and decorative effect by matching carpet coloration to location

By
NORMAN
PATTERSON

"AT NIGHT all cats are gray." In the artificially illuminated motion picture theatre all carpets are apt to appear "gray" or muddy if their colors are too soft or recessive. It is a wise exhibitor who takes this into consideration when selecting the proper colors for the carpeting in his theatre. The darkened auditorium, a softly lighted standee area or inner foyer or mezzanine, a well lighted main foyer, each in their turn render tremendously different visual interpretations, in tint and shade, of identically colored carpet pattern running throughout the house.

In sunlight, a richly colored carpet, luxurious in appearance through a subtle shading of hues, is a thing of beauty. In a large foyer, though it may be brightly lighted, the fabric loses part of its effect as the more delicate tints become submerged under artificial illumination. In the subdued areas, entire shades of the pattern vanish and only the strong positive colors in the design assert themselves—the background of the carpet becomes dark or neutral in color. The design itself almost vanishes in the auditorium proper with only dim aisle lights at intervals.

The writer, for one, appreciates fully the fact that the house is exhibiting motion pictures and not flooring fabrics; however, at one and the same price for your carpeting, there is no reason why you should not co-ordinate the colors effectively with the rest of the theatre. The following few elementary suggestions may prove helpful in making the proper choice of colors for your carpets.

Many owners, with real justification, cling to the principle of identical carpeting throughout the entire house in order to give the effect of a continuous whole. Under these circumstances it is well to remember that no single carpet pattern, dyed in a given set of colors, can maintain an *equal* effectiveness under several definitely varying lighting conditions. Select the flooring fabric design and colors to conform with the interior style in the area in which the carpet will be most effectively apparent. For example, should the main foyer area be large, while there is also a small standee foyer, naturally the large main foyer gives you the basis for carpet selection. If you have a small inner lobby that is carpeted, and a foyer continuous with the rear of the auditorium, and this area is relatively large, reverse the procedure. In some instances the writer has seen a large mezzanine lounge that should have been the starting point in color choice in view of the fact that it was the largest area, in point of visible decorative effect, in the entire house.

Some theatre operators prefer to identify and localize definitely the various public rooms and passages through individual decorative schemes, yet proceed to neutralize these individual effects through the use of *identical* carpeting. The cost of employing smaller quantities but more varieties of carpeting may not be any more than that of placing one pattern throughout the house, and could be even less. In any case, there commonly is substantial loss in effect in making one style and coloration of carpeting do the whole job.

¶ Effect of Light

The theatre owner's preference for the brighter shades of red was no mere accident, but the result of practical experience. These reds are not only exciting and intense in their emotional appeal, but at the same time are not readily affected by dirt. However, public taste now demands more subtlety in color expression.

Unfortunately the demands of projection and the necessity of conditioning the patron's eyes on his way to the darkened auditorium advise an illumination in the theatre which makes the selection of the more subtle color combinations a bit tricky. Here we are usually advised to use "good taste." But good taste is a rational realization of the *limitations* of the materials you are working with. Brilliant reds, oranges, yellows and blues will not *necessarily* brighten up your theatre. Neither will sombre grays and violets lend an air of class distinction through the medium of the carpet alone. Under-accentuation in color harmonies is just as bad as over-accentuation. The whole point is, do they belong where they are?

Your architect or theatre interior decorator understands color values and does not select your carpets merely by means of a mystic "feel" for pattern and color, but through the application of judgment based on known color values in relation to

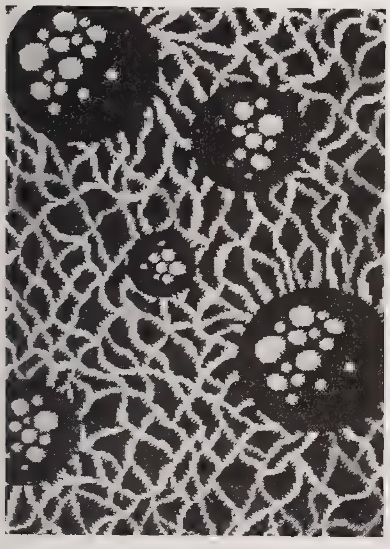


Figure 1. Bigelow-Sanford pattern.

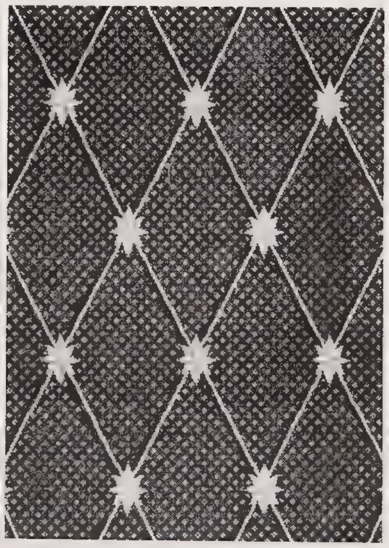


Figure 2. Mohawk pattern.

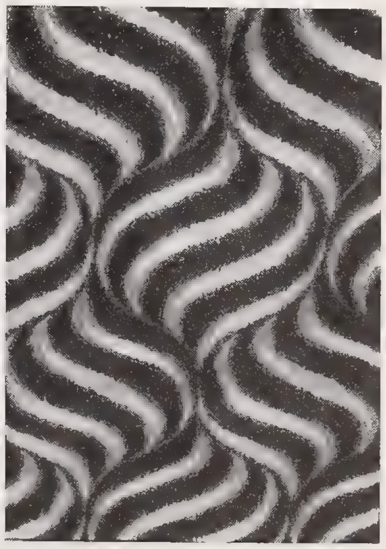


Figure 3. Alexander Smith pattern.

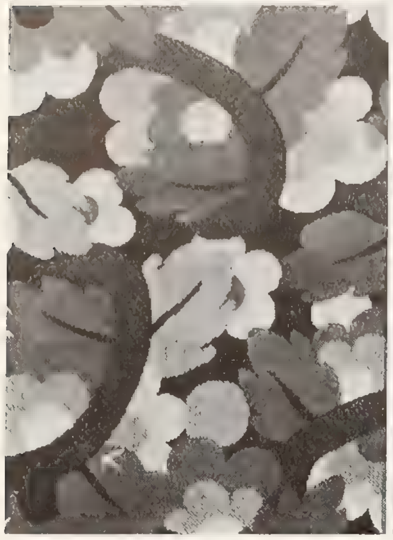


Figure 4. Bigelow-Sanford pattern.

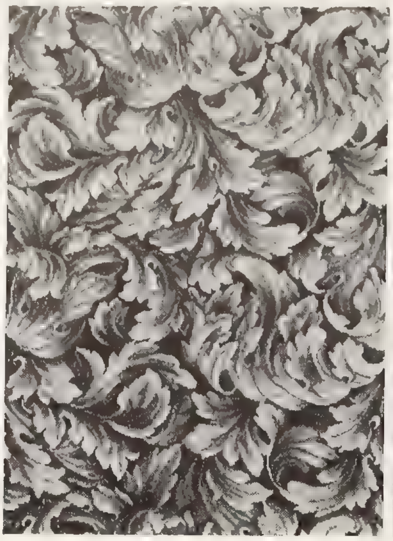


Figure 5. Mohawk pattern.

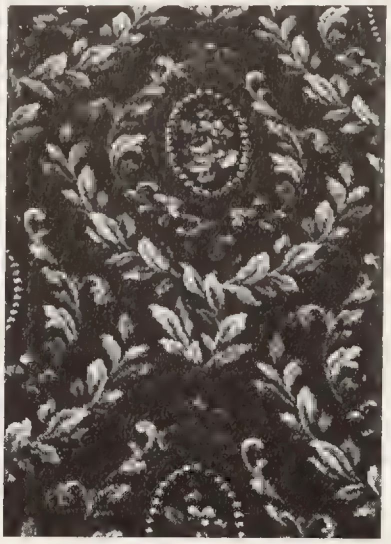


Figure 6. Alexander Smith pattern.

the lighting, forms and over all *tones* of the space to be covered.

It is well to remember that the darker the area to be covered, the greater the reliance on strong, sharp *contrasts* in the coloration of the design. The lighter the area, the more you can employ shades, tints and harmonies that would appear muddy without good illumination. Carpets with receding backgrounds and bold figure designs brought out through proper color *contrasts,* seem to work out under the lighting conditions prevalent in most theatres today.

Figures 1, 2 and 3 are excellent illustrations of this principle. In areas where there is sufficient lighting, differences in shading become visible and a varied and interesting effect is produced. In the darker portions of the house these shades disappear, but the design as a whole still is able to assert itself with telling decorative results.

This method also offers some measure of protection against the changes in color reflection intensities occasioned by the use of the widely variant kinds of illumination available for the theatre today. Under an amber light, for example, an ordinary red becomes brick red or rust in appearance! grey-greens turn into lavender or grey; tinted blues may tend to become greyish.

Where the lighting is good and of constant intensity, the carpets shown in *Figures* 4, 5 and 6 can be employed to advantage. Under reasonable illumination the carpet colors and designs appear warm and vibrant due to the rich hues and luxuriant tinting and shading effects. A balance is achieved which renders the design itself just one of many factors in the decorative impression created.

¶ Local Factors

Although in the past the theatre owner was probably justified to a certain extent in selecting his carpet colors and design with a view toward an immediate and striking impression on the patron, modern refinements in theatre operation with an eye toward neighbhorhood patronage indicate a reexamination of this method of selection. In a theatre serving areas where the more delicate touches in taste go unappreciated, an elementary forcefulness in design and color intensity is practicable from a showman's point of view. Houses with a preponderance of transients in their clientele can also use bold colors in viogrous designs—this makes a strong impression quickly. Neighborhood theatres with a patronage that repeats week after week, on the other hand, would do well to select their colors and patterns with an eye toward harmonies that are restful and subtle enough not to grow tiresome.

Toning-Down Effect of Dust

There is yet the color factor present in the amount of atmospheric dust that comes into the theatre. Local conditions (such as industrial plants) may lessen or increase the importance of this factor. Aside from the ordinary traffic dirt that is removed by daily applications of the vacuum cleaner, this atmospheric dust, suspended in the air and brought in through doors and ventilating system (especially if the ventilating system is not properly equipped with filters), tones down the colors noticeably—to such a degree, in fact, that even a light blue may come to appear, in the course of six months or so, a powder blue. The effect is not so much to change the color itself, as to reduce its luster, and just as a gloss and dull finish of the same paint appear different in color, so the colors of carpeting ultimately appear, through the action of atmospheric dust, different from their original shade. For this reason, it is best to select colors that are a trifle *stronger*—more brilliant or vivid—than those really desired.

¶ Time for Selection

There exists an unfortunate tendency to make carpeting "the football" in equipping and furnishing the theatre. Naturally, the carpet should be the last thing installed during the process of remodeling, if only to protect it from the materials and traffic of the work. But although it is last to go in, and the exhibitor knows that carpet suppliers can furnish a stock pattern in many instances almost overnight there is no reason why he should make the carpeting absorb all the shortcomings of his budget estimates. Why handicap and undermine much of the good work you or your architect has done?

Carpet selection should be begun at least six or eight weeks before opening date. All necessary specifications in quality, design and shades of color can be referred to the mills for comparison with available fabrics. Changes in shades, or slight revisions in design, may be in order, or the manufacturers may have something that they are contemplating putting into production. There could and *should* be some study devoted to the results that will be obtained under your lighting arrangements. Actively considering these factors will prove to be your best insurance that you will get the right carpet within the right time for your house.

Above all, after you have selected the carpet that fits your theatre, please remember that in most cases any transfer of the same colors and designs to fabric of lower quality will prove to be false economy, because yarn quality, pile height and density are the primary factors in bringing out beauty and richness in pattern.

[*The author has had practical experience in the selection and laying of various types of floor coverings in theatres and similar buildings.*]

Furnishings and Materials for Modern Theatre Interior Treatments

. . . will receive special attention in the next, the June 24th issue, of Better Theatres. Suggestions for auditorium and foyer, lobby and lounge, will be presented in both text and picture.

In the next issue of Better Theatres—dated June 24.

THE WELL PLANNED STAGE

3. COUNTERWEIGHT REQUIREMENTS

- The third article of a series on the construction and layout of the motion picture theatre stage to meet all regular or occasional stage show needs

By C. E. TOMPKINS

ROPE SETS came into use years ago with the advent of flying scenery. When proscenium openings were not more than 20 to 25 feet wide, with drops and scenery in proportion, a good husky stage hand could fly anything used. The tendency, however, to build wider prosceniums with proportionately larger drops and scenery, made it impossible to raise and lower the sets without some other assistance and this ushered in the use of standbags attached to the lines as a partial counterbalance. The sandbag method, however, never proved too practical as the bags occupied too much space and were always more or less out of control except in unusual cases where methods of guiding were provided.

Counterweight Method

With wider proscenium openings ranging from 40 to 100 feet, the requirements for stronger equipment had to be met. The demand for better lighting produced larger and heavier borderlights, heavy sound system horns came into use, as well as light bridges, heavier paint frames, etc., the weight of which must be equally counterweighted so that they can be raised and lowered smoothly, and particularly so they can always be kept under perfect control, especially when being lowered. Modern counterweight equipment, when built with proper bearings and precision workmanship, has met all of these requirements and makes it possible to balance a set so accurately that one man can operate and control a heavy piece of equipment that ten men could not handle with rope sets. Since it is accurately counterweighted, he can stop or start it at will, and there is no chance of its getting out of control to result in an accident or damage to property. Through the wide development in the engineering of these systems, there is counterweight equipment adapted to stages of all sizes.

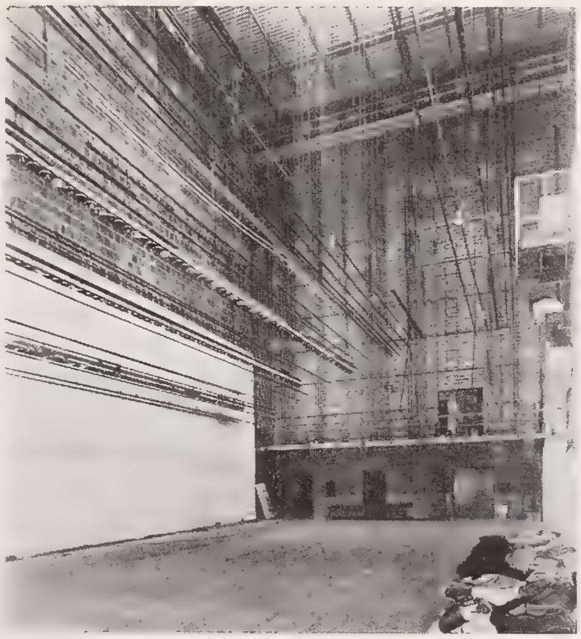
Types of Counterweight Systems

Heavy duty counterweight equipment, called "Upright Type T-Bar Guide" in which the counterweight carriages are guided up and down with steel bars attached to the prompt-side side wall. This equipment is used on large stages and in conjunction with large diameter head and loft blocks and heavy steel cable and where loads above 1,200 pounds are to be lifted.

For the average stage there is the "Upright Type Wire Guide" in which the counterweight carriages are guided up and down on steel strand cable. Frequently, single strand soft annealed wire is used, as it is slightly cheaper, but this practice is not followed by competent riggers since the single strand wire, when drawn taut, becomes noisy, having a disagreeable singing sound that, in many cases, can be heard by the audience. This is avoided when strand cable is used. Upright type wire guide equipment when properly built and installed will carry loads up to 1,200 pounds, plus a satisfactory safety factor. This type of equipment is therefore practicable for all ordinary stages.

Where it is impossible to install an upright gridiron, the "Underhang Wire Guide Type" may be used with the blocks attached directly to the underside of single I-beams, the underhang blocks being made to clamp to the beams. This equipment may be used where the loads do not exceed 1,000 pounds, but it has a disadvantage over the upright type of equipment in that once the stage is rigged, it is next to impossible to get to the equipment to make any changes or adjustments. Also, since the installation must be made from ladders or scaffolds 30 to 40 feet, or higher, the element of danger is far greater than that of installing the upright equipment.

Theatre stages built years ago invariably had fly lofts at an elevation of 15 or 20 feet above stage floor level. Some theatre owners would like to remodel and install counterweight sets at least for their heavier equipment, but find that the fly loft interferes. *Multiple speed equipment,* available in either "Wire Guide" or "T-Bar Track Type," will often solve this problem since this equipment will operate in approximately two-thirds of the space required for standard counterweight sets. When properly built, it can be counterweighted to a perfect balance, the same as the standard counterweight set.



A complete stage (shown before hanging of drapes) with 30 sets of lines. Note counterweight sets elevated to clear door, also the paneled switchboard and absence of equipment from floor.

Elements of Counterweight System

A set of counterweight equipment consists of one head block, as many loft blocks as are required, a counterweight carriage, a floor block and a rope lock, a manila hand line, steel cables for the head lines, and miscellaneous small fittings. Since the head block must carry the total load of the entire set, it is imperative that it be fitted with a good bearing. Such bearing should be of tapered roller design, self-contained, to eliminate friction on either the hub or the shaft. To prevent noise from the sheave grating on the sides of the block the bearing should also provide against thrust.

The most important part of the equipment is the counterweight carriage, since this device holds several hundred pounds of loose weights high above the stage. The carriage should be made with a strong, malleable iron or steel top member not less than ¾-inch in thickness, with ¾-inch steel connecting rods fitted with well cut threads and lock nuts. The floor block need not be of strong construction, but should have a self-lubricating type bearing to make it absolutely noiseless, then the set should be provided with a standard rope lock to permit locking the set when not in use.

Batten pipes should be connected by sleeve joints and not thread couplings, for thread couplings frequently snap off and cause trouble. The manila rope or hand line used should be first-grade and free from slivers and foreign matter, and the cable should be selected on the basis of a tested breaking strength sufficient to carry the load for the particular job. All cable, cable clips, turnbuckles and fittings should be of first-grade, drop-forged material.

Regarding costs, when we take into consideration the cost of rope set equipment, plus the cost of the fly loft that is necessary to carry all of the loose rope up off the stage floor, and the cost of the required pin rail, it will be found that modern, counterweight equipment can be purchased at practically the same figure. With modern counterweight equipment the total space occupied on the stage is 21 inches along the side wall. It requires less help to operate, it enables the stage to handle heavy equipment that could not otherwise be handled, and when once trimmed, the drops stay trimmed.

[*The author has had many years of experience in the planning and equipping of stages of all types. He is president of J. R. Clancy Inc., Syracuse, N. Y.*]

by BEN SCHLANGER
Theatre Architect
and Consultant

▪ ▪ ▪

Theatre PLAN & FORM

THE EXHIBITOR as a layman is not particularly interested as to whether the architecture of his theatre is inspired by the functions of its operation or by the whim of a purely superficial decorative inspiration. More likely he is interested in the impressions created by the finished product regardless of the basis of the design.

But the exhibitor should be interested in the architecture to the extent of its being able to wear well with time. Too often the architecture is seemingly satisfying in decoration, only to become outmoded.

The quality of motion picture theatre architecture could advance greatly in a comparatively short time if the exhibitor could be shown the difference between the decorative quality which comes from an honest study of the problem and the type of study which follows the least line of resistance by sugar-coating the surfaces to make a showy effect.

The motion picture theatre structure has taken on a permanent importance—it no longer serves the get-rich-quick attitude it formerly did. Evidence of its right to a greater permanency is the attention now given to air-conditioning, better seating, better projection, etc. These facts must convince the exhibitor that more thought must be given to better functional *planning,* planning which will form the basis of architecture that will *wear* well and contribute to the performance.

The basic shape of an enclosed space, the approach to this space, the relative decorative value that people lend to this space, the manner in which light appears in this space, are all far more important factors in creating decorative quality than the superficial ornamentation which is often relied upon. The more you study an architectural problem, the more you tend to simplify and make the broader masses appealing. It might be argued that simplicity means coldness, but this is not so because you will find that proper functioning will require colors, practical textures and durability of surfaces which lend warmth, especially when light is reflected pleasingly from all the surroundings.

The idea that your theatre is a finished product ready for the public only when every square foot of surface is veneered with decoration, can be disproved. Good seats, projection, sound, sight lines, and proper air attract the patron first.

Starting with the front, then dealing with the lobby, foyer, lounge and auditorium, this architectural problem will be discussed in following columns.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Chair Treatment as An Acoustic Measure

QUESTIONS are received from time to time pertaining to the construction of chairs and how they best fulfill their acoustical function.

One frequent question which may be of interest to the reader relates to the value of covering the rear side of the chair back with mohair, velour, or some other type of material which might absorb sound. The slight additional absorption to be gained by such an application is not sufficient to make it practical. The diffraction of sound which occurs within a bank of upholstered seats more than offsets the need for such treatment.

Now let us consider the front face of the chair back, or the side which faces the screen. In modernization work particularly, questions frequently arise as to the desirability of re-upholstering or changing the chair bottom, but at the same time retaining a wood panel back without upholstery or covering material.

There are two important points relative to this question. First, a seat of this type has only about one-fourth the amount of sound absorption provided by one person; and, second, the cumulative effect of sound reflections originating in a bank of seats having wood panelled backs, particularly on a steep rise such as might be encountered in a balcony, has been known to produce a distinct echo. Slip covers are helpful in reducing sound reflections from wood panel backs when chairs are unoccupied, although they do not contribute in any large measure to the **total** absorption in the average theatre.

Questions have also arisen as to the desirability of keeping chair bottoms in the "down" position when the chairs are unoccupied. There would be a definite advantage acoustically in such a practice, because the chair would then best fulfill its acoustical function. However, from the standpoint of comfort and ease of movement between rows, a consideration of practicability arises. Perhaps the best that can be hoped for in the average case is a rather widely distributed grouping of chairs in the "down" position, throughout the seating area.

But acoustically efficient chairs are course no cure-all.—C. C. P.

ACOUSTICS in Form & Decoration

▪ ▪ ▪

by
C. C. POTWIN
Consultant in Acoustics

IN KEEPING with the major subject of this issue, namely, theatre seating, let us consider briefly the acoustical qualities of theatre chairs.

The decrease in general reverberation resulting from the introduction of a relatively high amount of sound absorption over the floor area becomes particularly evident in the case of a theatre having plain wooden chairs. As the audience increases, reverberation diminishes, frequently to the point where quite acceptable hearing conditions are secured when all seats are occupied.

However, *this variation from a reverberant to a non-reverberant condition does not represent a desirable effect for any theatre.*

The time of reverberation should be as nearly uniform as possible for all percentages of audience, and the best approximation to this condition can be achieved only when efficient upholstered chairs are used.

Theatre chairs differ in their acoustical efficiency with (1) the method of construction employed, and (2) the type of covering used for the bottom and back. A chair having an upholstered spring or rubber cushion bottom and heavily padded back has a sound absorption value equivalent to between *two-thirds* and *three-fourths* of the amount of absorption provided one person. The *low-frequency* absorption of such a chair is a function of the thickness and quality of upholstery and padding used. The *high-frequency* absorption is effected, to a large extent, by the covering material.

A leatherette covering tends to reflect the high frequencies, to a limited extent, whereas a mohair or fabric covering absorbs these frequencies readily. In balancing the frequency absorption characteristics of a theatre, it is important, therefore, that the type of covering be considered on the basis of the other types of absorption that might be needed.

For example, when the detailed form of a theatre is planned to control the sound reflections and little or no acoustical material is applied, the type of seat usually most desirable for use is one having a soft fabric covered back.

On the other hand, if the theatre is one wherein considerable acoustical material is required for either the wall or ceiling surfaces and this treatment has its maximum sound absorption in the higher range of frequencies, then seats having at least a partial leatherette covering are most desirable for balancing the frequency absorption characteristic of the theatre.

Modern projection

PROJECTION
SOUND REPRODUCTION
THE SCREEN

Adjusting the Sound System to the Characteristics of the Recording

● Considering the problem of variation in the quality of prints, and what the theatre manager and his projection staff may do about it themselves

By AARON NADELL

WHEN THE theatre receives a film in which the characteristics of the recording do not match the characteristics of the sound system, sound quality may be very bad in spite of the fact that both film and equiment are good in themselves, and capable of giving excellent results if properly matched. At little over a year ago Hollywood was delivering "A" and "B" prints, and those who by accident received the print that did not suit their equipment will recall how poorly it sounded.

Recordings today still vary considerably in quality, in spite of much effort directed toward creating uniformity in the products of the different studios, and of the same studios on different days. In consequence, theatres that have done their best in the way of sound equipment still are confronted, unexpectedly, with inferior reproduction, perhaps in some picture which they have exploited at unusually heavy expense. There is considerable difference of opinion as to what shall be done about that situation as it exists at present.

Some important manufacturers of sound equipment feel that the problem is not one for the theatre to solve; that the correct answer is continued effort in Hollywood until all recordings are made with absolutely uniform quality, after which it will only be necessary to adjust all theatre equipment and acoustics to the same final standard. Meanwhile (according to this view) the exhibitor who happens to receive a recording that is a lemon in his theatre will just have to put up with it, in spite of all his investment in equipment and exploition.

Education Seen Necessary

Some sound servicing organizations and theatre circuit heads come to the same conclusion for a different reason, considering that managers and projectionists have not been sufficiently educated in the processes of adjusting sound equipment frequency response, and consequently that any attempt at continual adjustment for different recordings may end by doing more harm than good.

On the other hand, however, some sound manufacturers provide their equipment with "tone controls," of one type or another, that can be adjusted merely by turning a dial, and are designed to be reset continuously according to the characteristics of the sound track in use. Some theatre circuits, also, and not a few individual theatres, make every effort to "retune" their equipment whenever the nature of the picture so requires. Such re-tuning in fact amounts practically to a rule in the occasional theatre where single pictures are run for a considerable period of time; it becomes progressively less common as pictures are changed more often.

Making Adjustments

In practice, matching the characteristics of the reproducing system with those of the individual recording involves two separate difficulties. It is necessary to know both what adjustment to make, and how to make it. The first problem can never be solved by the projectionist alone, and is not properly his responsibility, for the obvious reason that he can neither hear nor judge quality in the projection room. His monitor does not give the same results as the screen speakers, the projection room acoustics are not those of the auditorium, and the noise of his machinery masks all the finer distinctions in sound. The manager or his delegate in the auditorium must judge the sound, and advise the projectionist of the type of adjustment needed, leaving him with sole responsibility for how that adjustment is

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to be made. When sound system and sound track are both of good quality in themselves, but not when used together, the trouble is one of frequency response.

Thus, suppose that the film is "peaked" at the lower frequencies, to reproduce them at more than their proportionate volume. If the system is one that reproduces the lower frequencies at less than their proper volume, sound may be very satisfactory; but if the system is also peaked at the low end results are almost certain to be "boomy." The ideal arrangement is that in which the characteristics of film and system so compensate each other that the overall response is "flat"; where this is not the case the manager or other sound observer must decide by listening if low, middle and high frequency bands are either too strong or too weak, and roughly to what extent in each case.

The high frequencies, as most theatre men are aware, are those that give quality to the sound, making it possible to distinguish voices and instruments by their individual tones. The "s," "sh" and "ch" sounds, presence of which was a criterion of high frequency reproduction in earlier days, now fit almost into the middle band, since the total range has been increased from 6,000 up to 9,000 cycles. Emphasis on the middle band, roughly from 200 to about 4,000 cycles, make sound dull and uninteresting, like that of a poor radio. Some practice in careful listening, coupled with experimenting after show hours in the effects of frequency changes made in the projection room, can rapidly educate the sound observer in judging what is wrong with sound quality. Good ears to begin with are of course indispensable.

Equipment Variations

Half the battle is won if the projectionist can be informed accurately as to what defect exists in the quality of reproduction, and a few trial readjustments, made with the audience present, should fit the system to reproduce the true quality recorded on the track. The projectionist must of course keep a thoroughly accurate note of the original system setting, so he can return to it at any time.

The nature of the adjustments needed in the projection room vary with the type of apparatus installed. In some cases, as said, the equipment is fitted with tone control knobs of adequate flexibility and range, properly marked as to the effect produced by every change of setting. With such apparatus, the projectionist has nothing more to do than to operate the knobs for more or less high, low or medium-frequency response, as instructed from the auditorium.

In some systems switches are supplied in place of knobs, and the response characteristic is changed in a series of steps. Such switches usually are also marked, although in some cases it may be necessary to obtain further information as to the effect produced by changing switch settings; or if this is not available to determine the facts by study of the system diagrams and perhaps even by some trial runs with an output meter and test film. In still other systems jumpers take the place of switches, and in not a few the only method of adjustment provided involves changing soldered connections. But every modern system contains provisions for modifying frequency response over a considerable range, and the two types last mentioned can readily be fitted with switches of the kind that can be used during the show to take the place of jumpers or soldered contacts.

With this modification (where it is necessary) the projectionist need know only the nature, and something of the extent, of the change in frequency response that will follow each change in adjustment. He needs also, as said, to know and have on record, beyond chance of error, the correct normal setting to which his system must be restored when the difficult film is not running. And naturally he must never forget to make the proper changes in setting at the proper times.

The Advantages of the Smaller Image for Color Films

¶ The second of two articles on maximum picture size

By F. H. RICHARDSON

UNTIL RATHER recently, color pictures were largely lacking in rendition of all except the three primary colors. But very few of the myriad shadings present in natural color, which have so very much to do with beauty in color, were visible on screens. Those shadings correspond in a way to overtones in music. Now, of course, color productions are fairly adequate in this respect. In theatres in which they are properly screened, their effect is one of beauty and realistic conviction. It therefore seems very probable that in the near future, color productions will assume a position of major importance.

Observe closely, however, the qualification "properly presented." Without proper presentation, very much of the beauty of color films is lost. At present many theatres are presenting colors at less, and some much less, than their possible attractiveness.

To be doubly certain of my position upon color projection, I checked up with an engineer dealing constantly with practical color cinematography and projection. Asking that, because of his position, his name be withheld, he prepared the following statement:

"Let us consider one frame of colored picture film, selecting Technicolor, since that at present is best known to theatre people. Let us assume it to be dyed red. Engineers engaged in production will have caused this frame (and all others) to be so timed and the dye density to be such that exactly the proper shade of red will appear on the screen, provided that (a) the screen surface be pure white, (b) the surface have high reflection co-efficient, (c) that 10 foot-candles of light be incident upon the screen at all points of its surface.

Magnification No Factor

"If these conditions be met, it makes no difference how large the screen image may be, insofar as correct color rendition be concerned, but any deviation from those conditions will be harmful; particularly any decrease in the illumination above suggested.

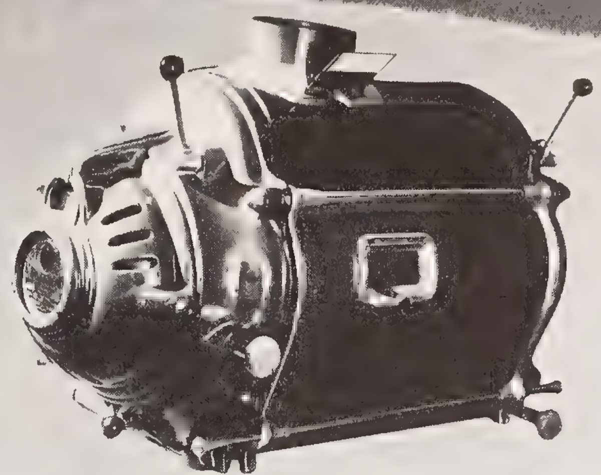
"In explanation of this latter, *color* is defined by three dimensions; namely, hue, saturation and value. *Hue* refers to position in the spectrum—that is to say, it is blueish, greenish, etc. Obviously this will not be in any degree altered, regardless of magnification, or put in another way, the size of the screen. *Value* refers to the amount of white intermixed with the color—if white be mixed with a red, the projected light would be lighter in tone or *value,* finally resulting, if sufficient white be added, in pink. Obviously, too, this condition will not be altered by the amount of magnification to which it be subjected.

"*Saturation* refers to purity of a color, or the amount of grey mixed with it. If the level of screen illumination be below 10 foot-candles, the color would become deficient in saturation, lose brilliancy and become "muddy" in appearance. But if as specified, the screen illumination be 10 foot-candles, the saturation remains constant, regardless of magnification."

Smaller Image Indicated

As all projectionists know, or should know, there is at present no projector optical system with which it is possible to distribute light of equal brightness value to all portions of a screen of theatre dimensions. We have no present daylight source capable of projecting in excess of 18 foot-candles to the center of screens of diffusive type, such as are necessary in a very large percentage of theatres, which in screens exceeding 18 feet in width, or 20 at most, would mean an average illumination, considering the surface as a whole, far below 10 foot-candles.

To theatres having a screen image 18 feet wide or less, my advice is: Experiment with color by altering amperage until the best results are obtained, this latter suggestion because relatively few would have ready means of actually measuring their screen illumination.



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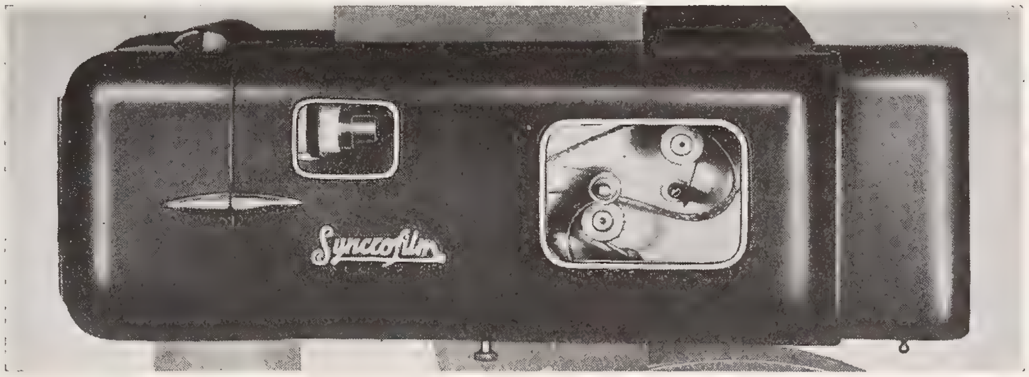

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

A BULLETIN THAT RAISES THE OLD MATTER OF APERTURE TENSION

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts and Sciences has issued a bulletin, available free to all projectionists, on release print preservative tests. Film preseratives have intimately to do with projection work, hence such a report should be studied by all projectionists. It can hardly be questioned that the greater understanding projectionists have of the things they must handle and work with, the more intelligently and effectively can they perform their duties.

The bulletin in question describes results obtained from a 2,000-foot reel, made up as follows:

One 200-foot strip of unprocessed release print, which means ordinary print (film) not treated at all. The reel also contained equal lengths of the same print treated respectively with (1) consolidated edge waxing, (2) Eastman cold waxing, (3) Gage process, (4) Metro-Goldwyn-Mayer edge waxing, (5) Paramount process, (6) Peerless process, and (7) Prefexit process.

The bulletin says, "After inspection of the samples it would be rather difficult to point out any one sample as outstandingly better than the others. * * * However, the results of this one test indicate that all of the preservatives tested benefit the film, and in the opinion of this Committee there is little difference between the results obtained from any one or the other of the preservatives under consideration."

However, this merely has to do with the film itself—its protection. It does not take into consideration the fact that from the viewpoint of results on the screen, there may be a considerable difference, since certain preservatives, as projectionists know, tend to flake off, clog the sound gate aperture and raise hob in general. Complaints of this I receive regularly.

The bulletin further says, "A film preservative treatment for release prints should (1) prevent scratches on new or green emulsion, (2) thoroughly lubricate the emulsion so that it will not adhere to any part of the projector, (3) impregnate the gelatine with a fixed chemical which will not be dissipated by the intense heat of the projection lamp [meaning generated at the spot, of course], but will take the place of the moisture that is withdrawn, to thus prevent warping and buckling, (4) retain the film's pliability indefinitely."

There is considerable additional discussion of the whole matter of film preservative processing, ending with, "These tests indicate that because of the fact that a film preservative contributes to better projection, as well as longer life, all release prints should be given some treatment before being placed in service. It is further recommended that in order to obtain the full benefit from a preservative, any preservative used should be applied at the laboratory during release printing proceedure."

All of which is informative in that it adds to general information, hence has distinct value. However, it impresses my 'umble self as tending to place the horse in front of the wagon. The bulletin provides information concerning film preservatives, but devotes not one word to consideration of the refusals of the industry to take action looking toward abatement of the chief cause of the damage complained of, as well as strained and cracked sprocket holes galore—that cause being excessive tension at projector apertures.

Properly tested, it will be found that at least nine out of every ten professional projectors have more tension at the aperture than is necessary; many of them very much more; some even twice the amount required to maintain a steady image.

Why? Very simple. *Projectionists have absolutely no practical means for ascertaining either the amount of tension required, or whether or no their projectors have too much.*

I have laid the matter before the Society of Motion Picture Engineers at its meetings. I have laid it before the Projection Practice Committee upon numerous occasions, the Committee fully agreeing that something should be done. Lots of talk, some work, and nothing of practical value actually accomplished.

A year or more ago I placed the matter before one of the major distributors, demanding that (a) experiments be made to ascertain what tension—considering, say, a month of ordinary theatre programs—is necessary to insure a steady screen image throughout, disregarding mechanically imperfect films (strained, cracked or abraded sprocket holes) and (2) that a tool sufficiently simple to be handled by any projectionist, and low enough in cost to be placed in every projection room, be made available. I have been given to understand that the difficulty encountered is in the production of a measuring device that would meet the above named specifications.

The matter finally seems to resolve itself into this: Unquestionably excessive tension at projector apertures inflicts great damage. It increases the tendency to "pick up" emulsion and excess film cement, which automatically still further increases tension, strains or perhaps even cracks sprocket holes, and abrades their edges. It may even and often does rip them entirely out. It causes heavy scratches in the emulsion, which even may under some circumstances extend into the edge of the sound track. Excessive tension causes added wear upon the entire intermittent movement, places added strain upon the driving motor, in fact, upon the entire gear train and bearings of the projector mechanism.

It seems rather unbelievable that the engineering ability of this great industry, which has solved so very many apparently far more formidable problems, cannot solve this one. Since it is impossible for any motion picture projector to function at its best, everything considered (a projector that causes preventable injury to film cannot be said to function at its best), except there be the lowest tension at its aperture compatible with insurance of steady screen image, it would seem just and reasonable to all concerned that projector manufacturers produce and supply, as a part of the equipment of each projector installation, some means by which the projectionist may adjust aperture tension to precisely the minimum requirement, which requirement has, I believe, already been established by the SMPE.

It would also seem that the Research Council might well apply its capable energies to this matter. Film preservatives help, yes. With minimum aperture tension they might even effect a complete cure.

PLANNING AND EQUIPPING THE PROJECTION ROOM

J. L. CUMMINGS of Peoria, Ill., writes, "I own considerable interest in a theatre circuit. I am not an expert in such matters, but after some study and careful investigation I have arrived at the conclusion that there is no proper method of general procedure followed, either in planning theatre projection rooms or selection of equipments with which to equip them. Planning seems to be largely a matter of available space and *guessing* how best to use it. Selection of equipments appears to be more a matter of familiarity with, and consequent preference for, certain apparatus, than of careful comparison and testing of those available."

It is true that every projection room has to be laid out more or less as an individual problem. This is normally the case with the projection room as it is with the rest of the theatre. Sites vary in shape as well as size, and a certain desirable site may not be adapted in size and shape to the seating capicity that the ground rent and drawing possibilities advise. There are, however, general guides that are more or less established for both the construction and the laying out of projection rooms.

The Projection Practice Committee developed standard projection room plans, including wiring, equipment locations, etc., some years ago; these were revised only last fall. Anyone can obtain them by writing the Society of Motion Picture Engineers, Hotel Pennsylvania, New York. The planning of the projection room is also dealt with in detail in the Bluebook of Projection. Of course, any suggestions and standard plans thus given must be adapted to the general plan of each theatre. Some architects called upon to design a theatre are not really experienced enough in planning a building so highly specialized, and they do not always make full use of the guidance that is available to them. Really experienced theatre architects, however, can lay out a good projection room in keeping with recommended practice if the available space at all permits.

As to a standard procedure of selecting equipment, the only one I know of in any field is that of looking 'em all over, and having enough knowledge of such matters to judge for one's self, or getting someone who does have that knowledge and whom you can trust, to do it for you. Which is the better automobile—a Plymouth or a Ford? You get a hundred people to say with all assurance that the Plymouth is, and I'll get a hundred to swear by the Ford, or vice versa. Concerning projection equipment, any really competent projectionist should be able to judge for himself and his employer.

SPLICES, UNION POLICY AND OTHER MATTERS

FROM A LOUISIANA projectionist who requests that his name and location be not divulged, comes the following:

"Am a constant reader of your *Comments* in BETTER THEATRES, which are thoroughly enjoyed; also I find them very beneficial. After that 'boost' may I ask a few questions concerning projection procedure, first having remarked that your proposal that reels be shipped to theatres 'tails up' will represent a decided step in advance if and when it finally is adopted, as will doubtless occur, since invariably things that have value are finally adopted where opposition finally grows weary of bucking in fruitless endeavor to overthrow the right. Now for my questions:

"First, does it make any difference whether film be spliced while rewinding from leader to tail piece, or in the opposite direction? The projectionist in a large, high class theatre assured me splices should be made while rewinding from tail piece to leader. He said if this procedure be followed there was less likelihood of the splices pulling apart at loops.

"Second, do you consider it right and proper for unions to refuse to accept new members for the reason that they already have enough members to fill all available jobs?

"Third, would any harm be worked did one cover the upper portion of the Super-Simplex rear shutter guard with a sheet metal shield extending from a line level with the shutter shaft around to the right to the upper edge of the light beam? This would reduce the amount of dust and fumes drawn in by the shutter by almost one-half."

Answering the questions in order: General adoption of the tails-up method of delivery of prints to theatres will take time. As this projectionist suggests, it doubtless will come because it obviously is the better procedure. However, it usually takes a lot of time to uproot well established bad practices.

"As to making splices, as you have stated the matter, I can see no possible difference whatever, insofar as concerns results. The important points concerning splices are (a) use only good cement that has not been exposed to the air more than is absolutely necessary. (Exposure to air injures film cement by permitting it to absorb moisture therefrom, and permitting evaporation of a portion of its liquid element), (b) do not flood the splice you are making with cement, but use just enongh to cover the surface of the stub end you have scraped, (c) try and cover the surface of the stub end you have scraped with just one stroke of the brush, drawing the brush back and forth reduces the strength of the splice, (d) use a straight-edge and make a perfectly straight, clean line when you scrape, (e) scrape the stub end perfectly clean, but remove no more film stock than is necessary to that purpose, (f) scrape the non-emulsion side lightly in order to remove all oil and dirt, and slightly roughen the celluloid so that the cement may take hold (a splice is, if properly made, a weld, rather than merely glueing the film ends together), (g) make the splice neither too wide or too narrow, say, in no event exceeding 1/8-inch or less than 1/16-inch wide (in theory, less than 1/16-inch is better but in projection room practice, take 'em as they come, it most emphatically is not), (h) *apply plenty of evenly distributed pressure,* (i) make no "hand-made" splices—*use a film splicer and a good one, too.*

The point your friend probably intended to set forth is that splices should be so made that as the film passes through the projector, the advancing end at all splices shall point away from, not toward, sprocket idler rollers. That is important, since if the film end face the idler and the splice be loose, the end may and probably will butt against the idler, with consequent trouble.

As to the union matter, that depends. If the union has a thoroughly competent member to fill every available job, with enough "spares" to fill temporary vacancies caused by illness or other causes, then it is perfectly right and proper to refuse applications for membership.

As to the shield—no, do not attempt that! True, you would shut off some fumes and dust, but at the same time you would reduce the cooling effect the movement of air produces and might end up by warping some part of the mechanism.

FILM DAMAGE THAT CAN BE AVOIDED

FROM THE manager of a theatre in New York State comes a sample of film accompanied by the note, "Enclosed find an 8-inch sample of film, 904 feet of which was ruined as shown. I have been charged for this 904 feet. The run-off started at a splice which seems in perfect condition. Why does this happen? Is the projectionist to blame? Should he have been able to know of the run-off as soon as it happened? Due to a chain drive on my sound equipment, there is considerable noise in the projection room. Your advice in this matter will be highly appreciated. The splice at which the damage started was one made by the film company."

The damage consists in sprocket tooth indentations just inside the left-hand row of sprocket holes—left-hand as the film is in the projector. It is of course impossible to say just what caused the run-off without examination of the splice at which it occurred. Possibly it was a somewhat stiff splice, or the sprocket holes were not precisely matched. However, it is a pretty safe bet that the idler of one of the sprockets was not in proper adjustment.

These idlers must be approximately one and one-half times the thickness of a film from the sprocket *at both ends.* Failure in this respect invites damage of the sort complained of here. Of course, the run-off may not, in this case, have been due to that fault, but it probably was, particularly in view of the fact that the other side of the film remained in perfect contact with the sprocket holes.

However, my reason for answering this in print is that had the projectionist been beside the projector, attending to the business of projection, he most certainly would have detected the fault immediately. He then might have remedied it with no interruption of the show, and with but a few inches of film damaged. For when in position beside the projector, the projectionist's ear is so attuned to the rhythm of its operation, so that any change therein, however slight, is normally instantly detected—nor would the noise of a chain drive appreciably alter that condition. But if the projectionist be some distance away from the projector, he might not note it.

•

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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- Air system control
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- Amplifiers
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- Architectural materials (specify purpose for which material is wanted)
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B

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C

- Carbons
- Carpets
- Carpet cushion
- Chairs, theatre
- Change makers
- Changeable letters
- Changeovers
- Cleaners, vacuum
- Cleaning equipment, mechanical
- Clocks, show-time
- Color hoods
- Cutout machines

D

- Dimmers
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- Drain pipe, cleaners

E

- Effect machines
- Electric signals and controls
- Emergency lighting plants
- Exciter lamps
- Exploitation, mechanisms

F

- Fans, ventilating
- Film rewinders
- Film splicing devices
- Fire prevention devices, projector
- Fire extinguishers
- Flashers, electric sign
- Flood lighting
- Floor cleaners
- Floor surfacing materials
- Fountains
- Frames, lobby display
- Furniture, lobby and lounge

G

- Grilles, ventilating

H

- Hearing aids
- Heating systems
- Horns

L

- Ladders, safety
- Lamps, incandescent projection
- Lamps, projection arc
- Lenses
- Lighting, emergency
- Lighting, decorative
- Lifts—organ, orchestra

M

- Marquees
- Mats and runners
- Microphones
- Motor-generators
- Motors (specify purpose)
- Music stands

O

- Organs

P

- Paints, lacquers, etc.
- Perfumers
- Photo-electric cells
- Portable projectors
- Portable sound equipment
- Projectors, motion picture
- Public address systems

R

- Rectifiers
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- Reflector shields
- Regulators, mazda
- Reels
- Rewinders, film
- Rheostats

S

- Safes, office
- Screens
- Screen masks and modifiers
- Screen resurfacing service
- Seat covers
- Signs, directional
- Signs, theatre name
- Shutters, projection port
- Soundheads
- Speakers
- Splicers, film
- Stage lighting equipment
- Stage rigging
- Stereopticons
- Switchboards

T

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- Ticket booths
- Ticket destroyers
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- Transformers

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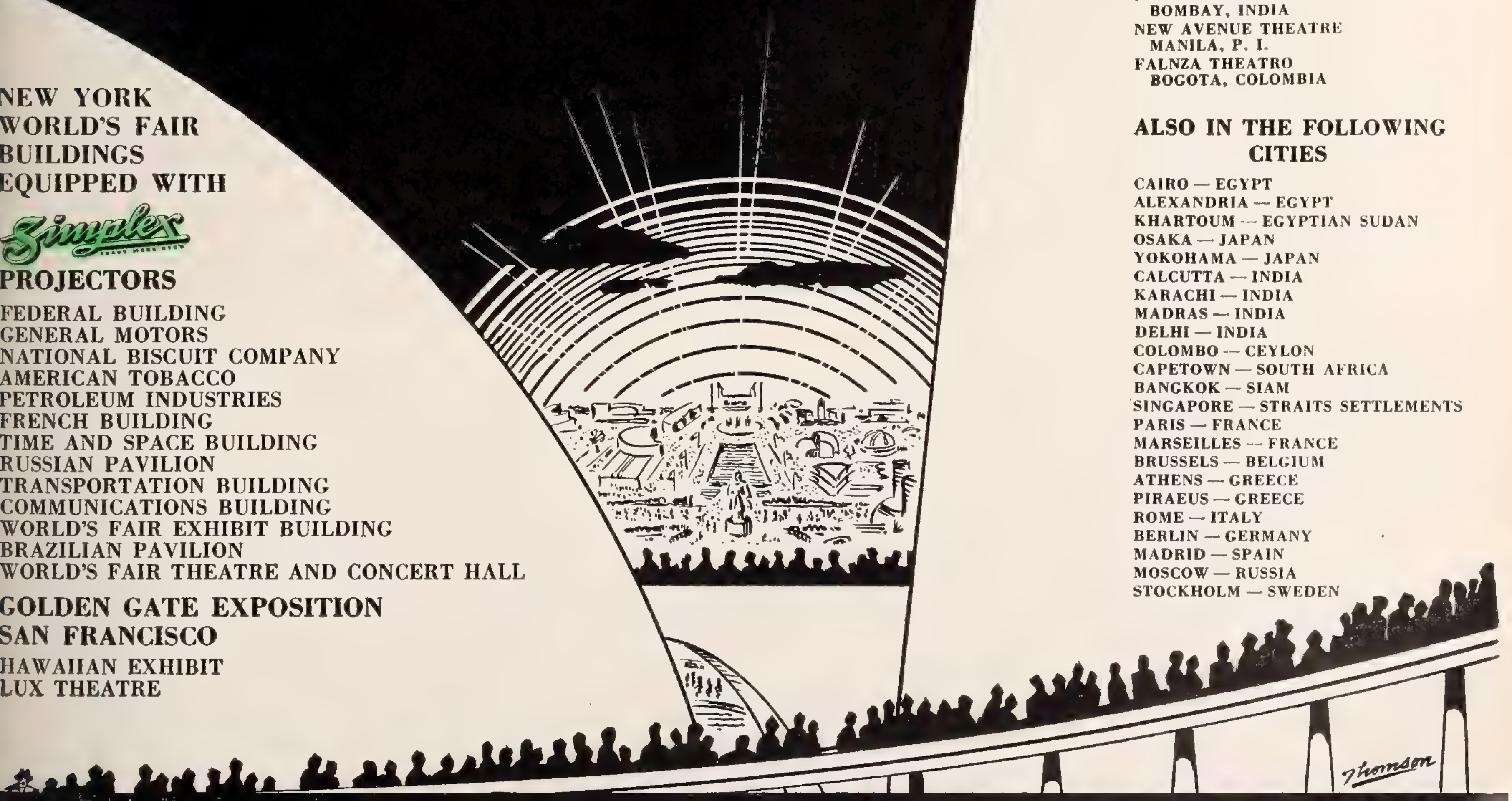

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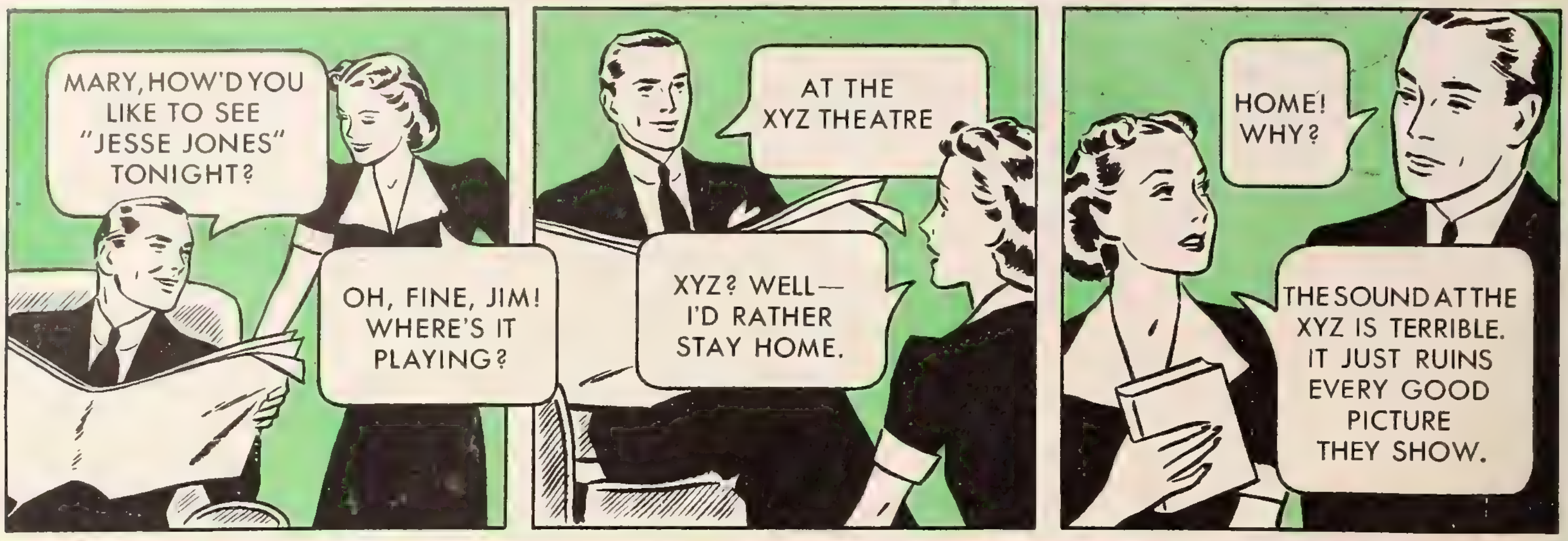
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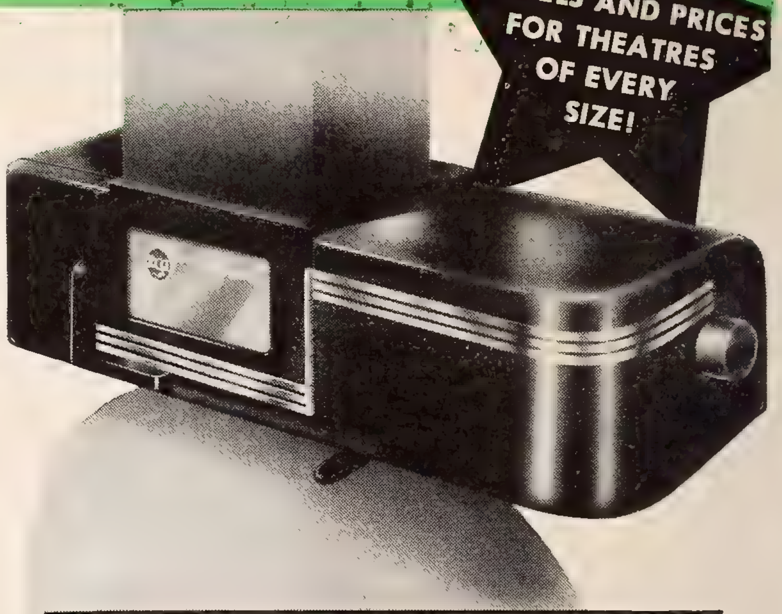
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"Ee—yi—oo—oo . . . S.R.O. . . ."

"TARZAN Finds A Son!"

Just Previewed and it's sensational! Sure-fire hit! Edgar Rice Burroughs, the author, says, "It's the best Tarzan ever made". With Johnny Weissmuller, Maureen O'Sullivan and a Tarzan, Jr. child wonder!

"MAISIE" The Explosive Blonde

Watch for M-G-M's trade announcement "How To Exploit 'Maisie'." This surprise picture is a showman's opportunity. Ann Sothern, Robert Young in a sock entertainment!

THE PLAYBILL
ON BORROWED TIME

"On BORROWED TIME"

Broadway's beloved stage hit comes to the screen with power, thrill and human appeal. The top role in Lionel Barrymore's career! And a new juvenile star is born, Bobs Watson!

"Andy HARDY Gets Spring Fever"

Completed and ready for preview and already the studio is humming with advance raves. Lewis Stone, Mickey Rooney and all the folks in a Hardy picture sensationally different from any one thus far!

TAYLOR-LAMARR

The most eagerly awaited picture of years is "LADY OF THE TROPICS" and those who have seen it thus far are predicting the biggest box-office property of the heat waves! Tell your folks "Hedy was worth waiting for!"

Now — and in the months to come — and in glorious 1939-40!

THE FRIENDLY COMPANY

When You're
In New York
WELCOME TO
WARNERS

Come on over and
SEE MRS. TURNER

...Or write her. She and her staff can help you pick the spots you'll want to see, the places you'll want to dine at, the shows you'll want to go to. Remember us when you make your plans for the World's Fair—and remember that Mrs. Turner will worry about the details... because every friend of *Warner Bros.* is a friend of hers.

Vitapho

7 "BEST SHO

The Next Nearest Company Gets 3!

Exhibitors voted it! Jay Emanuel's *Exhibitor* Publications conducted it! Unbiased, undeniable evidence that *Vitaphone* has the *quality shorts* nobody else can approach!

ne WINS

" AWARDS!

"Best" because Warner Bros. Make Them!

More Academy Awards than any other company (for the past two years)! More top money attractions than any other company!

And of course—more Short Awards than any other company!

The quality you get now is your guarantee of the quality to bank on in the

WORLD'S SERIES FAVORITES for 1939-40

8 TECHNICOLOR PRODUCTIONS (2-Reel)

4 Cavalcades of America • 4 Star Name Productions

10 BLACK AND WHITE PRODUCTIONS (2-Reel)

6 Musical Revues • 4 All-Star Comedies

26 MERRIE MELODIES IN TECHNICOLOR

10 MELODY MASTER BANDS

6 VITAPHONE VARIETIES · 16 LOONEY TUNES

10 COLOR PARADES

GRAND SHORTS AWARD
SMALL TOWN IDOL
1939

'Small Town Idol'

BEST 2-REEL COMEDY

GRAND SHORTS AWARD
DECLARATION OF INDEPENDENCE
1939

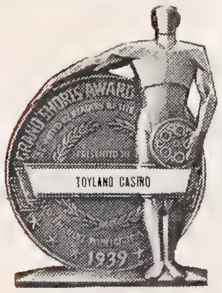
'Declaration of Independence'

BEST 2-REEL COLOR DRAMA

GRAND SHORTS AWARD
SWINGTIME IN THE MOVIES
1939

'Swingtime in the Movies'

BEST 2-REEL COLOR MUSICAL


GRAND SHORTS AWARD
TOYLAND CASINO
1939

'Toyland Casino'

BEST 2-REEL MUSICAL

GRAND SHORTS AWARD
LONE STRANGER AND PORKY
1939

'Lone Stranger and Porky'

BEST 1-REEL CARTOON

GRAND SHORTS AWARD
THE GREAT LIBRARY MISERY
1939

'The Great Library Misery'

BEST 1-REEL NOVELTY

GRAND SHORTS AWARD
TABLE MANNERS
1939

'Table Manners'

BEST 1-REEL SPORT

THE VOICE OF *Theatre* EXPERIENCE!

"YOUNG MR. LINCOLN is one of the great boxoffice attractions in this industry's history."

Carter Barron
—Loew's Theatres, Washington
Harry Browning
—M. & P. Theatres, Boston
William Cadoret
—Regent Theatre, Rochester
Arch Herzoff
—B & K Theatres, Chicago
Les Kaufman
—Fanchon & Marco, St. Louis
Gus Lampe
—RKO Schine Theatre, Syracuse
Harry Remington
—Fox Detroit Theatre, Detroit
Charles Taylor
—Shea's Buffalo Theatre, Buffalo
Charles Winchell
—Minnesota Amusement Co., Minneapolis

These theatre men attended the YOUNG MR. LINCOLN world premiere at Springfield, Ill.

Now turn to pages 28 & 29

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 9 June 3, 1939

LIBERTY *and* THE SCREEN

WILLY-NILLY this business of the motion picture becomes more and more entoiled with the world it serves. In its golden period of development it was an incidental, socially obscure part of the loosely knit fabric of world relations, political and economic. The screen won its way by the will of the customers in a diverse and scattered world market.

The knitting is getting rapidly much tighter, people and nations crowding and elbowing each other as populations grow with more fertility than intelligence, more contact and communication than the wit to get along with each other.

For the motion picture, for the radio, and even for the older press of the printed word, this brings, abruptly, problems of a new order—or of an old order with new intensities.

As recorded in our news pages last week the United States government through its Federal Communications Commission decides it is necessary to ordain the nature of what is to be said and presented in international broadcasts, in behalf of the good name and purposes of the nation.

In the same week Mr. Joseph P. Kennedy, an ambassador to the Court of St. James's, deplores the "average Englishman's" lack of knowledge and understanding of the United States, remarking that "a great many people in England believe that our home life, history and even legal practises, are properly typified by motion pictures." That sort of criticism of the screen has been had often enough before, but never before from so eminent a diplomat, and, one with intimate personal experience of picture making and distribution.

(Just parenthetically, speaking as Mr. Kennedy did of "legal practises," it was a tender coincidence which found his remarks reported within the day of the headlines: "Manton on trial accused of getting bribe for Thomas" and "Pendergast pleads guilty." And, within the same parentheses, it seems only the other day we were recording the determination of some bar association to see to it that lawyers were presented in a favourable light on the screen. That would include judges.)

BUT back at our world problem and the screen—the pressures which are and long have been explicit for radio are also implicit in intermittent intensities for the screen. Happily thus far official, but not very public, relations for the American industry and the world problems have been largely through a Department of State friendly to the screen, seeing it not only as an important business but also incidentally an agent of all American industry.

Now as never before the United States is concerned about what the rest of the world thinks about us.

There has been, and probably will be more, complaint that the action of the Federal Communications Commission tends toward and is censorship. Not much complaint would be made about that if we were in a state of declared war. We have had war censorships. Also there always has been a continuous military and naval censorship extending to the screen, too.

But there is now a war, a world war, in which everything is being done save to burn powder and kill men, in Europe.

Germany drives east. Japan drives west. Italy spars. Russia, France and Britain would hold what they call their own. Britain for the first time in history sends a King and Queen to the New World to cement old ties, form new ones.

A King of England pauses and poses with his queen, for the newsreel cameras—to the alarum of Scotland Yard men, who have not been so fully instructed in the public relations job as George VI has. And he must be mindful, too, that his brother as Prince of Wales on the Canadian-American tour which made his a world figure, was aided mightily and purposefully by the motion picture camera. Also that was probably the best international relations job since the coming of Lafayette.

The whimsical notion strikes one that a certain pattern of British-American relations concerning the screen is being repeated. Down the years, while Britain has but rarely sent to this country important pictures, it has unendingly sent us important players on the screen, actors to photograph. Now despite its quotas and costly efforts at the nurturing of a British screen industry it has not yet arrived at dominant national production—so again comes, on personal and photographic appearance, the best in popular personalities that Britain has to offer. Again Britain sends the players, and again we make the pictures.

OFF to South America and a Latin-American sales convention goes Mr. Sidney Kent, the first ranking picture executive to set official foot there. With pictures as diverse as "Union Pacific" and "Juarez," we are all in this industry engaged in the discovery of America and the Americas. The American newsreels have been fed with a special expeditionary flow of materials from South America, unofficially and without announcement but arranged under State Department auspices.

Plainly enough the world is trying very hard, in a great diversity of fashions, from blandishment and appeasement to saber rattling, to get along with itself. The motion picture is braided deeply in the pattern.

At home, from courts to conferences, by law suits and conventions the motion picture industry of the United States is also trying to make arrangements to get along with itself. And that's only the half of it.

The motion picture is not an isolated gadget invented by Edison. It is a product of human wishes and social forces, much concerned with the map of civilization, or the place where civilization ought to be.

Basically the broader problem of the American motion picture industry today is political, a struggle to maintain a position and status won with the rise of the screen drama here while Europe fought the First World War.

* * *

FOR a touch of perspective across today's tangled map of strifes, and causes, consider: 500,000 years ago we began with a flint ax, to use tools, 20,000 years ago to build cities, not so much more than 2,500 years ago the Greeks almost deliberately invented the doctrine of individual human liberty, 1,900 years ago hope of the life eternal for the common man, along with the elect, was born and proclaimed; about 150 years ago the power of stored heat in fuel, which is to say the steam engine, came to supplant metabolism and muscles, freeing serfs and slaves and bringing the industrial revolution;

[*Continued on following page*]

This Week

Things to Come

Gathered imposingly in one place the product announcements for 1939-40 by eight of the ten large distributors indicate facts and trends pointing to a banner year for production and consequently for exhibition. Study of the compilation shows importantly that Class "A" pictures will be greater in number than ever before, this class benefitting from substantial increases in budgets; that biographies, war and adventure stories will predominate; that political themes will be important numerically among the 72 different types of stories to be handled.

More extensive analysis of the product futures and detailed listings of each company's offerings start on page 13.

Wrong Number

The Federal Communications Commission will moderate extensively the proposed Walker report to Congress on the telephone industry, which report had included a recommendation for a 25 per cent cut in rates.

The original investigation by the FCC, and the report and recommendation, went thoroughly into the company's participation in motion picture and motion picture equipment fields.

The report, which has been conducted over a two year period at a cost of $1,500,000, may not get to the Capitol this session. At least two of the seven Commissioners were known to oppose Walker's recommendations for strict governmental regulation of the American Telephone and Telegraph Company.

Senator Burton K. Wheeler has said that because of the lack of time he probably would not try to put through legislation at this session of Congress to overhaul the FCC.

Lincoln and Films

It was young Mr. Lincoln's Day in Springfield, Illinois, from noon to midnight on Decoration Day, for the premiere of the Twentieth Century-Fox picture built upon Lincoln's rise to eminence.

Tradewise, wrote Terry Ramsaye from the Illinois capital, the occasion was a "spectacularly competent demonstration of the new publicity technique of making the introduction of a motion picture into a national event, synchronized with national advertising campaigns and exploitation programs."

Mr. Ramsaye's article is on page 26. *His review of "Young Mr. Lincoln" appears on page* 36. *Pictures on page* 11.

Contempt Citation

George Browne, IATSE president, four of his aides and J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council of the American Federation of Labor, were ordered on Thursday to show cause June 13th why they should not be held in contempt of court on charges of violation of a preliminary injunction prohibiting them from splitting up Studio Technicians Local 37 and revoking its charter.

After a conference with A. Brigham Rose, attorney for the deposed officers of the local, and George Breslin, attorney for the International, E. A. Wilson, judge of the Superior Court, signed the contempt citation naming Mr. Browne, Mr. Buzzell, H. V. Smith, John Gatelee, Frank Strickling and Floyd M. Billingsley, the latter an International vice-president.

The injunction was issued pending the outcome of present court actions, testimony in which is reported on page 56, *together with other developments.*

Copyright Change

The Shotwell Committee on Copyright, which, including representatives of the film and other industries, was expected to have its hearings on proposed changes in the Copyright Act of 1909 completed by the end of the week.

The completed draft incorporating the changes felt necessary to bring the copyright laws up to date is scheduled to go before Congress prior to its adjournment.

Exhibitors Meet

Discussion of the proposed trade practice code headed the programs of the several exhibitor meetings held this week and scheduled for the immediate future. The Kansas-Missouri Theatres Association took no definite action on the code but commended the distributors for their efforts in formulating it. The Southeastern Theatre Owners Association heard an analysis of the proposals by Edward Kuykendall, president of the MPTOA. Meetings next week include the North and South Carolina Theatre Owners, the Oklahoma Motion Picture Theatre Owners and the Allied Theatre Owners of Oklahoma.

The meetings are reported on page 33.

Hope in Britain

Having presented a vigorous and united protest, complete with facts and figures, to the Chancellor of the Exchequer arguing that proposed new film excise tax and duties on films would mean ruin for large sections of the trade, the British industry sat back this week and waited for a final answer from the Government.

Aubrey Flanagan writes on page 55.

LIBERTY AND THE SCREEN . . . . . *An Editorial* . . . . . (Continued)

a hundred years ago came the railroad; then the telegraph; the Atlantic cable; the telephone, with its implications of sound for the screen; fifty years ago the dawn of the motion picture; about twenty years ago the radio; a dozen years ago the sound picture, and now comes television, still around the corner and making faces at us, across space and time. Trans-Atlantic mails started to fly last week.

It has been said that Greece, where liberty was born, afforded special opportunity because the peninsula was so divided by mountains and valleys. Those barriers, it has been held, gave human liberty a chance, whereas the prior civilizations rose under sweeping totalitarian rules and dictator despots in the broad regions of the Euphrates, the plains of Asia and the great Nile region. The notion has its merits. Communication then was by foot and horse.

Clearly enough the motion picture and the radio level mountains, leap the rivers, bridge the oceans—seeking the while to get along with all the peoples who seek also to get along with each other.

If, now and then, the business seems dreadfully complexed by such considerations as zoning and protection, the right to buy, and such, they pertain only to transient relations, to be affected in the large by the larger considerations.

The showman, more than all others, lives day to day. But where he is going and how, is a part of the march that leads to tomorrow. The march began as a loiter and now it is a quick step. The motion picture maybe can help to keep it from becoming a goosestep.

△ △ △

A SLIGHTLY cynical observer turned over the amusement page of the New York *Times* the other day to observe in the Cameo Theatre advertisement: *"Amkino presents, 'New Horizon,' Maxim and Natasha meet again in the seething days when the Soviet Union emerged from a dream to a reality."*

"So," the reader remarked, "it would appear that the Soviet and Amkino are going in rather for the 'boy meets girl' sort of thing. How bourgeois!"

Terry Ramsaye

Arbitration, Code

Months of effort expended by the majors in behalf of a program of self-regulation brought forth last Thursday a form of arbitration agreement for adjudicating distribution-exhibition disputes. The agreement was sent to exhibitors for acceptance, and will be followed by the text of the full program itself.

Ed. Kuykendall, MPTOA head, told exhibitor conventions that all "should enter wholeheartedly in the program."

Allied's attitude will be made known at its Minneapolis convention June 13th.

William F. Rodgers announced completion of the arbitration agreement at the open forum Thursday of New York Allied, Max Cohen, president. The convention indorsed national Allied's policies but urged continued efforts toward a trade program.

Colonel H. A. Cole, national Allied president, reviewed Allied's sponsorship of legislation and litigation and the Government suits.

Abram Myers pleaded for an "open mind" on trade problems.

Fortune magazine reported 51 per cent in a poll voted "No" to Federal supervision, 32 per cent "Yes," 17 per cent noncommittal.

Text of the arbitration agreement starts on page 48 *and a report on its presentation, on page* 41.

MOTION PICTURE HERALD

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"Open War"

Open war is on in California between Warner Bros. and Fox West Coast Theatres over double billing on flat rental. Gradwell Sears, Warner sales manager, declared in Los Angeles Wednesday his company will not sell its 1939-40 product to the circuit, largest in the state, but, instead, it will be offered to independent theatres, with "the conviction," said Mr. Sears, "that Warner Brothers would get a better return selling away from Fox West Coast."

Mr. Sears added: "A policy which makes possible the dual presentation of two attractions such as 'Dodge City' and 'Alexander Graham Bell,' or 'Wuthering Heights' and 'Three Smart Girls Grow Up' is definitely destructive as far as both the public and the producers are concerned.

"The double feature policy, as practiced by Fox West Coast reduces the possibility of film rentals on deserving pictures, freezing the possibility of returns to such an extent that support of this practice makes it impossible to produce fine, big budgeted productions for a fair return.

"Certainly this policy stifles incentive on the part of producers who are just as anxious to make great box office attractions as exhibitors are to play them. After careful examination of incomes and performance of Fox West Coast over a period of years we have reached the conclusion that the handling of our product by this circuit does not contribute to our progress, and that its policy of double billing on flat rental engagements offers no opportunity for expanded income regardless of the merit of the production.

"For that reason and no other Warners has decided to offer its 1939-40 product to independent exhibitors."

Charles P. Skouras, head of Fox West Coast Theatres, said in Los Angeles Thursday night that any statement concerning the Warner Bros. situation would have to come from Spyros Skouras, president of National Theatres.

Spyros Skouras could not be reached for a statement late Thursday night at his home in Mamaroneck, N. Y.

For "Culture"

Every American individual and company operating in Japan must comply with the terms of the new control measures instituted by the Imperial Government or face the prospect of jail sentences or fines. With this development the "outlook for American motion pictures in Japan is far from bright," say distributors.

The new law, detailed translation of which has just been received by the Motion Picture Division of the Department of Foreign and Domestic Commerce, requires each person and organization to obtain an operating permit, and that includes players. Producers must submit explanations of subject matter for approval before filming. Exhibitors also are subject to the decrees.

Details are on page 27.

Picture Pioneers

A new type of club, to be known as Picture Pioneers, with membership limited to men who have been a part of the motion picture industry for 25 years or more, is being launched by Jack Cohn, of Columbia Pictures. The organization, which will charge no dues, will be primarily for the purpose of meeting over the luncheon or dinner table two or three times a year, "swapping reminiscences and promoting good fellowship."

Mr. Cohn, who started his motion picture career in 1908, sent a letter descriptive of the aims of the projected organization to 100 in the industry, and reports warm response.

Because the phrase "He's in conference" has come to be a byword in motion pictures, Mr. Cohn plans that the get-togethers be known as "conferences," rather than meetings. The organization will be an informal and elastic one, with "conferences" held at no stipulated time, but as the spirit moves. It will be started soon with a "beefsteak."

Murphy on Competition

U. S. Attorney General Frank Murphy, in Los Angeles on Department of Justice business, queried as to whether the industry's new trade practice program would obviate further prosecution of the Government's New York anti-trust suit against the majors, said: "We are doing the most in our power to do the equitable thing."

"In all such matters," he added, "we are attempting to be constructive.'"

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CANADIAN distribution plans for the year are laid at the annual sales meeting of Empire Universal Films, Ltd., left, in Toronto. Left to right on the dais on Universal day: F. J. A. McCarthy, Oscar Hanson, J. Cheever Cowdin, N. L. Nathanson, Nate J. Blumberg, Paul Nathanson and William A. Scully.

This Week In Pictures

By Cosmo-Sileo

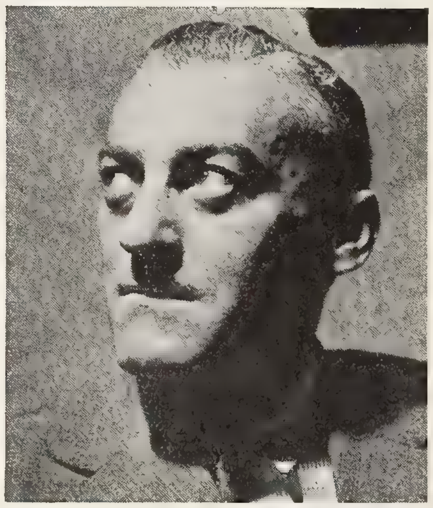
TEA at the Fair, above: Virginia Field, featured player in Hal Roach's "Captain Fury"; Eileen Creelman, film critic of the New York *Sun*, and W. G. Van Schmus, managing director of the Music Hall, at a United Artists reception in the Australian Pavilion on Empire Day at the New York World's Fair.

"A CONSTRUCTIVE CAMPAIGN to promote the public good through . . . free competition" is the Justice Department's goal, the press in Hollywood was told by Frank Murphy, attorney general of the United States, shown above with Mathew McGuire, right, his assistant, being conducted through the Goldwyn studios by Samuel Goldwyn and his vice-president, James Roosevelt, Jr.

By Cosmo-Sileo

STUART B. DUNLAP, managing director for MGM in South America, arrives in New York with Mrs. Dunlap for home office talks.

BERT REISMAN, right, RKO manager for Peru, winner of a trip to New York in the company's sales drive.



By staff photographer

VINCENT TROTTA, below, of Paramount, honored this week by AMPA on his 25th anniversary in the industry.

By Cosmo-Sileo

PABLO CAVALLO, center above, of the Argentine Lautaret and Cavallo Circuit, is welcomed to New York by Fortunat Baronat and Charles Kirby of Universal.

IMPROVED production in Britain is reported by Erich Pommer, below, British executive, who arrived this week to attend the Paramount convention in Hollywood.

By Staff Photographer

WINNER, below. Charles Pincus, manager of the Center in Salt Lake City, on a trip to Hollywood awarded by Harry David, Intermountain Theatres head, for his exploitation campaign on "Union Pacific," meets Louise Campbell on the set of Paramount's "The Star Maker."

ANTICIPATION, above. Boarding a Hollywood bound plane at Dallas, Texas, is Tommy Howell, manager of the Interstate Bison theatre, winner of a trip to Hollywood in a short subjects exploitation contest conducted by MGM.

By staff photographer

COCKTAIL PARTY, above. James Dunn of the New York Rivoli staff and Lawrence Olivier celebrate "Wuthering Heights'" 7th week.

By staff photographer

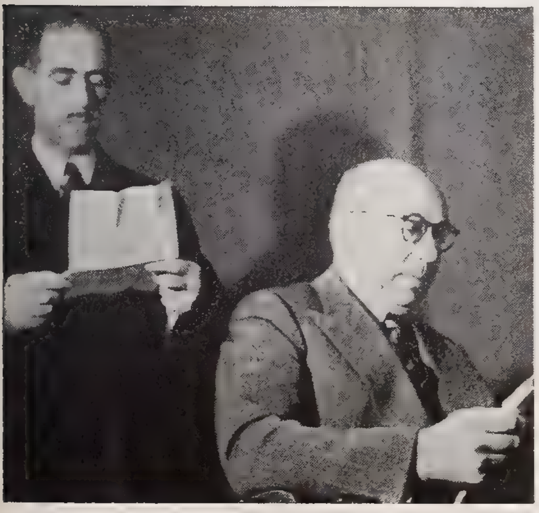
LEAVING for the 20th Century-Fox premiere of "Young Mr. Lincoln" at Springfield, Ill., left, Carter Barron, Loew's eastern division manager; Terry Ramsaye, editor of Motion Picture Herald, and Charles E. McCarthy, acting host on the train trip and director of advertising and publicity.

SPRINGFIELD WELCOMES
20th CENTURY FOX

By Cosmo-Sileo

AT THE STATION in Springfield as guests of 20th Century-Fox: Lowell Thomas, Cesar Romero, Binnie Barnes, Arlene Whelan, Alice Brady, Senator George R. Maypole, Charles McCarthy, Mayor John W. Kapp, E. A. Collins.

By staff photographer



THE AUSTRALIAN complement of visitors to New York is completed, left, by Maurice Sloman and Charles Munro, Hoyts Theatres executives. See page 34.

CARL LOWE, operator of the Mt. Tabor theatre in Portland, Ore., on a vacation trip to Hollywood with friends, meets Allen Jenkins.

By staff photographer

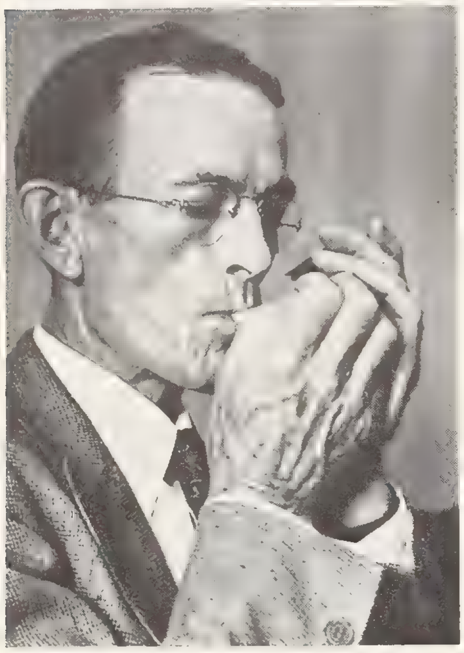
JACK FAIRLEY, director of the Wollongong Theatres, New South Wales, meets Ben Y. Cammack of the RKO foreign department in New York.

IN NEW YORK FOR THE FAIR

THE HOLIDAY weekend brought more than the usual number of visitors to New York for a vacationing view of the World of Tomorrow. Shown here are out of town visitors who stopped for breath and some shop talk at the RKO reception room.

(Pictures by staff photographer)

Right. Mr. and Mrs. Thomas Di Lorenzo of New Paltz, New York.



Above. Study in concentration, R. R. Winship, operator of the Majestic in Phillipsburg, Kansas.

Left. Fred Wehrenberg, St. Louis exhibitor and chairman of the board of the Motion Picture Theatre Owners of America.

Right. Roy L. Kalver of the Adams and Madison theatres in Decatur, Indiana.

Below. S. E. Samuelson, art director of Intermountain Theatres, Salt Lake City, Mrs. Samuelson and their daughter.

Above. I. M. Rappaport of the Hippodrome theatre, Baltimore, in conversation with Edward McEvoy, RKO eastern sales manager.

Below. Mr. and Mrs. Abe Stone, exhibitor of Albany, New York.

Above. Mrs. Paul Dietrich and daughter. Mr. Dietrich is part owner of the Los Angeles Oxnard circuit.

BIOGRAPHIES, WAR THEMES HIGHLIGHT 1940 PRODUCT

Action and Adventure Will Lead All in Numbers and Attention; Many Musicals; "Political" Subjects Tapped

Original Stories Provide 60% of Material for New Season

Original material leads the seven sources of 1939-40 screen material in the minimum of 400 and maximum of 412 pictures already announced by eight of the ten leading producers. An analysis of the product announced to date shows 212 originals, accounting for 60 per cent of the total, with books numbering 82 and plays 31 out of the total of 355 films definitely announced for the coming season.

	Originals	Books	Plays	Magazine Stories	Cartoon Strips	Radio Scripts	Newspaper Serials
Columbia	15	14	3	7	1	1	..
Metro-Goldwyn-Mayer	24	18	16	3	..	..	..
Monogram	33	7	..	1	1	1	..
Republic	40	9	..	3	2	..	..
Twentieth Century-Fox	31	9	4	3	..	..	..
United Artists.......	19	14	3	..	..	..	1
Universal	28	3	1	1	..	..	..
Warner Brothers.....	22	8	4	2	..	..	..
TOTALS	212	82	31	20	7	2	1

In some cases, there is an overlapping, when the material was both a book and a play. This happened in two cases with Metro-Goldwyn-Mayer and in one case with United Artists.

The season 1939-1940 will bring to the screens of the country one of the widest diversifications of motion picture subject matter and promises of some of the strongest and most heavily budgeted productions ever offered by the producers of Hollywood to their exhibitor customers for the customers of the exhibitors.

A study of the large distributors' bulk product commitments, with details from all but two companies in hand, shows these facts:

Class "A" pictures promised will be greater in number than ever before, preseasonal estimates listing 250, and will benefit most from the Hollywood-estimated investment increase of from $23,000,000 to $30,000,000 on a $176,000,000 total budget.

Biographies and war or "conquest" productions occupy a new and important position; "adventure" stories will top all others.

There will be very few "costumes," very few "spectacles," many musicals but not in the over-lavish manner of a few years ago.

Major companies alone will supply 61 westerns.

"Political" themes will be important, numerically, for the first time, among the 72 different types of subject matter going into 1940 features.

Original stories will dominate as a source of supply as never before.

"Psychological" studies will be given special attention.

Eight of the ten large companies have committed themselves to a minimum of 400 and a maximum of 412 features, only a few more or less than last year. (Paramount and RKO product plans still are to come.) Of the 400 to 412, fewer than 50 features have not been identified as to story to be used or talent assignments, an unusually small number for advance announcements. Pictures promised include: Columbia, 58 (including 16 westerns); MGM, 44 to 52; Monogram, 54 (including 16 westerns, eight western reissues); Republic, 50 (including 24 westerns); United Artists, 28 to 32; Universal, 58 (including 14 westerns); Twentieth Century-Fox, 52, and Warners, 48.

Adventure Stories Lead

Of the pictures identified to date, adventure stories by far exceed in number any other group as subject source, as shown in the company-by-company designations of story source and theme type appearing in the charts accompanying this article.

There will be generous sprinklings of straight comedy, mystery stories, historical types, aviation stories, and a not too generous sprinkling of socalled "crime" productions. Public opinion has been quite militant against crime stories in recent years, due largely to supposed potential effects on children.

The "family" type series, proved so popular in the present season, will be continued in larger numbers. Again exhibitors will have at their disposal the "Blondie" series, the "Jones Family" and "Hardy Family" series, the "Higgins Family" and others. At least three more of this type are planned, including "American Newlyweds." Another type that will be pointed up strongly for the second season will be the "Father and Son" subjects.

"Old Standbys," Too

Investigation of the company analyses in adjoining pages discloses heaping portions of the "old standbys": straight romance, romance with music, adventure romance and romantic comedy; domestic farces and domestic tragedies; "human interest" types of all kinds and description.

There will be, besides, psychological mysteries, sea adventures, stories on journalism, jungle adventures, college stories, prehistoric themes and travel yarns, tropicals and topicals, imaginative fantasies, sociological studies, stories on governmental diplomacy, hospital life, army and navy life, life on the police force, life in prison, in military academies, in the secret service and in aviation, city life, small town life and Hollywood life, spy stories, sports stories, chain gangs, medicine, and even more stories on Hollywood itself "behind the scenes."

War and Conquest

Productions which are out and out war or conquest stories, or have such subjects for thematic background, constitute approximately one-third of the total number of pictures that will be released before the close of the present production season and during the 1939-40 period.

While the Paramount and RKO-Radio new season rosters of pictures have not been completed, the former has "Beau Geste" and "Geronimo" ready for release and the latter has just started "Nurse Edith Cavell." It is reasonable to assume that, keeping step with the trend, both companies will announce respectable quotas of war and conquest films.

Announcements show that Columbia has four films definitely of the type on its program in "Arizona," "Tree Of Liberty," "The Cavalier Of Tennessee" and "The Pioneers."

In the David Selznick group, everybody must know that David O. Selznick's "Gone with the Wind" has a war background. So, United Artists too, will have Alexander Korda's "Sinner," and Samuel Goldwyn's "The Real Glory" is a story of war and conquest in the Philippines. The background of Walter Wanger's forthcoming "My Personal Life" is the recent Spanish Revolution. Two future Edward Small productions, "Quantrill, The Raider" and "Kit Carson, Avenger," have war or conquest backgrounds. Naval strife is the background of Hal Roach's "Captain Caution."

American History Prominent

Five subjects on the MGM future program are definitely war or conquest: "Northwest Passage," "Thunder Afloat," "War Eagles," "Soldiers Three" and "Journey's End." The same number is noted in the 20th Century-Fox 1939-40 schedule. From this studio will come "Drums Along The Mohawk," "Red Cross Nurse," "20,000 Men A Year," "The Khyber Rifles" and "Mark of Zorro."

Warners have placed three war and conquest projects on the program, "Eyes Of The Army," "The Story Of John Paul Jones" and "The

(Continued on following page)

MAJORS WILL PRODUCE 61 WESTERNS

(Continued from preceding page)

Tanks Are Coming." It may be anticipated that this trio will be expanded.

Stories of the war-conquest brand for Republic are: "The Dark Command," "Storm over India," "Bengal Border Patrol" and "Here Come the Marines."

Paramount's future production includes "Disputed Passage," which has to do with the present Sino-Japanese conflict, while both "Dr. Cyclops" and "The Light That Failed" have martial backgrounds.

Biographies

Two other developments stand out as would a carboy of Ozark Mountain moonshine on the speaker's table at a meeting of prohibitionists. There are more biographies (historicals by nature) than in an encyclopedia. Half of the remainder of "showcase" and special productions will be musicals. Anticipating that the major companies will make some 250 "A" productions, this matter of musicals reveals how changing times change conditions.

It is not so long ago, until about the time of "The Story of Louis Pasteur," that biographies were taboo. Too, it's only a short while ago that musicals were so completely taboo that, other than for scoring purposes, studios practically abolished their music departments.

One need only examine the product announcements, remembering that Paramount and RKO-Radio's have not yet been made, to note the number of both kinds of pictures included. Several of both either are presently in work or will be shortly and, unless all signs are erroneous, all so announced will eventually be made. In the field of present musicals Bing Crosby will croon again in "The Star Maker" and Rudy Vallee has come back to croon in "Second Fiddle." Pictures have been set for such singing stars as Don Ameche, Alice Faye, Jeanette MacDonald, Nelson Eddy, Ilona Massey and Miliza Korjus. Classical exponent Jascha Heifetz will vie for favor with such disciples of swing as Gene Krupa, Phil Harris and Matty Malneck. Production again has realized that good musicals are good box office.

In the biographical trend, careers to be treated will range from the lives of people long dead to others still living. Thus, no matter what the motive, producers have discovered that what nobody wanted is now in style.

New Season Work

Gradually productions destined for release on the 1939-40 programs are filtering into work. Practically all studios are in the stretch run of pictures which were designated for the present season. Thus the work finished this week as well as that which will be completed during the next several will round out the announcements made last summer. In one or two cases, productions that were started several weeks ago and were scheduled for release around this date have run into difficulties of one kind or another that will force them over into the new season. On the whole, however, studios are in better shape to start the new year with clearer decks than has been the case for some time past.

Three pictures were started at MGM. The Marx Brothers, Kenny Baker, Florence Rice, Margaret Dumont, James Burke, John Dilson, Irving Bacon, Nat Pendleton and Lee Patrick will be seen in "A Day at the Circus." Wallace Beery heads the cast of "Thunder Afloat" which also will present Chester Morris, Virginia Grey, Regis Toomey, John Qualen, Carl Esmond and Jonathan Hale. "Miracles For Sale" will feature Robert Young and Florence Rice with Frank Craven, Virginia Grey, Henry Hull, Lee Bowman and Suzanne Kaaren.

On the following page begins a detailed tabulation of titles of product for the new season as announced by those companies which have had their sales conventions. Productions of Paramount and RKO-Radio are still to be made known at their forthcoming meetings this month.

Besides the titles is given information as to the source of the story material and the type of subject. The titles are in the order given by the companies.

"The Return of Dr. X" was started at Warners. Humphrey Bogart, Lya Lys, Wayne Morris, Rosemary Lane, Dennis Morgan, John Litel, Huntz Hall and Charles Wilson are the leading players. At RKO-Radio "My Fifth Avenue Girl" went before the cameras. Ginger Rogers and James Ellison are the stars and the cast includes Walter Connolly, Verree Teasdale, Franklyn Pangborn, Ferike Boros, Kathryn Holm and Louis Calhern.

At Monogram work began on "Stunt Pilot", a "Tailspin Tommy" number. John Trent, Marjorie Reynolds, Milburn Stone, George Meeker and Pat O'Malley are principals.

Universal started "I Stole A Million" in which George Raft, Claire Trevor, Henry Armetta, George Chandler and Victor Jory will be featured. "Here I Am A Stranger" is the 20th Century-Fox contribution to the new work. Richard Green, Richard Dix, Nancy Kelly and Gladys George are the leading names.

For Columbia release, Larry Darmour started "Criminal at Large." It will feature Jack Holt, Patricia Ellis and Guinn Williams.

Completed Subjects

Two of the completed pictures are credited to Republic. "Mickey The Kid" will present Bruce Cabot, Ralph Byrd, Tommy Ryan, Zasu Pitts, Jessie Ralph and Robert Elliott. John Wayne, Ray Corrigan, Raymond Hatton, Adele Pearce, Leroy Mason and Donald Barry will be seen in "Wyoming Outlaws."

Columbia also completed a pair. "A Woman Is The Judge" will present Rochelle Hudson, Otto Krueger, Frieda Inescort, Gordon Oliver, Mayo Methot and Walter Fenner. Charles Starrett and Iris Meredith are the stars of "Mounted Police No. 2 which will also offer the Sons of Pioneers, Lane Chandler, Stanley Brown, Kenneth McDonald, Eddie Cobb, Dick Curtis and others.

"Night Work" finished up at Paramount. The cast includes Charles Ruggles, Mary Boland, Donald O'Connor, John Hartley, Joyce Mathews, Billy Lee and Clem Bevans. "Torchy—Dead Or Alive" moved on to the cutting rooms at Warners. Jane Wyman and Allen Jenkins are the new character principals and Tom Kennedy, Sheila Bromley, Joe Cunningham, Bruce MacFarlane and Frank Shannon also will be seen.

With Robert Taylor and Hedy Lamarr starred, MGM finished "Lady Of The Tropics." Joseph Schildkraut, Ernest Cossart, Gloria Franklin, Mary Taylor, Paul Porcasi, Abner Bibberman, Margaret Padula and Grace Hale are in the support.

Two pictures for United Artists are in the completed list. Samuel Goldwyn's "Music School" will feature Jascha Heifetz, Joel McCrea, Walter Brennan, Andrea Leeds, Gene Reynolds, Porter Hall and Tommy Kelly. "Winter Carnival," Walter Wanger production, will feature Ann Sheridan, Richard Carlson, Helen Parrish, Robert Armstrong, James Corner, Joan Brodel, Alan Baldwin, Virginia Gilmore, Marsha Hunt, Robert Allen, Jimmy Butler, Morton Lowry and Cecil Cunningham.

Distributors Bar All Nazi Films

New York distributors of foreign films agreed Thursday to organize with the Non-Sectarian Anti Nazi League in boycotting Nazi films.

At a meeting at the Hotel Astor, Garrison Films, World Pictures, Gallic Film, Lenauer International, Filmarte Theatre, Pax Films and French Cinema Center agreed to insert a clause in their contracts "representing and warranting that the film sold or licensed" did not originate in Germany and that no part of the purchase price and/or royalties thereon shall inure to the present German regime, any citizen of the said regime, or company, or any citizen domiciled elsewhere professing allegiance to the Nazis.

The committee defined Nazi films as any made in Germany made in or bought after the Nazi regime.

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The Provincial Police in Montreal Thursday rejected the demands of the German Government for the return of a print of the pro-Nazi film, "Le Merite", seized by Montreal authorities three weeks ago.

Provincial Police Premier Maurice Duplessis told the German Consul that Quebec will block all attempts at subversive propaganda.

Other developments of the week involving the Nazis and motion pictures appear on page 34.

Michigan Cooperative Plans Dropping of Double Bills

Efforts to end double featuring in more than 100 theatres associated with Cooperative Theatres of Michigan, Inc., are under way as a result of evidence that at least 60 per cent of the patrons in the area prefer single features, according to officers of the association, who were in New York this week on a buying and sightseeing trip.

In the group were Fred De Lodder, Jr., president; Carl Buermele, manager; Barney Kilbride, treasurer; William H. Kaplan, Leo Wisper and Charles A. Komer.

Mr. Komer said that Cooperative members are being polled on their attitude toward single features and that if complete accord is attained the entire organization will abandon duals. He said that business in the Michigan territory is off about 40 per cent and that conditions are equally bad throughout the central area.

Harry Tugander, formerly with Paramount News, has been named assistant to Claude Collins, in charge of newsreels and other films at the New York World's Fair.

THE NEW SEASON PRODUCT; TITLES, SOURCES, THEMES

COLUMBIA

Title	Source of Material	Type of Subject
Mr. Smith Goes to Washington	Novel	Human Interest
Arizona	Novel and Magazine Story	Historical
Untitled Wesley Ruggles Film	Novel	Comedy
The Tree of Liberty	Novel	Historical
Untitled Frank Lloyd Film	Novel	Historical
The Bigger They Are	Play	Newspaper Story
Super Clipper	Original	Aviation
Singapore	Original	Adventure
Untitled Blondell—Douglas	Original	Detective Comedy
Give Me Liberty	Original	Comedy
Untitled Blondies (Three)	Cartoon Strip	Domestic Comedy
Untitled Joe E. Brown	Original	Comedy
Men in Sing Sing	Original	Prison
American at Scotland Yard	Original	Mystery
Untitled Edith Fellows' (Three)	Novel	Domestic
Untitled Lone Wolfs (Two)	Novel	Mystery
Untitled Jack Holts (Four)	Original	Adventure
Untitled Mrs. Martin Johnson	Original	Jungle Adventure
Untitled Charles Starretts (10)	Original	Western
Untitled Bill Elliotts (Six)	Original	Western

In addition to the above, Columbia will fill out its program from among the following properties:

The Life of Alfred Nobel	Original	Biography
Chopin	Original	Biography
The Incredible Dr. Williams	Original	Personal History
The Weakest Link	Magazine Story	Political
Dress Rehearsal	Magazine Story	Political
Pig Headed	Magazine Story	Political
The Cavalier of Tennessee	Novel	Biography
City For Conquest	Novel	City Life
Miss Quis	Play	Small Town Life
The Man Who Won the War	Magazine Story	Adventure
The Mad Rumelhearts	Novel	Family Life
The Second Mrs. Draper	Magazine Story	Domestic Problems
Valley Forge	Play	Historical
The Stars Shine Twice	Novel	Hollywood Story
The Pioneers	Original	Adventure
When God Laughs	Novel	Psychological

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METRO-GOLDWYN-MAYER

Title	Source of Material	Type of Subject
Northwest Passage	Novel	Adventure
The Women	Play	Satire
Gone with the Wind	Novel	Historical
It Can't Happen Here	Novel and Play	Political
Ziegfeld Follies	Original	Musical
Silent Knight	Play	Musical
Madame Curie	Novel	Biography
Ninotschka	Original	Spy Story
Wizard of Oz	Novel	Fantasy
Tonight at 8:30	Play	Contemporary
Guns and Fiddles	Original	Musical
A Day at the Circus	Original	Comedy
On Borrowed Time	Play	Fantasy
Return of the Thin Man	Original	Mystery
Broadway Melody of 1940	Original	Musical
Babes in Arms	Play	Musical
Balalaika	Play	Political
Susan and God	Play	Satire
The Ziegfeld Girl	Original	Musical
Witch in the Wilderness	Novel	Adventure
Lover Come Back to Me	Play	Musical
Go West	Original	Comedy
A Yank at Eton	Original	School Days
War Eagles	Original	Aviation
Busman's Holiday	Original	Mystery
The Life Story of Thomas Edison	Original	Biography
Park Avenue Model	Original	Topical
20 Thousand Leagues Under the Sea	Novel	Fantasy
Banjo Eyes	Original	Musical

METRO-GOLDWYN-MAYER (Continued)

Title	Source of Material	Type of Subject
Wings on His Back	Magazine Story	Aviation
Nickel Show	Original	Film History
Journey's End	Play	War
The Rosary	Play	Emotional Drama
Great Laughter	Novel	Family Problems
Shop Around the Corner	Play	Personal History
The Yearling	Novel	Father and Son
Wings Over the Desert	Original	Aviation
Sea of Grass	Novel	Adventure
Kim	Novel	Adventure
Soldiers Three	Novel	Adventure
Quo Vadis	Novel	Historical
The Ruined City	Novel	Political
The Great Canadian	Original	Sports
House of Glass	Play	Crime
A Lady Comes to Town	Magazine Story	Adventure
Beau Brummel	Play	Historical
I Had a Comrade	Novel	Political
May Flavin	Novel	Social Drama
Thunder Afloat	Original	Sea Adventure
Smilin' Through	Play	Romance
I Love You Again	Novel	Domestic Comedy
Hands Across the Border	Original	Sports
Earl of Chicago	Original	Topical
These Glamour Girls	Magazine Story	Society
Pride and Prejudice	Novel and Play	Human Interest
Blackmail	Original	Chain Gang
Untitled Hardy Families	Originals	Domestic Comedy
Untitled Dr. Kildares	Originals	Medical
Untitled American Newlyweds	Original	Domestic Comedy

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MONOGRAM

Title	Source of Material	Type of Subject
Rip Van Winkle	Novel	Fantasy
Queen of the Yukon	Novel	Action-Adventure
Son of the Navy	Radio Playlet	Action-Adventure
His Father's Son	Magazine Story	Father and Son
Under Northern Lights	Original	Musical
One Glorious Adventure	Original	Romantic Comedy
Freckles Comes Home	Novel	Action-Romance
Law and the Man	Novel	Crime
The Girl Next Door	Original	Romantic Comedy
Midnight Limited	Original	Railroad
Heroes in Blue	Original	Police
Secret Service Sanders	Novel	Crime
Untitled Jackie Cooper	Original	....
Night Edition	Original	Newspaper
Mr. Wong Series		
Mr. Wong Vanishes	Original	Mystery
Mr. Wong in Havana	Original	Mystery
Mr. Wong's Chinatown Squad	Original	Mystery
Mr. Wong in New York	Original	Mystery
Jones-Moran Series		
Tomboy	Original	Juvenile Comedy
Hoosier Schoolboy	Original	Juvenile Comedy
Kid Reporter	Original	Juvenile Comedy
Haunted House	Original	Mystery
Tailspin Tommy Series		
Aces of the Air	Cartoon Strip	Aviation
Transcontinental Plane	Cartoon Strip	Aviation
Danger Flight	Cartoon Strip	Aviation
Sky Patrol	Cartoon Strip	Aviation
Frankie Darro Series		
East Side Kid	Original	City Life
Boys of the City	Original	City Life
That Gang of Mine	Original	Action-Adventure
Arm of the Law	Original	Crime

[*Continued on following page*]

WESTERNS GET GENERAL ATTENTION

MONOGRAM (Continued)

Title	Source of Material	Type of Subject
Tex Ritter Series		
The Colorado Trail	Original	Western
Under Western Stars	Original	Western
Riders of Sundown	Original	Western
Oklahoma Land Rush	Original	Western
South of the Rio Grande	Original	Western
The Man from Hell's River	Original	Western
The Kid from Panhandle	Original	Western
Redskin Trail	Original	Western
Jack Randall Series		
The Prairie	Novel	Western
The Pioneers	Novel	Western
Kit Karson's Pony Express	Original	Western
Days of Daniel Boone	Original	Western
The Covered Wagon Trails	Original	Western
The Last Outlaw	Original	Western
The Cowboy and the Bandit	Original	Western
The Cheyenne Kid	Original	Western
Unselected John Waynes (Eight)	Reissues	Westerns

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REPUBLIC

Title	Source of Material	Type of Subject
Seven Million Dollars	Magazine Story	Human Interest
The Dark Command	Novel	Historical
Two Orphans	Novel	Human Interest
Lady from New Orleans	Original	Adventure
Wagons Westward	Novel	Adventure
Tillie the Toiler	Cartoon Strip	Comedy
Storm over India	Original	Adventure
Tom Sawyer Abroad	Novel	Human Interest
Gangs of Chicago	Original	Crime
The Crooked Road	Original	Crime
Escape from Sing Sing	Novel	Crime
Call of the North	Novel	Adventure
The Champ Maker	Magazine Story	Biographical
Bengal Border Patrol	Original	Adventure
Forgotten Girls	Original	Human Interest
Guilty of Treason	Original	Spy Story
Wolf of New York	Original	Two Brothers
Girl from God's Country	Novel	Adventure
Bowery Boy	Original	City Life
A Sporting Chance	Original	Horse Racing
Man of Iron	Novel	Politics
Here Come the Marines	Original	Adventure
The Higgins Family Series		
A Day at the World's Fair	Original	Human Interest
Almost a Millionaire	Original	Human Interest
Her Master's Voice	Original	Human Interest
The Fighting Irish	Original	Human Interest
Gene Autry Series		
When the Moon Comes over the Mountain	Original	Western
Village Barn Dance	Original	Western
Just a Song at Twilight	Original	Western
Old Faithful	Original	Western
Ride, Tenderfoot, Ride	Original	Western
Round-Up Time in Reno	Original	Western
Down by the Old Mill Stream	Original	Western
Carolina Moon	Original	Western
Roy Rogers Series		
The Arizona Kid	Original	Western
The Saga of Death Valley	Original	Western
In Old Cheyenne	Original	Western
Robin Hood of the Pecos	Original	Western
Man from Rio	Original	Western
Washington Cowboy	Original	Western
Days of '49	Original	Western
Wyoming Wildcat	Original	Western
Three Mesquiteers Series		
Cowboys from Texas	Original	Western
Heroes of the Saddle	Original	Western
The Kansas Terrors	Original	Western
Oklahoma Outlaws	Original	Western

REPUBLIC (Continued)

Title	Source of Material	Type of Subject
Rocky Mountain Rangers	Original	Western
Pioneers of the West	Original	Western
Covered Wagon Days	Original	Western
Arizona Skies	Original	Western

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TWENTIETH CENTURY-FOX

Title	Source of Material	Type of Subject
The Rains Came	Novel	Modern India
Grapes of Wrath	Novel	Sociological
Drums Along the Mohawk	Novel	Historical
Lady Jane	Novel	Mystery
The Khyber Rifles	Novel	Action-Adventure
Frontier Marshall	Novel	Western
Here I Am a Stranger	Magazine story	Father and Son
Dance Hall	Novel	Romance
Lillian Russell	Magazine story	Biography-Musical
The Postman Walks Alone	Magazine Story	Personal History
The Blue Bird	Play	Fantasy
Little Old New York	Play	Historical Romance
Scotland Yard	Play	Mystery
Breach of Discipline	Play	Women Doctors
The Mark of Zorro	Novel	Action Romance
Stanley and Livingstone	Original	Action Adventure
Hollywood Cavalcade	Original	Hollywood History
Maryland	Original	Race Track Romance
Everything Happens at Night	Original	Political Refugees
A Briton at Yale	Original	Collegiate Adventure
Hotel for Women	Original	Society Comedy
Dance with the Devil	Original	Mississippi Steamboat
He Married His Wife	Original	Romantic Comedy
Johnnie Apollo	Original	Crime
20,000 Men a Year	Original	Aviation
Steinmetz the Great	Original	Biography
Brigham Young	Original	Biography
Say It with Music	Original	Musical
The Little Diplomat	Original	International Politics
I Was an Adventuress	Original	Romance-Intrigue
Belle Starr	Original	Woman Outlaw
Swanee River	Original	Musical Biography
Jane Withers Series:		
Chicken Wagon Family	Novel	Tourists' Adventures
High School	Original	School Days
The Roughneck	Original	Western
The Brat	Original	Summer Camp
Charlie Chan Series:		
On Treasure Island	Original	Mystery
In the City of Darkness	Original	Mystery
On the 20th Century Express	Original	Mystery
At the Mardi Gras	Original	Mystery
Mr. Moto Series:		
The Infernal Machine	Original	Mystery
The Perfect Crime	Original	Mystery
The Woman in Room 13	Original	Mystery
The Jones Family:		
At the Grand Canyon	Original	Domestic Comedy
At the World's Fair	Original	Domestic Comedy
Untitled Jones Family	Original	Domestic Comedy
Untitled Jones Family	Original	Domestic Comedy

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UNITED ARTISTS

Title	Source of Material	Type of Subject
DAVID O. SELZNICK		
Intermezzo	Original	Romance
Rebecca	Novel	Psychological Mystery
In addition to the above, another Selznick production will be selected from among the following:		
Ordeal	Novel	War Story
Titanic	Original	Sea Adventure
The Flashing Stream	Play	Psychological Study
Freedom of the Press	Original	History of Journalism

MOST SUBJECTS ALREADY SELECTED

UNITED ARTISTS (Continued)

Title	Source of Material	Type of Subject
CHARLES CHAPLIN		
The Dictators	Original	Political Satire
SAMUEL GOLDWYN		
Music School	Original	Romance with Music
The Real Glory	Original	War Adventure
ALEXANDER KORDA		
Four Feathers	Novel	War Adventure
Over the Moon	Novel	Adventure-Romance
The Thief of Bagdad	Original	Romantic Fantasy
Sinner	Novel	Costume Romance
The Jungle Boy	Novel	Jungle Adventure
WALTER WANGER		
Winter Carnival	Original	College Romance
House Across the Bay	Original	Romance
My Personal Life	Novel	War Adventure
Whose Wife	Original	Marital Comedy
Untitled Production		
Untitled Production		
Untitled Production		
HAL ROACH		
The Housekeeper's Daughter	Novel	Romantic Comedy
Of Mice and Men	Play and Novel	Psychological Tragedy
1,000,000 B. C.	Original	Prehistoric Spectacle
Captain Caution	Novel	Travel Adventure
Turnabout	Novel	Romantic Fantasy
Laurel-Hardy (4 Reels)	Original	Comedy
Laurel-Hardy (4 Reels)	Original	Comedy
Laurel-Hardy (4 Reels)	Original	Comedy
Laurel-Hardy (4 Reels)	Original	Comedy
EDWARD SMALL		
Kit Carson, Avenger	Newspaper Serial	Biography
My Son, My Son!	Novel	Fathers and Sons
Quantrill, the Raider	Original	Biography
Valentino	Original	Biography
South of Pago Pago	Original	Tropical Romance
Two Years Before the Mast	Novel	Sea Adventure
Food for the Gods (Tentative)	Novel	Fantasy
DOUGLAS FAIRBANKS		
The Californian	Original	Historical Romance
ERNEST LUBITSCH-SOL LESSER		
Our Town	Play	Human Interest
DAVID L. LOEW		
Untitled Production		

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UNIVERSAL

Title	Source of Material	Type of Subject
The Ocean Between	Original	Contemporary
Bull by the Horns	Novel	Romance
Rio	Original	Romance
The Under Pup	Magazine Story	Human Interest
Tower of London	Original	Historical
Victoria Docks at Eight	Original	Adventure
The Invisible Man Returns	Original sequel to novel	Comedy-Mystery
Flying Cadets	Original	Aviation
Bright Victory	Original	Action
Return of the Sheik	Original	Romance
His Son	Original	Father and Son
Friday the 13th	Original	Mystery
Live Alone and Like It	Novel	Comedy

UNIVERSAL (Continued)

Title	Source of Material	Type of Subject
Missing Evidence	Original	Mystery
Convicted Women	Original	Prison
Advice to the Lovelorn	Original	Comedy-Romance
Penthouse Serenade	Original	Musical
Dancing for Love	Original	Musical
Rhythm for Sale	Original	Musical
Romance in the Tropics	Original	Musical
Raging Rivers	Original	Action
Way of the West	Original	Action
Man from Montreal	Original	Action
Air Express	Original	Aviation
In Old California	Original	Action
Steel	Original	Action
Sea Patrol	Original	Action
La Chienne	Novel	Psychological
Atlantic Cable	Original	Historical
Green Hell	Original	Tropic Romance
The Mikado	Play	Satire
Untitled Deanna Durbins (Two)	Original	Comedy-Romance
Untitled W. C. Fields		Comedy
Untitled Bing Crosby		Comedy, with Music
Untitled Bergen-McCarthy		Comedy
Untitled Irene Dunne		Romance
Untitled Margaret Sullavan		Romance
Untitled James Stewart	Original	Contemporary
Untitled Little Tough Guys (Two)		Action
Untitled John Mack Browns (Seven)		Western
Family Next Door (Series)		Family Life
Untitled (Eight)		Action

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WARNER BROTHERS

Title	Source of Material	Type of Subject
The Life of Beethoven	Original	Biography
The Sea Hawk	Novel	Adventure
The Old Maid	Play	Psychological
Invisible Stripes	Original	Sociological
All This and Heaven, Too	Novel	Romance
Dust Be My Destiny	Novel	Crime
The Story of John Paul Jones	Original	Biography
The Moon and Sixpence	Novel	Romance
The Life of Knute Rockne	Original	Biography
The Bishop Who Walked with God	Original	Biography
The Adventures of Don Juan	Original	Historical
The Battle of City Hall	Original	Political
Disraeli	Original	Biographical
Episode	Original	Romance
The Story of Dr. Erlich	Original	Biography
We Are Not Alone	Novel	Romance
Career Man	Original	Diplomacy
The World Moves On	Original	Crime
Brother Orchid	Magazine Story	Personal History
Forgive Us Our Trespasses	Novel	Domestic
Four Wives	Original	Domestic
Give Me a Child	Original	Hospital
Eyes of the Army	Original	Army Life
The Tanks Are Coming	Original	Army Life
Burning Daylight	Original	Adventure
Three Cheers for the Irish	Original	Police Force
On Your Toes	Play	Musical
The Desert Song	Play	Musical
The Knight and the Lady	Play	Historical
And It All Came True	Novel	Romance
Dead End Kids at College	Original	Military Academy
You Can't Escape Forever	Magazine Story	Romance
20,000 Years in Sing Sing	Novel	Prison
United Sequel to "Brother Rat"	Original	Comedy
Untitled Nancy Drews (Four)		
Untitled Nancy Blanes (Four)		
Untitled (Four)		Secret Service

Chile and Teatro al Dia in World's Fair Tribute to U. S. Film Industry

The Republic of Chile will pay tribute to the American motion picture industry for its contribution to the trade development of that country, on the occasion of a reception to be held on June 16th, from 2 to 6 P.M., in the Chilean Pavilion at the World's Fair in New York with the cooperation of TEATRO AL DÍA, *the Quigley Pan-American publication.*

His Excellency, the Ambassador of Chile to the United States, Alberto Cabero; the Commissioner General of Chile to the World's Fair, Senator Rodolfo Michel, and the Chilean Consul General in the United States, Anibal Jara Letelier, signed the invitations which are being sent to leading motion picture groups.

Alfonso Merlet, Chilean delegate to the Fair and well-known in motion pictures in Latin America, and H. Albán-Mestanza, editor of TEATRO AL DÍA, *are in charge of arrangements.*

A special short-wave radio program will be broadcast during the reception through the facilities of Columbia Broadcasting System and its international stations. Leading stations in Chile, Argentina, Peru, Brazil and Uruguay will re-broadcast the program, in the course of which outstanding Latin American stage, screen and radio stars will be introduced.

Special buses will be placed at the disposal of the guests, leaving nine Rockefeller Plaza, where the New York offices of the Chilean Consulate General are located, at 1:30 P.M., next Friday, driving direct to the Chilean Pavilion.

Guests will be given a special Chilean buffet-luncheon, and the motion picture industry will be toasted with native Chilean champagne.

Jury May Decide Fate of "Ecstasy"

The question of whether a New York jury shall view the revised version of "Ecstasy" rests with State Supreme Court Justice Gilbert Schenck, who reserved decision last Friday on the attempt of Eureka Productions, to secure a review of the acts of Motion Picture Director Irwin Esmond and the Board of Regents in refusing to license the picture. It would be the first time in this state that a jury so acted on a film censorship issue.

Last week's court action at Albany is predicated on the rejection, in February, 1938, by Mr. Esmond of the "toned down" picture which first caused a stir in the Customs Office at Washington several years ago and later was banned in New York State by Department of Education officials, who were sustained in their objections by the high courts.

The recent elimination of certain scenes previously objected to and superimposition of a marriage between the male and female leads have not materially changed the viewpoint of the Motion Picture Division that the film is "indecent," "immoral" and "would tend to corrupt morals." The Board of Regents, in April, sustained Mr. Esmond's position in denying an appeal by Eureka.

Henry Pearlman, New York attorney, appeared for Eureka Productions. Mr. Pearlman charged that the state defendants were "prejudiced" in their second rejection of the picture. A request that the court view the picture is being weighed by Justice Schenck.

Charles A. Brind, Jr., Law Director of the Education Department, in opposing Mr. Pearlman's motion, asserted that "Ecstasy" is much the same picture with a few minor eliminations which have not changed the theme. The Appellate Division, Mr. Brind contended, is the proper court to hear the appeal, basing his views on decisions by Supreme Court Justices Francis A. Bergan and Pierce H. Russell in the matter of "The Birth of a Baby" and "Tomorrow's Children."

Also pending is an appeal to the State Court of Appeals on "Remous" and two film cases to be docketed on the Appellate Division's next calendar, "Human Wreckage" and "Animated Diagrams of the Human Body."

Bans "Mad Youth"

Although only a comparatively few deletions are being made in a small number of leading films, the Virginia Division of Motion Picture Censorship is continuing to give no encouragement for the showing of sex pictures in Virginia. "Mad Youth," a Willis Kent production, has been rejected.

Omaha Censoring Continues

Omaha's Dan Butler, re-elected mayor, announced he is going to continue his stiff censorship over films, drama and night life here.

"I'm going to see that we have decent, clean shows and literature in Omaha," he said. "We don't want scavengers, chiselers and gamblers here."

Jack Warner Honored

Jack L. Warner received an award, on Thursday, from the American Institute of Cinematography for "achievement on the screen."

Northwest Film Club's, Seattle, third annual golf tournament will be held the latter part of June at a course yet to be selected. The committee on arrangements includes William Shartin, Roy Peacock, Jack Rosenberg, Mrs. John Hamrick, Mrs. Ben Shearer and Mrs. Guy Navarre.

Foreign Films Gain in Ontario

The treasury department of the Ontario government has reported a substantial increase in the number of films imported from foreign countries in the last fiscal year, apart from those originating in the United States and Great Britain. The total for the 12 months ending March 31 was 102, as compared with 39 foreign films for the previous corresponding period.

It is reported that a few of these pictures were obviously propaganda and 16 of the subjects were revised before approval, with one feature, from Russia, condemned in its entirety. Of the foreign films under review in the 1938-'39 year, 77 were of standard width while 25 were 16 mm.

Motion picture advertising accessories totaling 29,383 were inspected the past year; 156 were condemned and 118 were ordered changed to meet the regulations restricting nudity, gun play and scenes of extreme violence. In the previous year, 152 displays were turned down out of a total of 30,289 and 68 were revised.

Adjourn Without Approving Bills

The Pennsylvania legislature adjourned Tuesday morning, after an all-night session, without having acted finally, on a score of bills affecting the motion picture industry.

Some of the measures were: Repeal of the local option Sunday shows law, which would have resulted in reapplication of the blue laws; a ban of attendance at Sunday shows, by children under 15 years old; admittance tax of one cent on each 25 cents in cost of a theatre admission; display of the flag and singing of national anthem at each motion picture show; stricter regulation of electric devices in theatres; a requirement that a policeman be notified whenever a woman becomes ill in a theatre; employment of as many projectionists as projection booths in a theatre, and requirement that inspectors of such booths have at least ten years' experience as a projectionist; also, a ban on higher admission rates for Sundays and holidays; and a divorcement bill.

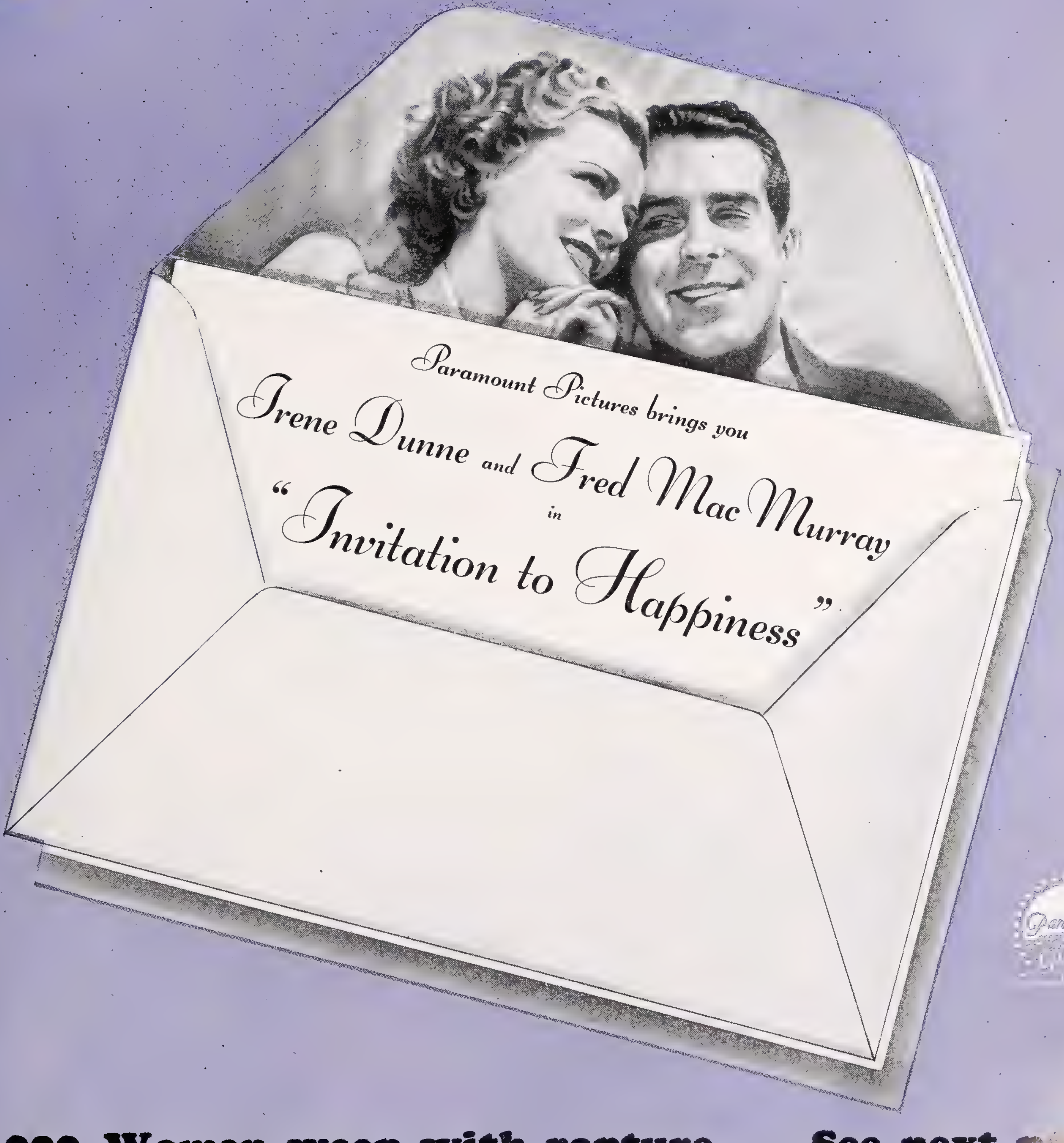
The legislature is not expected to meet, in regular session, till 1941. There may be a special session in 1940.

A luncheon meeting of the Amusement Division of the United Jewish Appeal for Refugees was held at the Hotel Edison, New York, Thursday. The sponsoring committee comprising David Bernstein, chairman; Albert Warner, Jack Cohn, Abe Schneider and Barney Balaban, outlined campaign activities. Rabbi Hillel Silver of Cleveland was guest speaker.

Mary Pickford, Buddy Rogers and E. T. Carr, United Artists joint managing director in London, sailed for Europe this week. Murray Silverstone, UA operating head, who had planned to sail, has indefinitely postponed a European trip.

INVITATION TO HAPPINESS

INVADES THEIR HEARTS



Paramount Pictures brings you

Irene Dunne and Fred MacMurray

in

"Invitation to Happiness"

18,000 Women weep with rapture . . . See next p

"INVIT

TO

HAPP

18,000 Wome

AT SPECIAL

PREVIEWS

IN 36

KEY CITIES:

INDIANAPOLIS ENDORSERS OF PHOTOPLAYS Accept Paramount's "Invitation to Happiness"

"In describing this picture we might use such adjectives as entertaining, delightful, enjoyable, outstanding, superb, and many other superlatives, and they would all be true. In our opinion this picture owes its greatness (and no one seeing it can doubt its greatness) to its very, very 'down to earth humanness'... a picture of Americans for Americans that will find a place in the hearts of all theatre goers."

—Mary E. Sharp, Acting Secretary

NEWSPAPER COLUMNIS Paramount's "Invitati

"Fred MacMurray gives one of the greatest performances of the MacMurray career. Wesley Ruggles has never made a poor picture, and this one is his greatest. This love story packs a wallop for every woman."

—Ed Sullivan

"Mark 'Invitation to Happiness' down as an emotional treat not to be missed."

—W. Ward Marsh, Cleaveland Plain Dealer

"I recommend the film. I'm going to see it again."

—Des Moines Register

ATION

cept Paramount's "Invitation to Happiness"

iences of women chosen from leaders in each city's civic and cultural life . . . acclaimed vitation to Happiness" as "a story you will carry in your heart always". . ."a picture with ty of 'umph'". . ."should have the Pulitzer prize". . ."as much a man's picture as a nan's". . ."terrific entertainment with a real heart tug". . .They applauded. They wept with r rapture. We have a stack of comment cards that would fill a room . . . and each and y one is a rave for this picture . . . In 36 key cities these hundreds of women are telling families and their friends "Invitation to Happiness" is the year's best . . . are giving this ley Ruggles' triumph the biggest word of mouth build-up ever engineered for a picture!

NESS"

D CRITICS Accept
Happiness"

s a story that Mr. and Mrs. John Public will ap- ciate and understand. Box office, is, of course, ortant, and 'Invitation to Happiness' has all the redients." *—Louella Parsons*

p-flight entertainment. Jot it down as one of the ghter approaching events." *—Winsor French, Cleveland Press*

ramount may point with pride to this one . . . it's noothie." *—Little Rock, Arkansas Democrat*

"RADIO COMMENTATORS Accept Paramount's Invitation to Happiness"

"'Invitation to Happiness' is an invitation to fun and romance. Accepted." *—Jimmie Fidler*

"Top flight movie entertainment. Women will find this one of the greatest love stories of the season. I won't whisper this . . . I'll shout it." *—George Fisher, Mutual Broadcasting System*

"Best thing I have seen since Notre Dame came from behind to knock down Ohio State in 1935, but unlike that game, it has sustained punch plus the same terrific climax." *—Ted Husing*

The Trade Papers Accept Paramou

INVITATION To

"IRENE DUNNE'S work is definitely in the superior class." *—Hollywood Reporter*

"Irene Dunne's portrayal is unusually fine, giving the picture its charm and humanness." *—Showman's Trade Review*

"Irene Dunne does splendid work." *—Film Daily*

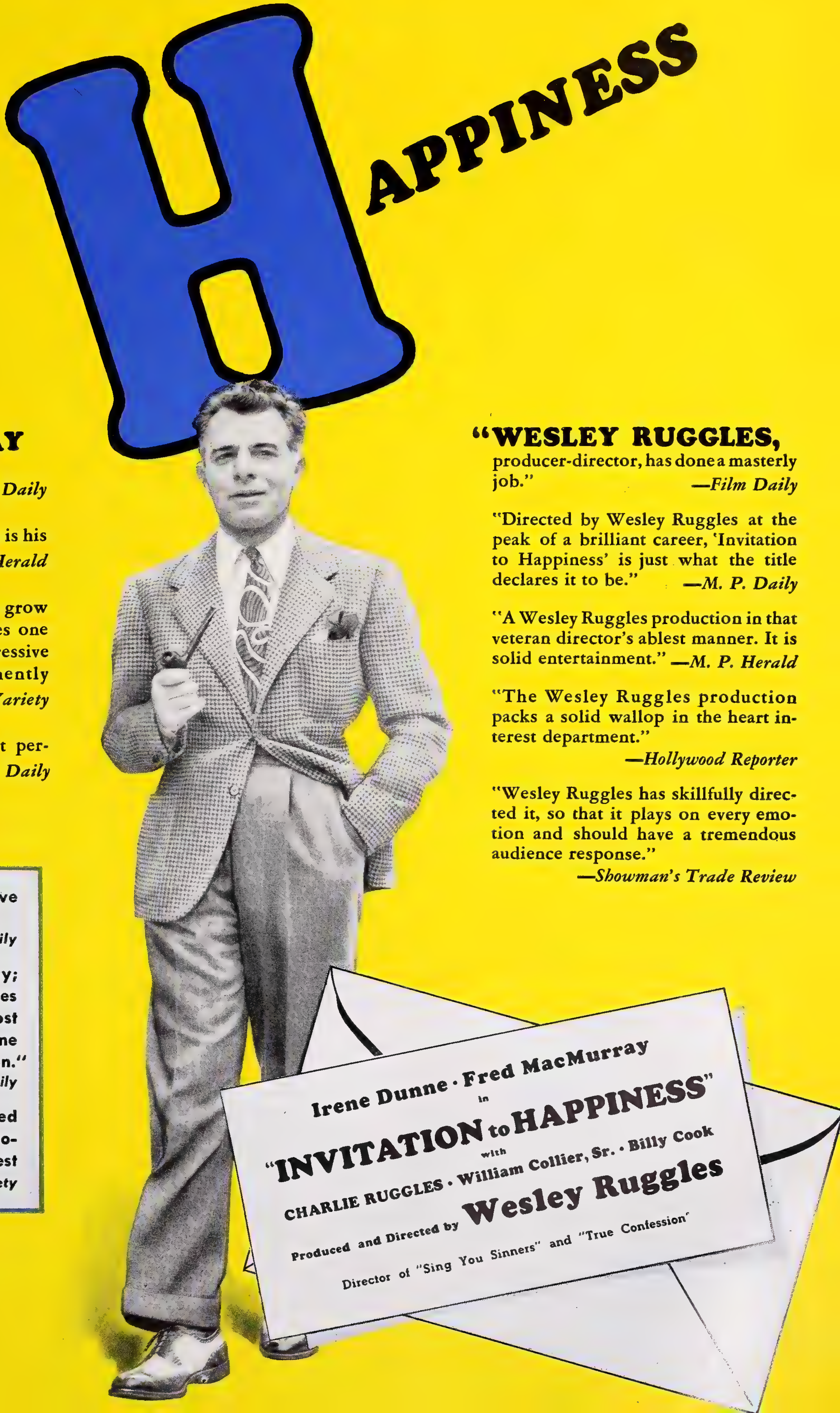
"Irene Dunne plays in an impressive manner." *—M. P. Daily*

"For Irene Dunne it is a decided change of pace from her more recent sophisticated comedies. A refreshing change. She shows her versatility in a performance of persuasive appeal and sound merit." *—Daily Variety*

"Miss Dunne's portrayal of the wife is excellent." *—M. P. Herald*

"Paramount can look for hefty grosses from 'Invitation to Happiness.' The picture doesn't miss a trick in playing on every emotional response that can be expected."
—Hollywood Reporter

t's "Invitation to Happiness"! . . .



FRED MacMURRAY has never done better work."
—*Film Daily*

"Mr. MacMurray's performance is his best to date." —*M. P. Herald*

"Fred MacMurray continues to grow in stellar stature and here gives one of his most sterling and impressive enactments in a role eminently adapted to him." —*Daily Variety*

"MacMurray turns in his best performance to date." —*M. P. Daily*

"First, last, and always a love story, excellently told."
—*M. P. Daily*

"Swell human interest story; should play to heavy grosses in all theatres. One of the most human pictures that has come to the screen in many a moon."
—*Film Daily*

"The tale is written, directed and played with moving emotional appeal...one of the best in some time." —*Daily Variety*

"WESLEY RUGGLES, producer-director, has done a masterly job."
—*Film Daily*

"Directed by Wesley Ruggles at the peak of a brilliant career, 'Invitation to Happiness' is just what the title declares it to be." —*M. P. Daily*

"A Wesley Ruggles production in that veteran director's ablest manner. It is solid entertainment." —*M. P. Herald*

"The Wesley Ruggles production packs a solid wallop in the heart interest department."
—*Hollywood Reporter*

"Wesley Ruggles has skillfully directed it, so that it plays on every emotion and should have a tremendous audience response."
—*Showman's Trade Review*

Irene Dunne · Fred MacMurray
in
"INVITATION to HAPPINESS"
with
CHARLIE RUGGLES · William Collier, Sr. · Billy Cook
Produced and Directed by **Wesley Ruggles**
Director of "Sing You Sinners" and "True Confession"

INVITATION TO SUMMER BOX OFFICE HAPPINESS

A fast-stepping college picture

"MILLION DOLLAR LEGS"

Tamiroff is terrific

"THE MAGNIFICENT FRAUD"

Irvin S. Cobb's heart-tugging tribute to the American spirit

"OUR LEADING CITIZEN"

The best of the Bennys

"MAN ABOUT TOWN"

A cavalcade of show business

"THE STAR MAKER"

Elisabeth Bergner's Greatest Performance

"STOLEN LIFE"

Paramount Pictures

PRINTED IN U.S.A.

BROADCASTERS DISCLOSE CODE PLAN; SCREEN GUILD SHOW NETS $220,000

Would Bar Dramatized Political Campaigns and Racial Prejudice, Require Presenting Both Sides of Argument

The long-expected voluntary code of self regulation promised by radio broadcasters will ban the dramatization of political campaigns, keep racial prejudice off the air and require the broadcasting of both sides of controversial subjects, it was disclosed this week at the biennial meeting of the National Council of Women in New York's Hotel Commodore.

Into Effect in the Fall

The eight point code, outlined by Edward M. Kirby, director of public relations of the National Association of Broadcasters, will be put into final form next week and submitted for approval at the association's convention in Atlantic City on July 11th and 12th. The code has been in preparation since last December, Mr. Kirby said, by a committee of 11 representatives of radio station operations and of National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System. Neville Miller, president of the broadcasters, is chairman of the code committee, and Mr. Kirby is a member.

The aim of the code, which is expected to go into effect in the fall, is to place the responsibility for "the proper use of radio squarely on the shoulders of the broadcasters."

In addition to covering religious and political presentations, the code covers children's programs, advertising and news broadcasts. Children's programs would be further studied, especially regarding advertising and features "stimulating to the imagination." Educational programs should be made more interesting, and advertising should live up to the Pure Food and Drug Act, it was noted. News broadcasts should be limited to factual reporting, although commentators, when labeled as such, should continue to give editorial opinions.

No Hidden Propaganda

Besides the fact that no hatred or racial prejudice should be allowed on the air, there should be no reprisal, criticism or intimidation of any man because of his religious belief. In public controversy, if two points of view exist, they should be broadcast on the same program. Political candidates should receive equal treatment, and political dramatizations should be eliminated, since they tend to substitute emotional appeal for logic. Also, no propaganda should be cloaked under disingenuous headings; this would include the promotion of products on a safety or education program.

It has been reported that part of the plan calls for the appointment of a "czar" or "enforcer" of the air-wave rules. Part of his job would be interpretation of the code to individual stations, networks, advertisers and others concerned.

David Sarnoff, executive of Radio Corporation of America, in recent testimony before the Federal Communications Commission, remarked: "I would say that the primary purpose of the code is threefold—first, to insure a high grade of public service; second, to minimize the possibility of a government-imposed code, which would lead to censorship ultimately, regardless of what the original objective might be, and third, to improve the standards of broadcasting."

Speaking of the difference between a voluntarily adopted code and one written into legislation, Mr. Sarnoff added: "When you write it into legislation it has the element of compulsion instead of persuasion. Then there is the danger of continuous modification and amendment, while at the same time there is no amendment to conform with the development of the art itself. It becomes a rule lacking flexibility."

CBS MAY GET MORE HOLLYWOOD SHOWS

William B. Lewis, vice-president of Columbia Broadcasting, in charge of programs, disclosed in Hollywood this week that "renewals of contracts by sponsors now presenting Hollywood shows indicate at least a similar number of programs featuring motion picture stars next fall." CBS 1939-40 plans also include a budget increase for sustaining programs emanating from Hollywood, he said.

CBS is now presenting 12 Hollywood programs a week, and it is probable that all 12, and more, will be with CBS in the fall.

The programs are: Amos 'n' Andy, Joe E. Brown, Lum 'n' Abner, Screen Actors Guild series, "It Happened in Hollywood," "Silver Theatre," the Lux "Radio Theatre," "Big Town" with Edward G. Robinson and Claire Trevor, the Dick Powell-Martha Raye series, Jimmie Fidler, Texaco "Star Theatre," and the RKO "Gateway to Hollywood."

New York First In NBC Shows

New York led other origin points of National Broadcasting Company programs, followed by Chicago, San Francisco and Hollywood, in that order, in 1938. This is the same ranking which has prevailed in the past two years.

Prior to 1934, Hollywood did not figure at all as a program origination point, and had 54 program hours in 1934, 184 in 1935, 790 in 1936, 1,402 in 1937 and 1,567 during 1938. New York had 6,974 hours, Chicago 4,366 and San Francisco 3,042 last year.

Hollywood provided eight and two-tenths per cent of all programs broadcast over the NBC networks during the year, with the overall program-hour total for the year 19,091. Sponsored shows consumed 29.6 per cent of the total broadcasting time and sustaining periods 70.4 per cent.

Rockefeller Center Newsreel Club has been formed by Major A. G. Rudd, general manager, to stimulate attendance among the Center's tenants at the newsreel house in the Associate Press Building.

Current Series of CBS Screen Guild Show Will Help to Raise $500,000 for Relief Fund Toward New Home

When the "Screen Guild Show" on the air from Hollywood completes its present series over CBS on Sunday, to return in the fall, a total of $220,000 will have been paid to the Hollywood Motion Picture Relief Fund by the Gulf oil company, sponsor of the broadcasts, toward a new home for aged and indigent picture workers.

Talent's Pay Goes to Fund

Stars, writers, directors and technicians in these programs contribute their services gratis. The broadcast money ordinarily paid to them is turned over to the fund instead, at the rate of $10,000 each week.

Actual construction and purchase of the site will not be undertaken until the fund has reached $500,000. This amount, guaranteeing perpetual upkeep of the home, is assured on completion of the new 1939-40 series, which will add $390,000 to the fund. "Guild Show" contracts, if renewed regularly, will increase the fund to more than $2,000,000.

The probable site will be in San Fernando Valley, near Hollywood. Plans call for a main building surrounded by small bungalows. Hospital sanitarium and dormitory facilities will be housed in the main building. Bungalow units will be named after donors and in memory of deceased leaders of the industry such as: "Marie Dressler Bungalow," for the actress class; "Will Rogers Bungalow" for the actors' unit, "Irving Thalberg Bungalow" for the producers' group, and so on.

535 Cases on Fund Books

The general Relief Fund provides direct help for needy, medical and dental service, a wardrobe department, and an unemployment service. Last March there were 535 cases on the Fund's books. These resulted in direct financial aid to 1,338 persons. Of the 535 cases, 228 were actors, 139 were extras, and 46, directors. In addition the fund's medical and dental service offers free professional attention and hospitalization to those actors who are destitute. Treatment in the city's best hospitals is also available.

This work is financed through the general fund. None of the $220,000 collected from the current Screen Guild radio program is used for general expenses.

Jean Hersholt, president of Fund, and Ralph Morgan, president of Screen Actors Guild, are credited with the original idea of the "Screen Guild Show," which is broadcast over the nationwide Columbia network Sundays from 7:30 to 8:00 p.m. (EDST).

Newsreel House for Chicago

The lease for a 600-seat newsreel theatre has been signed by a group which plans to give Chicago its first next year. The site is the new Capitol Building at Randolph and State Streets. The financial group interested in the house and also in establishing a national newsreel circuit includes Paul Felix Warburg, Angier Biddle Duke, Herbert Scheftel and Edwin J. Reeves. Their first newsreel house is operating in San Francisco.

"YOUNG MR. LINCOLN'S" DAY IN SPRINGFIELD

Function in Sangamon County by 20th Century-Fox Centers Wide Attention on Premiere

by TERRY RAMSAYE

in Springfield, Ill.

By the magic of the screen and the dynamics of showmanship Abraham Lincoln lived again this Decoration Day in Sangamon County, where he began the career that was to make him an immortal.

The occasion was the premiere of "Young Mr. Lincoln," the Twentieth Century-Fox production thus launched on its box office career with a function commanding national attention.

("Young Mr. Lincoln" is reviewed by Terry Ramsaye on page 36.)

It was Young Mr. Lincoln's Day in Springfield from noon to midnight on Decoration Day, with the arrival from east and west of special trains bearing stars, showmen, celebrities and armies of the people of the press.

From Luncheon to Premiere

The official program began with a luncheon of the Midday Club and ended with the premiere showing at the Fox-Lincoln theatre, while in between were strewn teas, star receptions, excursions to the tomb of Lincoln and to the reconstructed Lincoln village of New Salem. There were bands, cheering thousands in the streets, riots of autograph seekers at every point of vantage, turnouts of civic leaders, clubwomen, politicians and the great big all-American public of this earnest little metropolis of the prairies in the heart of the hot and black soiled corn belt of Illinois.

Tradewise, the occasion was a spectacularly competent demonstration of the new publicity technique of making the introduction of a motion picture into a national event, synchronized with national advertising campaigns and exploitation programs. It is a manner of making a motion picture into news for press and radio, with a plan of "one-shot" coverage, which aims to do across the whole map, at a stroke, what the Broadway run of the days of yore did for the once legitimate stage attractions.

Eleven sequential pages in last week's Motion Picture Herald advertised the coming of the picture to the nation's showmen. Today, the press wires of the land and the Mutual Broadcasting System told the box office customers about it.

Marian Anderson Sings

News values were contributed adroitly, by including in the premiere a program of song by Marian Anderson, who by reason of certain events pertaining to the Daughters of the American Revolution and the attentions of Mrs. Franklin D. Roosevelt, has become a national figure and symbol of the race in befriending which Lincoln became known as "The Emancipator."

The radio program at the theatre to which Miss Anderson contributed the air-star values was administered and written by Earl Wingart of the 20th Century organization with a certain journalistic fluency which did not permit the air audience to discover that the requirements of the situation had made it necessary to go on the air without rehearsal. The radio coverage was over the Mutual system and was nationwide save for areas in the Southland, omitted for obvious reasons.

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28 "MR. LINCOLN" DATES ARE SET

Pre-release dates for "Young Mr. Lincoln" have been set in 28 key cities by Twentieth Century-Fox. Following the world premiere of the picture at the Fox-Lincoln theatre in Springfield, Ill., on Memorial Day, the picture opened Thursday in Boston, Salt Lake City, Richmond, Va., Baltimore and Atlantic City.

In New York the Roxy shows "Young Mr. Lincoln" Friday, when 13 other cities open. They are Philadelphia, Pittsburgh, St. Louis, Louisville, Milwaukee, Miami, Buffalo, Canton, Toledo, Erie, Reading, Wilmington and Norfolk. A week later the picture will play Los Angeles, Portland, San Francisco, Utica, Wheeling, Indianapolis, Providence, Cleveland and Akron.

The premiere was not only a promotional but a commercial occasion, with a capacity seat sale at $3.30 top, bringing to the Fox-Lincoln a record gross box office.

The Illinois *State Journal*, published in Springfield, issued a special edition of marked editorial sincerity, in presentation and copy, journalistically remarkable in its avoidance of the cliche characteristics typical of special editions.

One of the special guests of the opening was Emanuel Hertz, the New York attorney, who as the Lincolnian expert has written many books and has given to the world the special insight of the Herndon papers, the archives of Lincoln's law partner.

Soil Well Tilled

The ground of this publicity floration had been intensively prepared by a publicity staff working under the direction of Charles E. McCarthy, director of publicity and advertising for Twentieth Century-Fox. The staff in operation included Mr. Wingart, William Chambliss, Rodney Bush, Thomas Robinson and Roger Ferri. Much of the preliminary field work and alignment of local cooperators was handled by Mr. Bush.

At the luncheon function, Judge L. E. Stone, president, presided with so much local patriotism that he insisted events of the kind were familiar indeed to this land-of-Lincoln, and forthwith declared this occasion "phenomenal." It is possible that "phenomenal" may take a place in the nomenclature of the industry alongside of "colossal." The meeting heard from Mayor John Kapp., Jr., and a response in appreciation of the welcome, in behalf of the film corporation by Mr. McCarthy, after which Lowell Thomas introduced the attending stars, who included Binnie Barnes, Alice Brady, Eddie Collins, Cesar Romero and Arleen Whelan. The stars discreetly bowed and remained silent. Mr. McCarthy in appreciating the warmth of the welcome was thoughtful enough to avoid reference to the corn belt weather, which arrived with a record temperature for the big day.

Some 520 persons attended the Midday Club luncheon, a record to be compared only with the war days' attention given to an appearance here of David Lloyd George.

An Autograph Chase

Following the luncheon's formal program, the audience and marginal crowds outside crashed the arrangements to the utter demolition of many tables in a wild pursuit of autographs. The out-of-town guests of the 20th Century-Fox Corporation included:

ALBANY

Roseberry, C. R., Knickerbocker News
Van Olinda, Edgar S., Times-Union

BALTIMORE

Azrael, Louis, News Post
Clark, Norman, News Post

BOSTON

Adams, Marjory, Globe
Browning, Harry, M & P Theatres
Doyle, Peggy, American
Eager, Helen, Traveler
Hall, Prunella, Post
Howard, Charles, Globe
Hutchens, John, Transcript

BUFFALO

Martin, W. E. J., Courier-Express
McCoy, Tom, Times
Smith, Ardis, News
Taylor, Charles, Shea's Buffalo

CHICAGO

Arden, Doris, Times
Day, Dorothy, Herald & Examiner
Deere, Dorothy, American
Halperin, Hal, Variety
Herzoff, Arch, B & K Theatres
Lewis, Lloyd, News
Marsters, Ann, American

CINCINNATI

Dinerman, E. V., RKO Palace Theatre
Radcliffe, E. B., Enquirer

CLEVELAND

Spaeth, Arthur, Press

DAYTON

Kany, A. S., Journal Herald

DETROIT

Gentry, Charles, Times
Pooler, James S., Free Press
Remington, Harry, Fox Detroit Theatre
Weitschat, Al, News

HOLLYWOOD

From Twentieth Century-Fox Studios

Barnes, Binnie
Brady, Alice
Collins, Eddie
Dannenbaum, R.
Dods, Hector
Romero, Cesar
Whelan, Arleen

INDIANAPOLIS

Patrick, Corbin, Star
Whitworth, Walter, News

LINCOLN

Copeland, W. D., Lincoln College

MILWAUKEE

Herzog, Buck, Sentinel
Manfried, Walter, Journal

MINNEAPOLIS

Potter, Merle, Journal
Winchell, Charles, Minnestoa Amusement Co.

NEW YORK CITY

Best, Katherine, Stage Magazine
Bush, Rodney, 20th-Fox
Chambliss, Bill, 20th-Fox
Creelman, Eileen, Sun
Crowther, Bosley, Times
Davidson, Louis, 20th-Fox
Farrell, Frank, World-Telegram
Ferri, Roger, 20th-Fox

(Continued on opposite page, column 3)

JAPAN JOINS NAZIS, ITALY ON FILM CONTROL TO ADVANCE ITS 'CULTURE'

Every Company and Person in Film Business in Japan Affected by Decree; United States Position Jeopardized

A U. S. Governmental translation of the new law, made for it by the Okuyama Service, Tokyo, and forwarded from that city by Carl H. Boehringer, assistant U. S. Trade commissioner, to the Motion Picture Division of the Department of Commerce, Washington, states that the law "shall have for its aim the hastening of the qualitative improvement of motion pictures and the promotion of the development . . . with a view to contributing toward the progress of the national culture."

Each person or company operating, or intending to operate in the film business, must obtain a permit from the minister of state, with imperial ordinance determining in all cases the scope of the industry under the decree.

Permits held by persons or companies continue in force when their business is taken over by others.

Players Require Permits

Apparently even actors and actresses and other professionals come under the law, and must have a permit—except those under 14 years of age; and, when any person registered acts so as to "debase" himself, or is recognized to be unfit, the minister of state may suspend his work or cancel his registration.

Producers shall not engage any person who is not registered, except by special permission.

Producers must submit in advance, for approval, explanations of subject matter to be filmed.

The minister of state may specially recommend those pictures considered particularly capable of contributing toward the "progress of the national culture," and may order exhibitors to show such films.

American and other foreign companies distributing in Japan may be regulated at any time "in regard to the kinds and quantities" of foreign-made motion pictures imported into Japan. This also applies to exhibitors in Japan.

May Order Films Shown

Assurance that Japan will be shown in films outside of the country in a favorable light only is intended in Article 13, which, besides ordering the censoring of all films shown in Japan, decrees that no film shall be exported to foreign countries unless it has passed official inspection, and, "the minister of state may restrict or ban the exportation of motion pictures when special circumstances such as require the restriction or ban exist."

"The minister of state may by order cause those persons who are engaged in the business of showing motion pictures to the public to show specified kinds of motion pictures which are considered as beneficial from the standpoint of the national education."

The Government may actually deliver admittedly "enlightenment" or "propaganda" pictures to exhibitors and order them to show them to their audiences, and within a specified period.

SHANGHAI CENSORS PASS AMERICAN FILMS

Recent figures show that 94 per cent of all American films pass Shanghai's censorship board without objection and that the other six per cent are permitted to be shown after minor cuts.

Besides registering and controlling the actions of all persons in exhibition, as in distribution, the Imperial Government may take measures to control the performance hours, screening method, scope of audience and other matters concerning exhibition.

A special Motion Picture Commission shall be created for the purpose of extending "counsel" to the minister of state in regard to the enforcement of the law. Special inspectors shall be created to inspect all branches of the business to ascertain compliance with the law, and these officers will order all persons and companies engaged in the business to submit reports on their enterprise or business.

The long-expected rigid control by Japan over all motion pictures and film activities, including those of American companies in that country, is now fact. Any American individual or film company violating any of the decrees under which the control was established is subject to jailing, fines, restrictions or complete suspension of business by the Imperial Government.

The control established does not necessarily eliminate Japan as a market for Hollywood films, but it certainly does jeopardize their position there, distributors in New York said. The U. S. Department of Commerce Motion Picture Division at Washington said this week that, "because of the trend toward greater government control, the outlook for American motion pictures in Japan is far from bright." Up to the outbreak of the Sino-Japanese War, some 35 per cent of the films shown in Japan were from Hollywood. In 1936, a typical year, 442 Japanese films were shown, 247 Hollywood films and 60 of foreign origin. However, Hollywood began to lose ground with the enactment of the German-Italian-Japanese "cultural" and economic pact, and eventually all Hollywood imports were barred. In October, 1938, principally because of necessity, the ban was lifted and a new plan effected, allowing the entry of 200 American films into Japan during 1939, and the transfer of Yen 3,000,000 of "frozen" funds to the United States through the Yokohama Specie Bank at San Francisco, where such funds are to be held, without interest, for three years, before passing into the hands of the major film companies.

Control of the motion picture by Japan now completes control by and in the tri-cornered German-Italian-Japanese alliance. The Nazis effected control several years ago, and Italy established a Government film monopoly January 1st.

(*The New York* Times *reported by wireless last Friday from Rome that Felice Guarneri, Italian trade minister, had told the Senate that afternoon that the new Government film monopoly has "now victoriously overcome its difficult test." Presumably he was referring to the position in which the Italian industry found itself when all the American distributors withdrew from Italy on January 1st in their refusal to operate under the new Government monopoly.*)

Under the new Japanese decree permission of the Government must be obtained in order to engage in any phase of the film industry in that country. Control of films includes not only

On Fox 'Lincoln' Premiere Tour

(Continued from opposite page)

Gaynor, Leonard
20th-Fox
Harrison, Dale
Associated Press
Harrower, Jack
Film Daily
Hertz, Emanuel
Writer
Johaneson, Bland
Mirror
Kann, Red
Box Office
Kennedy, Tom
Showman's Trade Review
Lait, George
INS
Lincer, I.
20th-Fox
McCarthy, Charles E.
20th-Fox
Mentlik, Lew
Exhibitor
Mortimer, Lee
Mirror
Olsen, Russell
Time Magazine
Pelswick, Rose
Journal American
Ramsaye, Terry
Motion Picture Herald
Reid, Louis
Cosmopolitan Production
Robinson, Thomas L.
20th-Fox
Sauer, Jeanette
20th-Fox
Shain, Sam
Motion Picture Daily
Shere, Sam
INP
Sileo, Jimmy
Cosmo-Sileo Photos
Smith, Frederick James
Liberty
Thomas, Lowell
20th-Fox Movietone News
Walker, John
Herald Tribune
Wilbert, Christy
20th-Fox
Wingart, Earl
20th-Fox
Younger, Joan
UP

PHILADELPHIA

Callow, Everett C.
Warner Circuit
Finn, Elsie
Record
Scott, Allan
WCAU

PITTSBURGH

Cohen, Harold
Post-Gazette
Krug, Karl
Sun-Telegraph
Monahan, Kaspar
Press

ROCHESTER

Cadoret, William
Regent Theatre
Miller, A. M.
Times-Union

ROCKFORD

Knight, William
Illinois Bar Asso.

ST. LOUIS

Boone, Marion
Star-Times
Kaufman, Les
Fanchon & Marco
Monk, Herbert L.
Globe-Democrat
Reingold, B. B.
20th-Fox
Thompson, Don
Post-Dispatch

SYRACUSE

Lampe, Gus
RKO Schine Theatre

WASHINGTON

Barron, Carter
Loew's Theatres
Carmody, Jay
Star
Hillyer, Katherine
News
Kelley, Andrew
Times-Herald

TO THE FAR CORNERS OF THE

ITS ACCLAIM OF "YOUNG MR

THE RADIO CARRIES THE

The press that covered the "Young Mr. Lincoln" premiere in Springfiel magazines and trade papers where their enthusiastic reactions appea

Marjory Adams—*Boston Globe*
Doris Arden—*Chicago Times*
Louis Azrael—*Baltimore News Post*
Katherine Best—*Stage Magazine*
Marion Boone—*St. Louis Star-Times*
Jay Carmody—*Washington Star*
Norman Clark—*Baltimore News Post*
Harold Cohen—*Pittsburgh Post-Gazette*
Eileen Creelman—*New York Sun*
Kyle Crichton—*Collier's*
Bosley Crowther—*New York Times*
Dorothy Day—*Chicago Herald & Examiner*
Dorothy Deere—*Chicago American*
Peggy Doyle—*Boston American*
Helen Eager—*Boston Traveler*
Frank Farrell—*New York World-Telegram*
Elsie Finn—*Philadelphia Record*
Charles Gentry—*Detroit Times*
Prunella Hall—*Boston Post*
Jack Harrower—*Film Daily*

Buck Herzog—*Milwaukee Sentinel*
Katherine Hillyer—*Washington News*
Charles Howard—*Boston Globe*
John Hutchens—*Boston Transcript*
Don Hyndman—*Associated Press*
(Servicing 1400 Newspapers)
Bland Johaneson—*New York Mirror*
Red Kann—*Boxoffice*
A. S. Kany—*Dayton Journal Herald*
Andrew Kelley—*Washington Times-Herald*
Tom Kennedy—*Showmen's Trade Review*
Karl Krug—*Pittsburgh Sun-Telegraph*
George Lait—*International News Service*
(Servicing 700 Newspapers)
Lloyd Lewis—*Chicago News*
W. E. J. Martin—*Buffalo Courier-Express*
Walter Manfried—*Milwaukee Journal*
Ann Marsters—*Chicago American*
Tom McCoy—*Buffalo Times*
Lew Mentlik—*The Exhibitor*
A. M. Miller—*Rochester Times-Union*

THE GREATEST NEWS COVERAGE IN THE

"YOUNG MR. LINCOLN," ONE OF THE

NATION, THE PRESS FLASHES LINCOLN"! INTO EVERY HOME MESSAGE OF ITS GREATNESS!

ll.! . . . and the newspapers, hroughout the land!

Kaspar Monahan—*Pittsburgh Press*
Herbert L. Monk—*St. Louis Globe-Democrat*
Lee Mortimer—*New York Mirror*
Russell Olsen—*Time Magazine*
Corbin Patrick—*Indianapolis Star*
Rose Pelswick—*New York Journal American*
James S. Pooler—*Detroit Free Press*
Merle Potter—*Minneapolis Journal*
E. B. Radcliffe—*Cincinnati Enquirer*
Terry Ramsaye—*Motion Picture Herald*
C. R. Roseberry—*Albany Knickerbocker News*
Sam Shain—*Motion Picture Daily*
Ardis Smith—*Buffalo News*
Frederick James Smith—*Liberty Magazine*
Arthur Spaeth—*Cleveland Press*
Don Thompson—*St. Louis Post-Dispatch*
John Walker—*New York Herald-Tribune*
Al Weitschat—*Detroit News*
Walter Whitworth—*Indianapolis News*
Joan Younger—*United Press*
(Servicing 1400 Newspapers)

The 72 radio stations that broadcast the premiere . . . and told the listening millions of the colorful event and the picture that inspired it!

WOR,	New York	**KVOS,**	Bellingham
WHK,	Cleveland	**KXRO,**	Aberdeen
WAAB,	Boston	**KQW,**	San Jose
WICC,	Bridgeport	**KPMC,**	Bakersfield
WLBZ,	Bangor	**KVOE,**	Santa Ana
WBRK,	Pittsfield	**KXO,**	El Centro
WGR,	Buffalo	**KVEC,**	San Luis Obispo
WOL,	Washington	**KDON,**	Monterey
KSO,	Des Moines	**KIEM,**	Eureka
KFEL,	Denver	**KHSL,**	El Chico
KOIL,	Omaha	**KLSM,**	Salem
KTOK,	Oklahoma City	**KORE,**	Eugene
WGN,	Chicago	**KOOS,**	Marshfield
CKLW,	Detroit	**KOL,**	Seattle
WEAN,	Providence	**KWLK,**	Longview
WTHT,	Hartford	**KGY,**	Olympia
WFEA,	Manchester	**KELA,**	Centralia
WABY,	Albany	**KRKO,**	Everett
WFIL,	Philadelphia	**KRBC,**	Abilene
WHKC,	Columbus	**KGMC,**	Amarillo
KWK,	St. Louis	**KNOW,**	Austin
WREN,	Kansas City	**KRIC,**	Beaumont
WDGY,	Minneapolis, St. Paul	**KBST,**	Big Spring
WLW,	Cincinnati	**KRIS,**	Corpus Christi
KHJ,	Los Angeles	**KXYZ,**	Houston
KGB,	San Diego	**KFYO,**	Lubbock
KDB,	Santa Barbara	**KGKL,**	San Angelo
KFXM,	San Bernardino	**KABC,**	San Antonio
KFRC,	San Francisco	**KCMC,**	Texarkana
KTKC,	Visalia	**KGKB,**	Tyler
KVCV,	Redding	**WRR,**	Dallas
KRNR,	Roseburg	**KFJZ,**	Fort Worth
KALE,	Portland	**KTAT,**	Fort Worth
KMO,	Tacoma	**WACO,**	Waco
KIT,	Yakima	**KRGV,**	Weslaco
KPQ,	Wenatchee	**KLUF,**	Galveston

20th CENTURY FOX

HISTORY OF THIS BUSINESS *pre-sells* ALL-TIME BIG-MONEY PICTURES!

Protests Duals of "A"s at 25c

To the Editor of the Herald

"I am only the owner of a country town 'picher show' and well know my limitations as a correspondent, but I am going to endeavor to express my views on a situation that I believe to be deplorable, and is a menace to the exhibition business.

"Enclosed please find advertisement of the Missouri Theatre in St. Louis, which was taken from yesterday's St. Louis *Post Dispatch.* What kind of booking is this? I can hardly believe that anybody with any degree of business sense would combine two outstanding top allocation pictures, such as UNION PACIFIC and ROSE OF WASHINGTON SQUARE on a double program and advertise it for 25c. The Missouri is NOT a small neighborhood house, but one of the larger Grand Avenue theatres, playing 'move overs' from the key houses.

"Imagine the reaction of the city patrons when they see this combination advertised on a double bill. Getting close to home, and to my own small situation, you can readily imagine the thoughts of my customers, after having seen my advertisements of UNION PACIFIC, praising it as one of the season's outstanding attractions and then to see it advertised on a double bill with such an elaborate picture as ROSE OF WASHINGTON SQUARE. It has ruined the possibilities of the picture doing a large gross for me, and has cheapened it in the eyes of thousands.

"I fail to understand why any distributor should permit a double bill of this kind. It certainly does not help either the exchange, the theatre playing it (maybe some, but not enough to compensate the damage done to the reputation of the pictures) and I am sure that it does much harm to the subsequent run houses and the country theatres.

"If you think this is worthy of discussion, you are at liberty to use it. Anyway, I would appreciate having your personal views on such so-called theatre management."—A. B. Jefferis, Owner, Piedmont Theatre, Piedmont, Mo.

Cadman Transferred

R. J. Cadman, former United Artists branch manager in Salt Lake City, has joined the company's Seattle exchange. Tony Hartford is taking Mr. Cadman's place in Salt Lake City.

The Beacon and Bowdoin theatres, Boston, have been sold by the Mullin and Pinansky circuit to Welansky Enterprises. The purchase price was not revealed.

Five year old Michael Gubitosi, son of a Passaic, N. J., blacksmith, has been added to the "Our Gang" troupe. The short subject series is produced by Metro-Goldwyn-Mayer.

Sam Milner, formerly with the Republic exchange in Seattle, has joined the Universal exchange in Los Angeles. He has been replaced in Seattle by Jack Rue of Portland.

Ted Bonnet has succeeded William Hebert as publicity director for Cecil B. DeMille.

SUPER-WESTERN FOR GENE AUTRY

With its cowboy star, Gene Autry—the past two years voted by Motion Picture Herald *subscriber showmen the leading western actor—riding a wave of top international box-office popularity, Republic is preparing to feature him in a super-western, supported by a super-budget, which will go into production June 17th.*

"In Old Monterey," a historical story of government condemnation of ranching lands in California for army purposes, has been selected as the vehicle. Gerald Geraghty, who wrote the screen play of "Wells Fargo," is preparing the script.

The cast to support Autry will include Smiley Burnette, George Hayes, June Storey, as well as the Hoosier Hotshots, National Barn Dance radio performers. The studio also is angling for other prominent Hollywood picture and radio personalities for the picture. Autry's musical talents will be supported by two cowboy bands, one from the South, the other from the Pacific Coast.

Manager of Philadelphia Orchestra Joins Edington

Alfred Reginald Allen, who, as manager of the Philadelphia Orchestra, presented Leopold Stokowski and Eugene Ormandy to audiences from coast to coast, is resigning to join Harry Eddington of Famous Productions, which is to release through Universal starting in the 1939-'40 season. With the termination of his managership this month Mr. Allen will travel to Hollywood for two months of conferences to determine the public relations policy to be followed by Famous Productions.

Aalberg Representing Council

John Aalberg, sound director of RKO Radio studio and chairman of the Standards Committee of the Research Council of the Academy of Motion Picture Arts and Sciences, has been appointed to represent the Council on the "Sectional Committee on Motion Pictures" of the American Standards Association.

Walsh Promoted

Joseph Walsh has been promoted to be chief assistant to Leon Netter, general manager of the Paramount theatre department under Barney Balaban. Louis Notarius, film buyer, reviewer and statistician under Mr. Netter, has been transferred to the coast studio in an executive position. Mr. Walsh had been assistant to Paul Raibourne, head of the statistical department at the Paramount home office.

British Film at Fair

"Crews Courageous," British documentary film produced by Major J. H. Rutherford, which is localed in the North Sea and is a picturization of the "Drifters" (herring fishermen), is being shown in the British Pavilion at the New York World's Fair.

Doubts Menace From Television

Television is still a long way off, and swing music rapidly is losing radio favor, W. B. Lewis, Columbia Broadcasting System's vice-president in charge of programs, declared this week in Hollywood.

To the rumors that programs originating in eastern cities would supplant hours that for the past few years have been occupied by Hollywood created shows, Mr. Lewis said, "Renewals of contracts by sponsors now presenting Hollywood shows indicate at least a similar number of programs featuring motion picture stars next fall." Further evidence that Hollywood will continue as the leading broadcast center was revealed in Mr. Lewis' statement that Columbia plans an enlarged budget for sustaining features to the full network from local studios. At present, nearly all CBS sustaining features originate in the east.

"Columbia's experiment with television will be confined to New York for the present, and broadcasts from our transmitter on top of the Chrysler Building will start on or about June 15," Mr. Lewis said. "As yet we have made no definite decisions as to the type of material we will use, but it is likely that the transmissions will be confined to sketches and possibly reenactments of topical news events. We have made no bids to motion picture personalities to appear on these programs and until television has demonstrated its commercial worth to the point where advertisers find it worth sponsoring, I don't think that anyone need fear that television will be a menace of any kind to the picture business."

Commenting on program trends, Mr. Lewis expressed the belief that musical features are on the increase and that in this field the sweet type of music is replacing swing. "The success of the Guy Lombardo series and Paul Whitman's show, as contrasted to the decline in popularity of programs built to feature swing, indicates that melody rather than rhythm will be stressed in the future."

While plans for summer sustaining features, which Mr. Lewis is confident will introduce many innovations, are being held up pending decisions of CBS sponsors on renewals of their various shows, Donald W. Thornburgh, CBS vice-president in charge of Coast operations, seconded Mr. Lewis' opinion of radio broadcast ability in Hollywood by announcing that construction of two new 400-seat theatres will start within a month or two.

Davie Leaves MGM

Frank Davie, Metro-Goldwyn-Mayer producer, whose contract has until 1940 to run, has asked for and received a release, planning to continue writing with his wife, Tess Schlesinger. He had been assistant to Bernard Hyman.

James Winn, midwest division manager of Grand National and formerly with Warner Brothers, has been named branch manager for Warners in Kansas City. He succeeds William Warner, who has been branch manager for several years.

Ray Frisz, formerly buyer and booker for Schine's Ohio circuit, has joined Cooperative Theatres of Ohio, in Cincinnati, where Harry Bugie, formerly with Warner Brothers, has opened an office for the Milton Mooney Cooperative organization.

L. O. Ringler, formerly Monogram franchise holder at Des Moines and Omaha, has taken over the Sunflower theatre at Peabody, Kan., from W. P. Huston of Wichita.

IT COULD HAPPEN TO YOU!

THE sole purpose of this advertisement is to open your eyes to an opportunity for making some extra money.

The picture, IT COULD HAPPEN TO YOU, based on one of The Saturday Evening Post's best short stories, has entertainment values far beyond its negative cost. It is a "sleeper". . . a surprise hit . . . the kind of down-to-earth show that every customer will tell his neighbors about.

Screened before a typical audience of young men and women, IT COULD HAPPEN TO YOU had them alternately roaring with laughter and on seat's-edge with excitement for its entire length.

A screening at your exchange will convince you that earnest, intelligent effort on your part will more than pay for itself in additional revenue — and will further reward you with a heap of customer good will. 20th's press sheet will be of great help in preparing your campaign.

Pictures like IT COULD HAPPEN TO YOU are rare! Don't let it catch you napping!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

"IT COULD HAPPEN TO YOU"

with STUART ERWIN · GLORIA STUART
Raymond Walburn · Douglas Fowley · [illegible]
Clarence Kolb · Directed by A[illegible]
Associate Producer David Hempstead · S[illegible]
Rivkin & Lou Breslow · Based on an original [illegible]

PARAMOUNT OWNERS EYE TELEVISION; NEW JURISDICTION DEADLINE IS SET

Circuit Operators Study Key City Territories for Possible Inclusion in Networks; East, West Coast Stations Planned

The inauguration of a study by Paramount theatre operators in key cities of the feasibility of establishing television transmitters in their territories; the setting of June 7th as a "deadline" by Actors' Equity for a decision from the various actors' groups regarding jurisdiction in the television field, and a prediction by New Jersey's Senator Warren Barbour that his Federal bill repealing the 27-year-old ban on the interstate transportation of fight films would be successful, marked the week in television.

Circuit operators affiliated with Paramount in such centers as Chicago, Detroit, Boston, Atlanta, New Orleans and Dallas have been asked by Paramount officials to keep abreast of television developments, to survey its practical application to their territories and to consider as an ultimate objective the establishment of transmitters in their key cities.

Paramount officials have said, however, that for the present serious thought had been given only to the erection of stations in New York and Los Angeles. Paramount, through Allen B. Du Mont Television Laboratories, in which Paramount has a 50 per cent interest, has applied for a license from the Federal Communications Commission for a transmitting station in the east, but no action has been taken on the application yet. The Du Mont Laboratories will also make application to the F. C. C. for the right to erect a television transmitter on the coast.

Paramount Officials in New Group

An application has been filed at Sacramento, California, for the incorporation of Television Productions, Inc., with Paul Raburn, executive assistant to Paramount president Barney Balaban, as president. This has been explained by the Paramount studio as an anticipatory measure taken in preparation for whatever need the advance of television may develop. Y. Frank Freeman was listed as vice-president, Edith Shaffer as secretary and Walter B. Cokell as treasurer.

The Du Mont Laboratories has entered into a five-year agreement with the Majestic Radio and Television Corporation, granting the latter a non-exclusive license to make television receivers under all Du Mont patents held now, or those which may be held later. The contract provides that Du Mont, which is now in actual production of television receivers and parts, will continue to manufacture such television sets as Majestic wishes to market under its own name, on a royalty basis starting at five per cent of the net selling price.

The contract also holds that Du Mont may terminate the license if Majestic, or control of it, is sold to the Radio Corporation of America.

LOOSENS RULES FOR LITTLE THEATRES

At the annual meeting of Actors Equity, last Friday in New York, the regular ticket nominated by the nominating committee was elected as follows: third vice-president, Burgess Meredith; elected to the Council for five year terms, John Lorenz, Patricia Collinge, Dudley Digges, Augustin Duncan, Philip Loeb, Muriel Kirkland, Hiram Sherman, Jack Whiting, Mervin Williams and Harold Vermilyea; for a two year term, John Alexander, and for a one year term, George Heller and Thomas Chalmers.

Operations governing Little Theatres have been loosened by Equity, with amendments covering the changes approved by the Screen Actors Guild, the American Guild of Musical Artists and the American Federation of Radio Artists. The new rules permit Little Theatres a seating capacity of 300 instead of 200.

In a report to the 26th annual meeting of Actors' Equity at New York's Hotel Astor last Friday, Philip Loeb, member of Equity council, reported a compromise proposal on television jurisdiction now pending before the board of the Associated Actors and Artistes of America. The board has sent out a resolution urging the grant of immediate jurisdiction to Equity, and then referring the matter to the Reconstruction Committee.

At the Equity meeting, nine members were elected to the Council, an attempt to bring up the question of Sunday showings on the part of William A. Brady was tabled, plans were urged to retain the WPA theatre complement, and the annual financial report, showing that the association fared better than in the previous year, was read.

Fight Film Bill Approved

After a favorable report by a Senate Interstate Commerce subcommittee, Senator Barbour forecast the enactment of his bill repealing the 27-year ban on the transportation of fight films across state lines. At the recent hearings, leaders in the sporting world told members of the subcommittee that boxing matches would be among television's most popular programs. Neville Miller, president of the National Association of Broadcasters, said that fights would "undoubtedly" be telecast, and that the situation should be clarified before the actual event took place. Jack Dempsey, former world's heavyweight champion, said that the ban on films had cost him a "couple of millions," and that "with television coming in, it is only fair to the public to be able to see fight pictures."

With the 160th running of the English Derby at Epsom Downs, five London theatres showed the event through television, with three houses selling seats at $2.50 apiece and using the Baird screen, which measures 20 by 15 feet. The theatres were described as "jammed" by the event.

Electric Musical Industries has held previews of its large screen television apparatus, and may follow Baird in attempting to enter the American market.

Ian Javal, director of Baird, has said that the demonstration of his company's large screen system will be delayed in New York pending the arrival of a new tube, used in the Derby telecast.

It has been reported from London that a relay link enabling the transmission of Alexandra Palace programs to a wider provincial area is to be set up in the Chilterns —a range of hills in the 30-40-mile limit of London's western and northwestern horizons.

The request of the British Broadcasting Corporation for a supply of American short subjects for television use is being opposed strongly by E. T. Carr, United Artists' joint managing director in England. Mr. Carr, now in New York, said: "I am opposed to giving any aid to television which would make it a stronger competitor for London theatres than it already is." A member of the Motion Picture Producers and Distributors of America television committee, Mr. Carr added that "If any films are made available for television they should be only those that are so old that everyone must have seen them already." He denied knowledge of arrangements by which old Walt Disney subjects were reported to have been made available to the British Broadcasting Corporation by United Artists in London.

Gilbert Seldes, television program director of the Columbia Broadcasting System, said last week that CBS will not be on the air with television until "sometime in midsummer." A setback from the June date originally given as the start, the delay was attributed to a wait for equipment. Mr. Seldes said that the televising of stage and film shows is still somewhat far off.

Addressing the Kansas and Missouri Theatre Owners Association at their convention in Kansas City last week, George Weeks, Monogram sales manager, said that "Television represents a tremendous boon to the entire motion picture industry and the introduction of sound in 1928 will appear insignificant by comparison."

New York Telecast From Schenectady

With the aid of special equipment, including a diamond-shaped antenna 300 feet wide and 600 feet long, General Electric engineers in Schenectady on Sunday succeeded in picking up the complete two-hour television program sent by the National Broadcasting Company from the Empire State Building in New York City. The airline distance between sending station and receiver was 130 miles.

Theoretically television reception is limited by the distance to the horizon, about 50 to 55 miles. A spokesman for the television department of the NBC said that the Schenectady experiment was "interesting, but not important as affecting television as a whole." He said that freak conditions sometimes permitted reception of television programs beyond the theoretical distance, even without special equipment.

SOUTHEAST AND MISSOURI EXHIBITOR UNITS MEET; CAROLINA ON MONDAY

Midwestern Group Commends Companies for Code Efforts, but Declines to Approve Draft; Cassil Is President

Conventions of organized exhibitors were held this week by the Kansas-Missouri Theatres Association and the Southeastern Theatre Owners Association.

The Theatre Owners Association of North and South Carolina open their convention on Monday; directors of the Oklahoma Motion Picture Theatre Owners also meet Monday, in preparation for their annual convention of June 26th, and on Tuesday the new Allied Theatre Owners of Oklahoma hold their first general organization session.

W. A. Steffes' national Allied States convention, to be held in Minneapolis starting June 13th, will not have as guest James Roosevelt, vice-president of Samuel Goldwyn, who this week sent word to Minneapolis that he would not be a speaker.

No Code Action by Kansas-Missouri

by KENNETH FORCE

in Kansas City

The outstanding issue of the Kansas-Missouri Theatres Association's 21st convention, at the Hotel President, Kansas City, Mo., last Thursday and Friday, was whether the organization should continue its present structure to include independent, circuit, and affiliated circuit exhibition interests, or should revise the organization to include independent exhibitors only.

The issue arose in connection with a general discussion of the new trade practice code, the Government's suit against distributors and producers, and other pending methods of securing relief for exhibitors from "unfair" situations.

Although there was no definite action taken, the majority opinion was that the KMTA should continue to include affiliated, circuit and independent theatres, that the code offered promise of some immediate relief, even though it does not include all that exhibitors want and contains some things they don't want.

Commends Code Efforts

The convention declined officially to approve the code. However, it did pass this resolution, "That the KMTA commends the major companies in attempting to work out a fair trade practice code, and that we urge all the companies to participate and cooperate to bring about an early commencement of the necessary mechanics to facilitate better cooperation within the industry."

O. F. Sullivan, Civic theatre, Wichita, Kans., and Louis Sosna, of the Sosna, Moberly, Mo., opposed the resolution.

"Distributors will use it as Exhibit A in their defense against the government suit," charged Mr. Sullivan.

The resolution was prepared by John Stapel, Rockport, Mo.; Mrs. C. H. Barron, Pratt, Kans., and Jay Means, Kansas City.

Frank Cassil, St. Joseph, Mo., president of the KMTA, and other exhibitors, expressed the belief that independents should accept the code for what it is worth, and get what immediate relief from it they can.

Criticism of the KMTA's policy in fighting the chain store tax bill in Kansas this spring was voiced by Mr. Sullivan. But again Mr. Sullivan and several other independents of the same opinion were in the minority at the convention. The organization will continue, as it has in the past, to leave the question of policy with respect to controversial matters, like the chain store tax, divorcement, etc., up to its board of directors for decision at the time the matters come up.

CONSTRUCTING INDIANA UNIVERSITY THEATRE

Construction of a $1,000,000 auditorium building, completely equipped for dramatics and the dance, concerts and radio, an experimental theatre and instruction in scenic and costume design, has been started at Indiana University.

Made possible by a State grant, the construction of the theatre adds to the trend stimulated by the similar building programs at other universities. At Stanford University the students taxed themselves additional student dues to make possible a building and loan fund for their theatre building, and the University of Wisconsin, where the students did the same thing, is about to open another college theatre building.

The new Dartmouth College theatre, now being planned, is to become the site of a Summer theatre festival under the auspices of the Dramatists Guild and the American National Theatre and Academy.

Edward Kuykendall, president of MPTOA, and H. M. Richey, the director of exhibitor relations for RKO Radio, expressed the conviction that the trade practice code is a step in the right direction and that it will offer immediate and material relief to exhibitors.

Both criticized film companies and selfish exhibitors alike for unfair clearance situations.

The possibility that television will prove a boon to exhibition was suggested by George W. Weeks, general sales manager of Monogram, who spoke at the convention.

Officers of the KMTA for the next year are: Frank Cassil, St. Joseph, Mo., president, and H. F. Strowig, Abilene, Kas., vice-president, both reelected; Fred Meyn, Kansas City, Kas., secretary-treasurer, to succeed George Harttmann, North Kansas City, who declined reelection. In addition to Strowig and Meyn, Kansas directors are Gus Diamond, Salina, Kas., and R. R. Biechele, Kansas City, Kas., the latter reelected. Missouri directors are John Stapel, Rockport, Mo.; Tom Edwards, Eldon, Mo., both reelections; Tom Wilhoit, Plattsburgh, and Mr. Harttmann.

Approximately 100 registered for the convention. Of this number, about 65 were exhibitors.

Southeastern Group Reelects M. C. Moore

by ARTHUR G. IVEY

in Jacksonville

Milton C. Moore, manager of the Riverside theatre in Jacksonville, was elected to head the Southeastern Theatre Owners Association as president for his fourth consecutive term at the closing session of the annual convention, Tuesday, in Jacksonville. This is the first time the president of the group has been elected for four terms. Colonel T. E. Orr, of Albertville, Ala., was named treasurer and Tom Brandon, of Titusville, secretary. Oscar Lam, of Rome, Ga., was reelected to represent the group on the board of MPTOA.

Code Is Discussed

The principal subject of discussion at the business session ending the two-day meeting, was the trade practice code, an analysis of which was made by Mr. Kuykendall, a guest at the convention, who pointed out that it offered a way for those in the industry to solve their own problems without going into the courts or seeking legislation.

Talks were also made by Colonel Orr, and Burton Clark, of the Womecto Theatre group of Miami.

Sees Washington Meddling

A warning against "the growing trend in Washington to meddle and interfere with business," was sounded by Mr. Kuykendall. "There is an appalling lack of understanding regarding the problems of business and as a result, present laws as well as proposed legislation, have big and little business scared to death," he said.

He said that more than 95 per cent of theatre owners are opposed to the Neely bill, because, he said, they realize it is the first "big step" leading to governmental regulation and control.

Roy E. Martin, of Columbus, Ga., operator of a group of theatres, declared that although he had been buying pictures for the past 30 years, he still was "being trimmed with a lot of poor pictures" and overloaded at the end of the year with pictures he had no opportunity of showing.

Sparks Is Host

The film trailer situation was discussed by Richard Kennedy, of Wilby-Kincey, who told of the experiment made by his company in making its own trailers. He stated that the cost was less than one-third.

Oscar Morgan, Eastern sales manager of Paramount, spoke on the relation of producer and exhibitor.

E. J. Sparks, head of Florida State Theatres, was host at a shore dinner at the Copper Kettle, Jacksonville Beach, with Guy A. Kenimer, district supervisor for Florida State, serving in charge of arrangements.

Carolina Meeting Opens Sunday

by D. G. SPENCER

in Charlotte

From 250 to 300 are expected at the semi-annual convention of the Theatre Owners of North and South Carolina at their meeting at Ocean Forest hotel, Myrtle Beach, S. C., June 4th-6th.

Mr. Kuykendall, president of the MPTOA, is to be on hand to explain to the open meeting Monday morning how the trade practice agreement will apply in negotiating new deals. He will also give a general interpretation of the pact.

Monday afternoon will be closed session for "shop talk," for exhibitors only—whether members of the association or not. Discussions will be led by Boyd Brown, H. E. Buchanan, Roy Rosser, H. R. Berry and Roy Rowe.

Tuesday is play day, with golf and fishing.

(Continued on following page)

TWO OKLAHOMA UNITS TO MEET

(Continued from preceding page)

The committee on Recreation includes John H. Vickers, chairman, Buster Schnibben and L. C. Sipe.

The reception committee is composed of Ben Strozier, chairman; Boyd Brown, John Yandell, Charles W. Picquet and R. J. Ingram.

Two Oklahoma Units To Hold Meetings

by FREDERIC SCHOFIELD

in Oklahoma City

Five speakers have sent their acceptances to invitations to speak before the annual convention of the Oklahoma Theatre Owners, June 26th and 27th in the Biltmore Hotel, Oklahoma City, according to Morris Loewenstein, president, and operator of the Majestic theatre here in Oklahoma City.

D. R. Milstein, Tulsa, Okla., representative for ASCAP in Oklahoma, will speak on "ASCAP And the Copyright Laws." Miss Bessa Short, Dallas, booker for Interstate circuit, will speak on booking of short subjects; Robert O'Donnell, Dallas, president of the Interstate circuit, will also appear on the program. Paul Short, Dallas, sales manager for National Screen, and Mr. Kuykendall, MPTOA, will be the other speakers.

Oklahoma Allied

The organization committee of the new Allied Theatre Owners of Oklahoma will meet Tuesday in the Biltmore Hotel, Oklahoma City, to further plans for its membership drive for 200 independent exhibitors.

The association will be enlarged to embrace three states and the Texas Panhandle. Letters and circulars have been mailed out to all independent exhibitors in Oklahoma, Arkansas, Kansas, and the Texas Panhandle.

The Oklahoma buying pool plan sponsored by independent exhibitors who later became an allied organization and which plan was dropped at that time, has been revived upon demand of independents in Oklahoma.

Cannot be Leased To Nazi Groups

The affixing of the signature of New York's governor, Herbert H. Lehman, to the "anti-Nazi" bill sponsored in the recent legislative session by Republican leaders Speaker Oswald D. Heck, of Schenectady, and Majority Leader Senator Joe R. Hanley, of Perry, will prohibit the renting, leasing or usage of theatre halls and places of public amusement in New York State to groups wearing uniforms similar to those of forces in any foreign country, such as the Nazis' "Bund" here.

The owner of property and manager or proprietor of public amusement halls are specifically charged with the duty of refusing such usage, with a $1,000 fine or jail term or both possible for violations.

An exemption in the bill is granted to the cast of any motion picture production characterizing the officials of a foreign nation. In this way, the new law will not hamper theatres from displaying films which show actors in the dress of armed or diplomatic forces of foreign countries, such as in Warners' "Confessions of a Nazi Spy."

The bill, admittedly aimed at the gathering of Bund groups in theatres and halls such as Madison Square Garden, was passed in the closing hours of the session May 20th, by unanimous vote in both the Assembly and Senate.

HISTORY OF THEATRE TRACED BY MODELS

Models of theatre stages, covering typical designs ranging from the beginning of the Greek theatre to those of modern Broadway and Hollywood will be a feature of the new Yale University Theatrical Museum, it has been announced.

The models, lighted in the style and custom of the originals they represent, will in many cases be mechanically controlled in order that the scene shifting devices of former times may be observed. More than 40 models have already been completed.

Kuhn vs. Warner Suit

The hearing on Fritz Kuhn's application for a temporary injunction pending trial to restrain Warner Brothers Picture Company, Inc., from exhibiting "Confessions of a Nazi Spy" has been adjourned to Friday. The suit is for an injunction and $5,000,000 damages, charging that the picture libels Mr. Kuhn and the German-American Bund.

The Bund leader was arrested last week in Pennsylvania and returned to New York where he was indicted on 12 counts of grand larceny and forgery on charges of stealing $14,548.59 of his organization's funds.

"Confessions of a Nazi Spy," which had been held for action by the British Board of Censors pending the return from sick leave of Lord Tyrrell, president, was passed this week without a single deletion.

The Polish Government has banned all newsreels showing pictures of Adolf Hitler and Benito Mussolini, following demonstrations at Warsaw theatres.

Boris Morros will remake "The Royal Box," which was originally produced in German. The film is said to ridicule dictators. Nat Wachsberger, who was recently made a partner in Boris Morros Productions, will be associate producer.

Joe E. Brown, film comedian, told the House Immigration and Naturalization Committee in Washington this week that it would be a "simple act of humanity" to give 20,000 German refugee children a haven in the United States. Brown pleaded for enactment of a bill to permit additional immigration of children under 14 years of age, provided they would not become public charges.

Professor James H. Sheldon of Boston University was elected chairman of the board of the Non-Sectarian Anti-Nazi League at a meeting in the Hotel Astor, New York, this week. Vice-presidents are Mayor Fiorello La Guardia, Bishop Frances J. McConnell, Dr. Harold Rypins, Rabbi Leon Fram, Professor Nelson H. Mead, John Frederick Lewis, Jr., and Dr. S. William Kalb.

Greater Union and Hoyts are United

Merger of the two dominant Australian theatre circuits, Hoyts Theatres and Greater Union Theatres, was completed this week following negotiations in New York by Charles Munro, managing director of Hoyts; Norman Bede-Rydge, managing director of Greater Union, and Spyros Skouras, head of National Theatres. The deal is for 20 years. (Picture of Mr. Munro and Maurice Sloman of Hoyts on page 11.)

The deal merges approximately 145 theatres in the key cities. A new company name will be taken, and a new corporation formed. The theatres operated by Dan Carroll, the Winter Garden in Brisbane and the Prince Edward in Sydney, were expected to be included. Mr. Carroll is also in New York.

Also to be included are General Theatres, a company jointly owned by the two circuits and operating in the key cities; and the Snider-Dean theatres, grouped with National Theatres, which are jointly owned with Hoyts, and included the St. James, Brisbane; the Lyceum, Melbourne; the Mayfair, in Sydney; and two theatres in Tasmania.

In 1932 Hoyts and Greater Union combined in a buying pool which expired in 1937.

Hoyts owns approximately one hundred houses, Greater Union forty.

Mr. Carroll this week said regarding his group of theatres: "It is possible that we may have a working agreement regarding films, in certain situations, as we did previously."

He asserted that the merger of Greater Union with Hoyts would not necessarily include his theatres; that Hoyts had a shareholders' interest in some of his houses, but that that was the extent to which any merger of the other two chains would affect his own, without his consent.

He added: "Nothing that may happen will prejudice our 18-year association with Paramount Pictures."

Further Contributions to Greater New York Fund

Further contributions and pledges collected by the film division of the Greater New York Fund were reported at the meeting this week of group chairmen in the office of J. Robert Rubin, vice-president of Loew's and chairman of the film division of the fund.

Ben S. Moss, chairman of the exhibitors' group, reported cash and pledges of $9,000; Charles Casanave, chairman of the allied and accessory group, reported $3,500 and an additional $1,000 in prospect. Twentieth Century-Fox has contributed $7,500. Consolidated Amusement Enterprises, Inc., headed by Laurence S. Bolognino, contributed $725.

Spitz Recovering

Leo Spitz, Chicago attorney and former RKO president, is reported to be recovering after an operation at Rochester, Minn.

IN THE CUTTING ROOM

Cowboy Quarterback

(Warner)

Football Comedy

Some of the annual quota of football pictures are full of that "die with pleasure for dear old Alma Mater," others—and this is one of them—are wild satires. Bert Wheeler, returning to the screen, and Marie Wilson are the stars. It will be remembered that in league with his old partner, Robert Woolsey, Wheeler made a very amusing football burlesque, "Hold 'Em Jail," for RKO-Radio years ago, and exhibitors and patrons are well aware that Miss Wilson has been the able half wit of many pictures.

It will be the professional brand of football coming in for the ribbing. The quarterback here plays in a fur coat. There's a romance and that concerns Wheeler and Miss Wilson, a girl who must be boss of everything. Secondary leads will be played by Gloria Dickson and DeWolf Hopper, with Eddie Foy, Jr., another comedian of note, heading the support. Many members of next season's grid squad of the University of Southern California, as well as many professional grid stars, will be seen.

The story was prepared by Fred Niblo, Jr., who has several Columbia and a few Warner picture writing credits. It is being directed by Noel Smith, most of whose pictures have been melodramas, though he made the sport picture, "King of Hockey."

Release date: To be determined.

Lady of the Tropics

(Tentative)

(MGM)

Romance and Tragedy

Robert Taylor (though married now) and Hedy Lamarr (married again) are still, without any doubt, screen personalties of interest to the girls and lads. Rescue-the-damsel-in-distress is still a quite good theatrical property. When the damsel in distress is an exotic Eurasion and the rescuer is a rich, world-wandering American and the locale is strange and fascinating French Indo-China, that part of the world where Kipling says east meets west, the interest in the doings of this noted pair is apt to become feverish.

The Eurasian wants to get out of the country, but certain men, for a very pointed reason, won't permit her departure. The American falls in love with and marries her, but no quick trip to the land of the free is in store for either. The hero, going broke, is exiled to a job in rubber plantations of the streaming interior. The Eurasion makes a deal to pay the powerful man's price if he, in turn, will help her husband.

Joseph Schildkraut, who was something of a counter nemesis to Miss Lamarr in "Algiers," will be her real menace this time. Others who will have a hand in what goes on are Ernest Gossart, newcomer from New York, Gloria Franklin, Mary Taylor, Paul Porcasi, Abner Biberman, Elsi Cavonna and Grace Hayle.

Sam Zimbalist is producing and Jack Conway directing.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of May 27

CAPITOL

Angel of Mercy	MGM
Art Gallery	MGM
Happily Buried	MGM
Feature: Bridal Suite	MGM

CRITERION

Moving Vanities	RKO Radio
Aladdin and His Wonderful Lamp	Paramount
Feature: Undercover Doctor	Paramount

MUSIC HALL

March of Time, No. 10	RKO Radio
Feature: Captain Fury	United Artists

PARAMOUNT

Diamond Dust	Paramount
Unusual Occupations, No. 5	Paramount
Wotta Nitemare	Paramount
Feature: Union Pacific	Paramount

RIVOLI

Society Dog Show	RKO Radio
Smooth Approach	RKO Radio
Feature: Wuthering Heights	United Artists

ROXY

Cuckoo Bird	20th Cent.-Fox
Sand Hogs	20th Cent.-Fox
Ring Madness	RKO Radio
Feature: The Gorilla	20th Cent.-Fox

STRAND

Dean of the Pasteboard	Vitaphone
You're Next to Closing	Vitaphone
Daffy Duck and the Dinosaur	Vitaphone
Feature: Kid from Kokomo	First National

Stunt Pilot

(Monogram)

Aviation Adventure

"Stunt Pilot" will be the second of Monogram's air adventure pictures based on those of Hal Forrest's "Tailspin Tommy," cartoon character. "Mystery Plane" was the first. The same trio of leads. John Trent, Marjorie Reynolds, who also has been in Jackie Cooper's "Streets of New York," and Milburn Stone again will be seen in the roles they created for the screen, as will Jason Robards. Supporting the featured players will be Pat O'Malley; George Meeker, presently in Darmour's "Hidden Power"; Wesley Barry, juvenile star of the silent screen; George Cleveland, outstanding in "Streets of New York"; Johnny Day, Charles Morton, Mary Fields and Buddy Cox. Scott Darling collaborated with Joseph West on the screen play, and George Waggner, who directed "Mystery Plans," is also the "Stunt Pilot" director.

Again thrills in the air and murder mystery melodrama in the clouds and on the ground are the motivating story's backbone.

Release date: June 29, 1939.

Bad Lands

(RKO Radio)

Adventure

RKO Radio's "Bad Lands" will use only male actors. The locale will be a water hole in the Apache Indian country of Arizona and its time about 1875. A quick understanding of the theme's strangely melodramatic character may be gained if one will remember back to "The Lost Patrol."

The occasion for the adventure, an original screen play by Clarence Young, is the trailing of an outlaw. Trapped at a waterhole by an overwhelming force of Indians, the ten men discover a rich mineral deposit. There will be riches for all if they can escape. Only one survives and he is driven mad before rescue.

All the players have been featured recently in popular pictures. Robert Barrat was in "Union Pacific," "Man of Conquest" and "Return of the Cisko Kid"; Addison Richards in "Boys Town"; Noah Beery, Jr., in "Only Angels Have Wings"; Douglas Walton in "The Story of Irene and Vernon Castle"; Paul Hurst played the amazed bartender in "Topper Takes a Trip"; Guinn Williams was in "Dodge City"; Francis MacDonald in "Union Pacific" and "If I were King," and Andy Clyde, Robert Coote and Francis Ford appeared respectively in "It's a Wonderful World," "Gunga Din" and "Stagecoach."

"Bad Lands," a Robert Sisk production, is being directed by Lew Landers, who demonstrated his forte in melodramatic material with such pictures as "Flight from Glory," "Condemned Women" and "Twelve Crowded Hours."

Release date: To be determined.

Way Down South

(RKO Radio - Lesser)

Musical Melodrama

Since he has had the youngster under his wing, Sol Lesser has been looking for the ideal story for Bob Breen. He seems to have found it in "Way Down South." Basically the yarn majors in human interest. It concerns the valiant and successful struggle of an orphan lad to preserve the traditions of his ancestors.

The time of the story is immediately before the Civil War, the main locations an historic old plantation and New Orleans. But the story is only one phase. Music has always been an adjunct of the Lesser-Breen pictures.

Mr. Lesser in earlier features has supplemented the boy's appeal with one or two other "names"; this time he has organized a supporting cast of capable and well-known name players, including Alan Mowbray, Ralph Morgan, Steffi Duna, Clarence Muse, Edwin Maxwell, Stymie Beard, Sally Blane, Robert Greig, Charles Middleton, Lillian Yarbo and the Hall Johnson Choir.

The production is based on an original story by Clarence Muse and Langston Hughes, and is being directed by Bernard Vorhaus, who did "Fisherman's Wharf." Victor Young, long with Paramount, is directing the music and, Hall Johnson, of course, is in personal charge of his own corps of vocalists.

Release date: to be determined.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Young Mr. Lincoln

Twentieth Century-Fox

Character Study

An astonishing adventure in showmanship is presented in "Young Mr. Lincoln," revealed at its premiere this Decoration Day evening at Springfield, out where Abraham Lincoln's career began.

The like of this picture in the nature of its story concept has never before been offered outside the art cinemas and never ventured with the greater mass public to which this pretentious and ambitious offering is addressed.

"Young Mr. Lincoln" is sincerely and accurately titled. It is a character study of Lincoln in one special and initial phase of his career, and it is substantially all devoted to the expanded and exhaustive treatment of an episode, a novice lawyer's first murder trial.

In this altogether remarkable production the makers have made the primary assumption that the audience knows the life story of Abe Lincoln and that it will find entertainment in a cross sectional examination of him as a personality in the period in which he was finding himself. On no other presumption might one understand the swift, graphic but unthreaded and almost unplotted references to Ann Rutledge, or the unwoven strands involving Stephen A. Douglas.

It is the picture's presumption that the spectator really knows all about Lincoln, and to a degree of knowing that will contribute to the implied dramatic intensity of the phases so effectively sketched under John Ford's most artful direction.

To the public not so interested in the Lincoln tradition the picture will present a pioneer story of a murder trial in the backwoods, not remarkable for suspense but richly laden with sentimental concerns, some excitement and a surprise climax.

Henry Fonda in the title role has by his performance decidedly added to his laurels and enhanced his importance to the picture stage. It may also be observed that Alice Brady in the role of Abigail Clay, mother of the boys accused of murder, develops all of the sympathetic possibilities of a considerable part.

In this picture we are given a glimpse of Mary Todd, without, however, elaboration to give her appearance and lines significance save as one has prior and detailed knowledge of her part in the life of Lincoln.

In this production one can see John Ford, director, pursuing certain specially artful aspects of his technique which began to be the more definitely discovered and proclaimed with his making of "The Informer." Here again is marked stylization, adroit symbolization, and despite the homely homespun nature of the character sketch which this picture is, there persists an undertone of sophistication. It is to be expected that that school of criticism which especially enjoys the esoteric will also have a very special enthusiasm for this latest expression of the Ford technique of direction.

While it chances that it will not be practical for many exhibitors to present this Lincoln picture along with six thousand dollars worth of songs and personal appearance of the now celebrated Marian Anderson, as was had at the premiere, there is considerable suggestion value in the idea of so programing the presentation as to give the picture special setting.

The admirably managed presentation at the Fox-Lincoln theatre in Springfield was marked by its high degree of dignity, completely in accord and tune with the day's imposing program of events honoring the memories of Lincoln and the traditions of his Illinois.

The showman happily will find in the picture abundant suggestion of exploitation treatments, and production of a calibre and quality entitling him to seek the most distinguished support and interest from cultural and educational groups in his community.

It is to be recorded with proper credit and appreciation of their contributions that Darryl Zanuck, producer in charge, had as his associate Kenneth Macgowan and that the incisively and remarkably sharp cut story and screen play came from the hand of Lamar Trotti.

The Springfield premiere was the final gala occasion of the abundant and eventful program that filled this greatest of Lincoln days in Mr. Lincoln's own home town.—TERRY RAMSAYE, *in Springfield.*

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Director, John Ford. Associate producer, Kenneth Macgowan. Original screen play, Lamar Trotti. Music, Alfred Newman. Photographer, Bert Glennon, ASC. Art directors, Richard Day and Mark-Lee Kirk. Set decorator, Thomas Little. Film editor, Walter Thompson. Costumer, Royer. Sound engineers, Eugene Grossman and Roger Heman. P.C.A. No. 947. Release date, June 9, 1939. Running time, 101 minutes. General audience classification.

CAST

Abraham Lincoln	Henry Fonda
Abigail Clay	Alice Brady
Mary Todd	Marjorie Weaver
Hannah Clay	Arleen Whelan
Efe	Eddie Collins
Ann Rutledge	Pauline Moore
Matt Clay	Richard Cromwell
John Felder	Donald Meek
Carrie Sue	Dorris Bowdon
Adam Clay	Eddie Quillan
Judge Herbert A. Bell	Spencer Charters
Palmer Cass	Ward Bond
Stephen A. Douglas	Milburn Stone
Sheriff Billings	Cliff Clark
Juror	Robert Lowery
Ninian Edwards	Charles Tannen
Frank Ford	Francis Ford
"Scrub" White	Fred Kohler, Jr.
Mrs. Edwards	Kay Linaker
Woolridge	Russell Simpson
Dr. Mason	Clarence Hummel Wilson
John T. Stuart	Edwin Maxwell
Hawthorne	Charles Halton
Mr. Clay	Robert Homans
Matt Clay (as a boy)	Jack Kelly
Adam Clay (as a boy)	Dickie Jones
Barber	Harry Tyler

S.O.S. Tidal Wave

(Republic)

Imaginative Melodrama

The time setting of this melodrama is the day when television newsreel reporting shall have become as much a part of daily routine as radio news reporting is now. The hero is a sort of television Winchell whose on-the-spot reporting of the news while it's happening stops traffic and general activity while the populace crowds around receiving sets on street corners, in offices, stores and homes, to see and hear what's going on.

The villain of the piece is a gangster whose mayoral candidate is going to lose out at the polls unless he can stop the voting before bad news about him gets around. He stops it by taking over a television station and sending out as on-the-spot news coverage synthetic films showing New York razed by a tidal wave purportedly continuing its sweep inland.

This highly imaginative but melodramatically plausible sequence provides a thrilling finish to an otherwise commonplace story about crime and politics. It is strikingly produced and stimulating both as entertainment of the moment and as something to think about afterward. It is clearly the sales point of the attraction.

James Webb wrote the story upon which Maxwell Shane and Gordon Kahn based their screen play. Armand Schaefer produced and John H. Auer directed. Ralph Byrd plays the television reporter, a little stiffly, and Frank Jenks gives comedy relief.

Previewed at the Republic studio in Hollywood.—WILLIAM R. WEAVER.

Produced and distributed by Republic. Associate producer, Armand Schaefer. Directed by John H. Auer. Screen play by Maxwell Shane and Gordon Kahn. Story by James Webb. Photographed by Jack Marta. Film editor, Ernest Nims. P. C. A. certificate No. 5339. Release date to be determined. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Jeff Shannon	Ralph Byrd
Uncle Dan	George Barbier
Laurel Shannon	Kay Sutton
Peaches Jackson	Frank Jenks
Sutter	Marc Lawrence
Mabel	Dorothy Lee
Mike Halloran	Oscar O'Shea
Buddy Shannon	Mickey Kuhn
Farrow	Ferris Taylor
Curley	Donald Barry
Roy Nixon	Raymond Bailey

Undercover Doctor

(Paramount)

Crime Melodrama

The second feature to be adapted from factual records contained in J. Edgar Hoover's book, "Persons in Hiding," "Undercover Doctor," though robbed by time of topical significance, nevertheless is true to life melodrama. The subject this time concerns renegade doctors, and as the story traces the brief but sensational career of "Dr. Bartley Morgan," a vivid insight is given into the lives of those unethical physicians who seek quick ways to wealth by treating wounded gangsters, failing to report their cases and otherwise shielding criminals.

Bare of any considerable comedy content, while the love interest is substantial, the pic-

(*Continued on page 38*)

HE'S GIVING 'EM
ACTION

. . . at RADIO CITY MUSIC HALL

"A swashbuckling story of adventure . . moves quickly and excitedly across the screen", says New York Daily News. Beats every attraction in town. Held over second big week.

. . . at the CALIFORNIA, SAN DIEGO

Breaks all time attendance and money record. Moved over to Orpheum for continuous first run.

. . . at LOEW'S STATE, NEW ORLEANS

Hits 137 per cent of average as first four days equal normal weekly gross for theatre.

. . . at the ORPHEUM, MONTREAL

Joe Lightstone, owner of the Orpheum, reports second biggest opening of year. Held over second week of indefinite long run.

HAL ROACH *presents*

CAPTAIN FURY

starring **BRIAN AHERNE • VICTOR M**
with JUNE LANG • JOHN CARRADINE • PAUL LUKAS • DOUG
GEORGE ZUCCO • VIRGINIA FIELD • and a TREMENDOUS S
Directed by HAL ROACH Screenplay by Grover Jones, Jack Je

RELEASED THRU UNITED

(*Continued from page 36*)

ture features J. Carrol Naish in a convincing role as the title character and gives him the capable support of Janice Logan, Lloyd Nolan, Broderick Crawford, Richard Carle, Raymond Hatton, Heather Angel, Clem Bevans and a dozen others.

The story was intelligently written from Mr. Hoover's recording by Horace McCoy and William R. Lipman, and produced and directed by Edward T. Lowe and Louis King. The story builds interest at the start, makes good use of suspense and is anti-climaxed by a roaring G-Man raid on a gangster hideout.

Highjacked into performing an operation on a minor gangster, "Dr. Morgan" finds that ensuing payoffs received from mobster "Krator" enable him to establish a lucrative and respectable practice. Holding "Krator's" mob in fear, "Morgan" plans to marry socialite "Cynthia." When a young nurse, "Margaret," feels he is tossing a promising career away and "Morgan" becomes further involved with criminals, she tips the G-Men off to the clue that leads to "Krator's" arrest as "Morgan" prepares to face the court.

While the main theme is being developed the action includes two or three shooting holdups and demonstrates how G-Men take full advantage of most minute clues in tracking down their quarry. Some details parallel events in the lives of Dillinger and other notorious criminals; the raid on the hideout is a duplication of a similar incident which made headlines several years ago.

Previewed at the Paramount Theatre, Hollywood. The balcony audience, not very large so far as numbers are concerned, was attentive.—GUS MCCARTHY.

Produced and distributed by Paramount. Associate producer, Edward T. Lowe. Director, Louis King. Photographer, William Mellor, ASC. From J. Edgar Hoover's "Persons in Hiding." Screen play, Horace McCoy and William R. Lipman. P. C. A. No. 5008. Running time, 65 minutes. Release date, June 9, 1939 (tentative). General audience classification.

CAST

Robert Anders	Lloyd Nolan
Dr. Bartley Morgan	J. Carrol Naish
Margaret Hopkins	Janice Logan
Eddie Krator	Broderick Crawford
Cynthia Weld	Heather Angel
Tom Logan	Robert Wilcox
Elmer Porter	Richard Carle
Johnny Franklin	Stanley Price
Gordon Kingsley	John Eldredge
Dapper Dan Barr	George Meeker
Dizzy Warner	Raymond Hatton
Spats Edwards	Philip Warren

Charlie Chan in Reno

(Twentieth Century-Fox)

Mystery Melodrama

The approximately twenty previous "Chans" not only have established the patron market but have sounded the direct keynote for exploitation. Here there is a more complicated mystery story than usual, with the standard complement of comedy and romance, while Sidney Toler, after a couple of trial runs, ably demonstrates his ability to fill the late Warner Oland's shoes.

Complications, all as baffling as they are suspenseful, come thick and fast in this story. Death strikes speedily and mysteriously in Reno. The woman accused is the one who planned to marry the mate of the deceased. A rustic sheriff and the over-ambitious number two son, "James," snarl things to add to the fun originally generated by Eddie Collins. Then "Chan" settles down to finding the one guilty culprit out of half or dozen more suspects, each of whom had possible motives.

The basic story is quite a bit more substantial than those used previously in the series and the quality of production support is an improvement. Also the strength of the supporting cast is of higher caliber and Norman Foster's directing technique is sharper and surer. The story is much more sophisticated than has been the general rule, nevertheless the production has appeal for juvenile audiences.

The prestige already accruing to this oldest of all series pictures is the most natural showmanship value upon which to capitalize.

Previewed in the Uptown Theatre, Hollywood. The audience, long familiar with the exploits of "Chan," nevertheless found this show worthy of its applause.—G. M.

Produced and distributed by 20th Century-Fox. John Stone, associate producer. Directed by Norman Foster. Screen play by Frances Hyland, Albert Ray and Robert E. Kent. Based on "Death Makes a Decree" by Philip Wylie. Fred Allen, film editor. Photographed by Virgil Miller. P. C. A. certificate number 5160. Running time, 65 minutes when seen here. Release date: June 16, 1939. General audience classification.

CAST

Charlie Chan	Sidney Toler
Dr. Ainsley	Ricardo Cortez
Vivian Wells	Phyllis Brooks
Sheriff Fletcher	Slim Summerville
Curtis Whitman	Kane Richmond
James Chan	Sen Yung
Mary Whitman	Pauline Moore
Cab Driver	Eddie Collins
Mrs. Russell	Kay Linaker
Jeanne Bently	Louise Henry
Wally Burke	Robert Lowery
Chief of Police King	Charles D. Brown
Choy Wong	Iris Wong
George Bently	Morgan Conway
Night Clerk	Hamilton MacFadden

Home from Home

(British Lion)

Comedy

An uncanny understanding of the simple comedy tastes of the British masses is evident at once in this newest vehicle for the comfortable humours of the Yorkshire droll Sandy Powell, fifth in MOTION PICTURE HERALD'S Poll for 1938-39. Powell's provincial and urban following, immense as it is, increases film by film, directly follows the vogue of his gramophone records and the success of his radio and vaudeville appearances. British Lion, to which Powell is under contract, and the director Herbert Smith, mould the comedian's films to lines which bluntly ignore the more discriminating minority, aim straight for the simple tastes of the masses. "Home from Home," thanks to this attitude and thanks no less to the very agreeable and naive personality of Powell, has a constant ripple of laughter throughout, and will leave the customers with a feeling of repletion and full value for the money expended.

Few other personalities could have made such a success of a deliberately artless story like this, which is no more than the tale of Powell's dismissal from a jail he finds so comfortable and homely, and his efforts to get back there.

Powell sings but two songs, stages a curbstone cabaret by his coffee stall, and registers a burlesque Cossack dance which should stop the show. The dialogue of the comedy is certainly not of the type called "smart," but it packs a simple laugh in every passage.

Powell has solid support from Norma Varden as a patronizing but inoffensive reformer, from Wally Patch as the Cockney coffee stall owner, and others. Jack Harris's cutting, Harold Kind's sound, and the camerawork of George Stretton would shame many a larger studio. Herbert Smith has yet to make a film which is not a box office success here, and there is no indication that "Home from Home" will alter that continuity.

Seen in a London preview theatre.—AUBREY FLANAGAN.

Produced and distributed by British Lion. Directed by Herbert Smith. Assistant director, M. Bromhead. Screenplay, Fenn Sherie and Ingram D'Abbes. Art director, Norman Arnold. Photography, George Stretton. Camera, Harry Rose. Editor, Jack Harris. Running time, 73 minutes. General audience classification.

CAST

Sandy	Sandy Powell
Gladys Burton	Rene Ray
Bill Burton	Roy Emerton
Mabel	Kathleen Harrison
Governor	Peter Gawthorne
Mrs. Fairweather	Norma Varden
Jim	George Harold
Banks	Wally Patch
Chief Warder	Dennis Cowles
Warder	Jack Vyvyan
Harmonica Number by	Five Harmonica Rascals
Russian Dance by	Gaillard Brothers

Tarzan Finds a Son

(MGM)

Jungle Melodrama

Tarzan, famed characterization of the fanciful Edgar Rice Burroughs, again is brought to the screen by MGM, this time with a young boy adopted by "Tarzan" and "Jane." "Tarzan Finds a Son" is replete with thrills, and while a Hollywood preview audience thought some of them were overdone, it agreed, at the end, that the film was well worth while.

The picture contains fights between wild beasts, the antics of the trained simian and his kin, a charge of elephants ridden by chimpanzees, an attack by a rhinoceros, as well as the swimming of Johnny Weissmuller, who again plays the role of "Tarzan."

"Tarzan's" mate again is enacted by Maureen O'Sullivan, and the boy is young John Sheffield, whose athletic prowess proves amazing.

Supporting are Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day and Morton Lowry.

If anything, "Tarzan Finds a Son" is perhaps the best adapted to popular appeal of both young and old of the MGM "Tarzan" series. Exhibitors playing it might do well to remember that it is a "cops 'n' robbers" melodrama laid in the African jungle.

The screenplay of Cyril Hume and the direction of Richard Thorpe take into cognizance the full appeal of all the factors. An infant, sole survivor of a plane crash in the African jungle, is rescued and adopted by "Tarzan" and "Jane." Five years later, a safari enters "Tarzan's" domain seeking possible survivors. Recognizing the lad, two of the members of the party who are the boy's cousins and heirs to a huge estate rightfully belonging to him, plot to return him to England. Going against "Tarzan's" wishes, "Jane" allows them to take the youngster, but the plotting is uncovered as cannibals capture the party. "Tarzan" comes to the rescue with his wild animal friends.

Sam Zimbalist produced the picture, making use of every opportunity for chills, thrills and humor.

Previewed a the Carthay Circle Theatre, Westwood, to an audience of youths and grown folk, who indicated that the film was entertainment.—V. K.

Produced and distributed by MGM. Produced by Sam Zimbalist. Directed by Richard Thorpe. Screen play by Cyril Hume. Based upon the characters created by Edgar Rice Burroughs. Art director, Cedric Gibbons. Associate, Urie McCleary. Photographed by Leonard Smith. Edited by Frank Sullivavn and Gene Ruggiero. P. C. A. Certificate No. 5299. Release date, June 16, 1939. Running time, when seen in Westwood, 81 minutes. General audience classification.

CAST

Tarzan	Johnnny Weissmuller
Jane	Maureen O'Sullivavn
Boy	John Sheffield
Mr. Lancing	Ian Hunter
Sir Thomas Lancing	Henry Stephenson
Mrs. Lancing	Frieda Inescort
Mr. Sande	Henry Wilcoxon
Mrs. Richard Lancing	Laraine Day
Mr. Richard Lancing	Morton Lowry

Cuando Canta La Ley

(The Singing Charro)

(Faralla-Paramount)

Musical Western, in Spanish

The fourth of the Tito Guizar vehicles which Dario Faralla has produced for Paramount's Spanish market is "Cuando Canta La Ley," musical western. It is an impressive production, opening up a new vista in the ever broadening plans of Paramount and other companies cultivating Latin America and other Spanish speaking markets.

As film entertainment, "Cuando Canta La Ley" contains all the elements which have made pictures of this type popular—sufficient action to please all, daring equestrian feats, a substantial story, competent characterizations, and a number of suitable songs. Tito Guizar has the title role, that of a member of the Mexican secret service seeking a murdering bond thief. Comedy is deftly supplied by Martin Garallaga, an insurance company detective who becomes a "Sancho Panza" to Guzar's "Don Quixote."

Others in the cast are Tana, the love interest; Paul Ellis, Pilar Arcos, Jose Tortosa, Carlos Ruffino, Carlos Montalban, Raoul Lechuga, Jose Pena Pepet and Arroyito.

Faralla has given the picture a notable investiture. Richard Harlan, who directed his other productions, guided this one also, and Enrique Uhthoff wrote the Spanish screenplay. Guizar and Nenette Noriega wrote the five songs, "El Loco," "Rio Grande," Por Tus Ojos," "Huapango" and "Marcha."

"Alberto" and "Adobe" are hired by "Maria Luisa Pineda" to work on her huge ranch. Visiting her comes "Eduardo," suspected of murder. After a plot by "Montoya" to kill "Alberto," the secret service operative follows "Eduardo" and discovers the cache of stolen bonds, only to engage in a gun battle with "Montoya," the ranch foreman, and his henchmen who have come to "Eduardo's" aid. The criminal surrenders and "Alberto" is free to woo "Maria Luisa."

Previewed at the Paramount studio in Hollywood.—V. K.

Produced by Dario Faralla and distributed by Paramount. A Dario Faralla production. Directed by Richard Harlan. Screen play by Enrique Uhthoff. Musical director, Lud Gluskin. Musical arrangements by Lucien Moraweck. Director of chorus, Harry Simeone. Dialogue director, Gabriel Navarro. Art director, Ralph Berger. Photographed by Jerry Ash and William Sickner. Assistant director, William Faralla. P. C. A. Certificate No. 5379. Release date, not set. Running time, when seen in Hollywood, 77 minutes. General audience classification.

CAST

Alberto Gallindo	Tito Guizar
Maria Luisa Pineda	Tana
Adobe	Martin Garralaga
Eduardo Pineda	Paul Ellis
Rosa Pineda	Pilar Arcos
Sr. Vasquez	Jose Tortosa
Montoya	Carlos Ruffino
Jose	Carlos Montalban
Pedro	Raoul Lechuga
Miguel	Jose Pena Pepet
Chico	Arroyito

Racketeers of the Range

(RKO Radio)

Modernized Western

Producer Bert Gilroy, director D. Ross Lederman, story and screen play writers Bernard McConville and Oliver Drake and star George O'Brien, with a supporting cast which features Marjorie Reynolds, Chill Wills, Gay Seabrook, Robert Fiske and Monte Montague, stirred a lot of new stuff into the formula western recipe to make "Racketeers of the Range" an entertaining and exploitable outdoor action picture. Some of the things that happen are highly imaginative, but it must be remembered that the picture has been produced for a definite market. The love interest, a sort of taming of the shew affair, is interesting, and the comedy and musical interludes serve.

Modern big business racketeers, led by "Whitlock," who flimflammed "Helen," packing house owner, into joining them, use motor trucks to rustle cows. They have the ranchers at their mercy until "Barney" moves in. The ranchers have to be convinced that he has the right idea, "Helen" has to be shown the light, and the "Whitlock-Larkin" mob has to be walloped several times before the lone cowboy triumphs. This episode is full of hair-raising action aboard a cattle train, reminiscent of Dick Talmadge, Fred Thomson and Harold Lloyd in their palmiest days.

Previewed in RKO-Radio studio projection room in Hollywood.—G. M.

Produced and distributed by RKO-Radio. Produced by Bert Gilroy Le Marcus production executive. Directed by D. Ross Lederman. Story by Bernard McConville. Screen play by Oliver Drake. Edited by Frederic Knudtson. Photographed by Harry Wild. P. C. A. certificate number 5285. Running time, when seen at studio, 60 minutes. Release date: May 19, 1939. General audience classification.

Barney O'Dell	George O'Brien
Whopper	Chill Wills
Helen	Marjorie Reynolds
Penny	Gay Seabrook
Whitlock	Robert Fiske
Benson	John Dilson
Larkin	Monte Montague
Hank	Bud Osborne
Dutch	Ben Corbett
Ray	Ray Whitley
Flash	Cactus Mack
Skeeter	Frankie Marvin

Point of View

(Spectator-Denning)

British Only

The idea inspiring this new venture is an ambitious one but probably commercial. It is to posit by screen and microphone the more popular and controversial topics of the day in Britain, to state a case for and against, and leave the audience to make up its own mind. The subjects are such as "Should Woman Make Up," "Ought We Grow Our Own Food." Opening with a suggestion of stormy debate, presided over by the debonair producer, each film melts into a pictorial and oral consideration of both sides. Camera work and editorial treatment are excellent. Some war sequences and naval passages have a punch all their own. The producer, Ivan Scott, has a good box office idea for Britain and should set them talking and thinking. The exclusively English nature of the subjects discussed and the essentially English flavor of the commentary, however, would seem to remove the series completely from the field of entertainment in the United States.

Paramount Presents Hoagy Carmichael

(Paramount)

Musical Headliner

An orchestral setup for the exploitation of the musical reputation and talent of Hoagy Carmichael, one of Hollywood's foremost tune jugglers, is offered in the Headliner group. Aided by Jack Teagarden, whose fame as a trombone specialist is as widespread as the composition skill of Mr. Carmichael, and with the assistance of Mr. Teagarden's orchestra, a repertory of outstanding Carmichael tunes from previous years is presented, including "Two Sleepy People," "Washboard Blues," "Lazy Bones," "Small Fry" and "Rockin' Chair," and, most famous of all, "Star Dust." A new offering is "That's Right, I'm Wrong." Mr. Carmichael shows a personality as pleasing as his songs.—Running time, 10 minutes.

Java Journeys

(MGM)

FitzPatrick Travel Talk

Another outstanding specimen of camera globe trotting brings the seat traveler to the exotic land of Java. A comparison of the country's modern modes and the primitive ways of existence is effectively done. The reporting catches the influence of the Dutch on the Orientals. Also seen are glimpses of canal transportation, the residence of the Governor-General and the lovely gardens that surround his home. The coloring and the camera angles join to make the subject pictorially beautiful and interestingly informative.—Running time, nine minutes.

Diamond Dust

(Paramount)

Grantland Rice Sportlight

Timed to the call of "batter up" is this Grantland Rice Sportlight slant on the big business of baseball. Introducing the subject with a few authoritative words is Judge Kenesaw Mountain Landis, high commissioner of baseball. Concluding the reel, Joe McCarthy, manager of the World's Champion Yankees, offers some words of praise for the diamond sport. Between the prologue and epilogue are summed up concisely and interestingly various points of the big time baseball technique from pre-seasonal training to a professional ball park debut. Demonstrators include Johnny Vander Meer, Tommy Bridges, Bill Dickey, Jimmy Foxx, Joe Cronin, Roger Kramer, Hank Greenberg and Terry Moore.—Running time, 10 minutes.

With Best Dishes

(Universal)

Mentone Brevity

With a china shop as background is presented a series of acts in vaudeville fashion. Charles Kemper, comedian, and Billy Reyes, monologist and juggler, share the spot of master of ceremonies, and introduce George Roche, specialty dancer; Toy and Wing, Chinese dancers; Lillian Roth, singer; The Pied Pipers, singing group, and The Philharmonics, a harmonica group. The comedy consists largely of considerable breakage of dishes.—Running time, 16½ minutes.

Clown Princes

(MGM)

Our Gang Cutups

The kids in their latest Our Gang effort are touched with a philanthropic point of view. When "Porky's" mother is threatened with eviction, the children decide to hold a rent party in the form of a circus. The high point is "Alfalfa's" rendition of the song, "The Man on the Flying Trapeze." A mule, connected with his perch, is being bothered by a bumble bee, and the "Man" comes flying off his trapeze. The circus business exploits the natural talents of the group and the followers of the Gang cutups will enjoy their adventures in sideshow and sawdust arena.—Running time, 10 minutes.

Stranger Than Fiction, No. 63

(Universal)

Oddities

In this, the 63d in the "Stranger Than Fiction" series, six subjects of out-of-ordinary interest are pictured. They are a miniature roller coaster, the hobby of a boy in a Philadelphia suburb; an unusual printing press, the work of a retired minister in Tennessee; a Cleveland man's collection of antique clocks, etching on celluloid by a woman in Alabama; a dog that puts out fires, and a one-legged jitterbug in Missouri.—Running time, 9½ minutes.

Chinook's Children

(Central Film Corp.)

Dog Raising

In New Hampshire sled dogs are bred for work in the snow covered regions. Chinook, famed Eskimo dog of the first Admiral Byrd expedition to the South Pole, has been crossed with a Newfoundland dog and a new breed developed. The use of these dogs and their exceptional strength and stamina are clearly shown. Finally there is the annual dog-sled race in which most of the dog teams of New England compete.—Running time, 10 minutes.

New Worlds for Old

(Association of School Film Libraries)

Documentary

This Paul Rotha film made in Great Britain, deals with the benefits and advantages of gas over coal and electricity to all classes of persons in England. The Association of School Film Libraries, which represents European documentary and educational film makers in this country has imported the picture. Tracing the development of the new fuel supply, the film presents an instructive diagram on how the gas is taken from the coal, along with the

(Continued on page 44)

Warner Net For 26 Weeks Is $1,665,889

The report of Warner Brothers Pictures, Inc., and subsidiaries for the 26 weeks ended Feb. 25, 1939, shows a net profit of $1,665,889 after depreciation, amortization of film costs, interest, federal income taxes and minority interests, which was equivalent after dividend requirements for the 26 weeks' period on the $3.85 preferred stock (on which unpaid dividends to and including March 1, 1939, amounted to $2,778,733 or $26.95 a share) to 39 cents a share on 3,701,090 shares (par $5) of common stock, excluding 100,254 shares held by the company.

This compares with $2,824,618 or 70 cents a share on the common stock for the 26 weeks ended Feb. 26, 1938.

$1,562,085 for 13 Weeks

For the 13 weeks ended Feb. 25, last, indicated net profit (based on a comparison of company's reports for first 13 weeks of company's fiscal year and the 26 weeks' period) was $1,562,085, equal after 13 weeks' preferred dividend requirements, to 39 cents a share on common, comparing with $1,139,019 or 28 cents a common share for the 13 weeks ended Feb. 26, 1938, and $103,804 or less than one cent a common share for the 13 weeks ended Nov. 26, 1938.

Current assets, including $5,325,036 cash, amounted to $28,129,953 on Feb. 25, last, and current liabilities were $18,927,081. This compares with cash of $4,985,547, current assets of $29,947,897 and current liabilities of $21,216,827 on Feb. 26, 1938.

Gross income for the six months ending Feb. 25, 1939, from film rentals and companies' theatre admissions, totaled $50,158,428. Amortization of film costs, royalties and participation cost and operating and general expenses were $45,443,339.

Approximately $40,000 of $6,196,000 of Warners' outstanding debentures has been deposited for exchange for the new 1948 series since April 28th, when notice of redemption was given. The remainder of the original issue of $25,534,000 had previously been deposited. The outstanding debentures must be surrendered for exchange before June 28th and for payment before June 29th.

J. Cheever Cowdin, chairman of the board of Universal Pictures, on Wednesday reported a net profit for the company, before federal income taxes, of $581,587 for the 13 weeks ended April 29, of this year, as compared with a net loss of $199,487 for the similar period of last year.

For the six months ended April 29, 1939, he reported a net profit, also before federal income taxes, of $739,578, compared to the net loss of $588,285 for last year's similar period.

Warner Bros. Film and Theatre Receipts in 6 Months $50,158,428

Statement of consolidated profit and loss and earned surplus of Warner Brothers Pictures, Inc., and subsidiary companies, in production, distribution, exhibition and elsewhere, for the 26 weeks ending February 25, 1939, follows:

INCOME:			
Film rental income, theatre admissions, sales and miscellaneous income			$50,158,428.46
Rents from tenants and royalties			2,058,054.67
			$52,216,483.13
COST OF SALES AND EXPENSES:			
Amortization of film costs		$14,969,029.05	
Other costs, including royalties and participations		1,081,929.47	
Operating and general expenses		29,392,380.90	
			45,443,339.42
NET INCOME before other income and charges shown below			$6,773,143.71
DEDUCT:			
Amortization and depreciation of properties (other than $551,587.61 in respect of studio properties charged to film costs)		$2,400,697.32	
Interest expense		2,157,583.63	
Provision for investments in affiliated companies (net)		2,313.97	
Provision for contingencies		47,500.00	
Provision for miscellaneous investments		50,998.00	
			4,659,092.92
PROFIT before other income and charges shown below			$2,114,050.79
OTHER INCOME:			
Interest and discount earned		$87,614.90	
Dividends received		29,730.00	
			117,344.90
PROFIT before minority interests' share of profits and losses and Federal income taxes			$2,231,395.69
ADD—Proportion of loss applicable to minority stockholders (net)			3,493.21
PROFIT before providing for Federal income taxes			$2,234,888.90
Provision for Federal income taxes			569,000.00
NET PROFIT from operations for the twenty-six weeks ending February 25, 1939, carried to earned surplus			$1,665,888.90
DEFICIT, August 27, 1938		$327,298.60	
ADD—Loss and provision for loss on sales or abandonment of properties (net)		74,992.53	
		$402,291.13	
DEDUCT:			
Discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies	$194,154.12		
Profit on sale of subsidiary company (consolidated to November 26, 1938)	121,484.06		
		315,638.18	
			86,652.95
EARNED SURPLUS, February 25, 1939, carried to balance sheet			$1,579,235.95

SEC Stock Report

Acquisition of 600 shares of Pathe common stock in March by Robert R. Young, of Jersey City, director in the company, was reported this week by the Securities and Exchange Commission in its semi-monthly summary of transactions by corporation officers and directors in the stocks of their companies. At the close of the month, Mr. Young held 20,427 shares of Pathe common.

The summary which also carried January, 1939, reports shows that Joseph A. Sisto, New York banker and director in Monogram Pictures, assigned 78,130 options for common stock, through J. A. Sisto and Company, reducing his holdings to 55,742 options, and that, through the same company, William R. Stewart, New York, also a director, acquired 5,000 options for common, representing his total holdings.

Acquisition in December, 1938, of 10 shares of first preferred Universal Picture stock, was reported by Preston Davie, New York, a director, bringing his holdings at the close of the year to 110 shares.

Disposition of 600 shares of Columbia Broadcasting System Class A stock, by gift, in December, 1938, by Jerome H. Louchheim, Philadelphia, a director in the company, was made known. At the close of the year Mr. Louchheim held 19,010 shares of Class A stock.

David Sarnoff, president of Radio Corporation, announced this week that a quarterly dividend on the outstanding shares of the corporation's $3.50 cumulative convertible first preferred stock, and a quarterly dividend on the outstanding shares of "B" preferred stock, were declared at the regular meeting of the board of directors.

The dividend on the first preferred stock is 87½ cents per share, and the dividend on the "B" preferred stock is $1.25 per share.

These dividends are for the period from April 1, 1939 to June 30, 1939, and will be paid on July 1, 1939 to stockholders of record at the close of business June 9, 1939.

Warner Ad Budget Raised

Gradwell L. Sears, Warner sales manager, announced upon arriving on the coast Wednesday that increases of 25 per cent in advertising budgets have been set for June, July and August releases to boost hot weather business.

EXHIBITORS GET ARBITRATION PACT; COMPLETE PROGRAM WILL FOLLOW

Trade Practice Draft Awaits Revision of Two Clauses Before Printing; Rodgers at Allied "Open Forum"

Representatives of organized exhibitors this week received copies of the rules and regulations, procedure and machinery for the arbitration system formulated by the major companies to adjudicate disputes under the trade practice program for self-regulation, and within a few days will receive copies of the completed program itself, in its fourth revision, to bring both documents before their respective memberships for acceptance or rejection. (The arbitration agreement in full appears on pages 48-50).

Most Expected to Accept

Most owners are expected to accept the pact shortly as a means of governing relations between exchanges and exhibitors and among competitive exhibitors. There will be some reservations; a few organization leaders possibly will reject. The majors believe they will win adoption by individual owners, "if we have to go out personally and canvass every theatre owner," getting signatures through their sales staffs. The majors "sincerely hope Allied will join." Outright rejection either by Allied or any state organization, or failure of the Department of Justice to express approval, will not deter the distributors from going ahead.

Arbitration boards will be established in each of the 31 exchange centers.

The program as now completed is the one to be placed in operation almost immediately by the majors, without further concessions, although alterations may be had. The majors believe they have given in the document everything they can give, and stand ready to take their chances against legislation. This was disclosed last Thursday afternoon, at the "open forum" conducted at New York Allied's first annual convention, in New York's Astor Hotel. The majors' spokesman was William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer and chairman of the majors' trade practice formulation committee.

Changes Discussed

Announcement by Mr. Rodgers of the completion of the arbitration agreement was the main piece of business at the Allied convention. Mr. Rodgers' announcement was accompanied by a thorough discussion of changes made in the program itself.

The trade pact and combination arbitration agreement are available to any and all individual or organized exhibitor groups and are retroactive to 1939-40 contracts signed since January.

The life of the new pact will be for two years, embracing the 1939-40 and 1941-42 seasons. The majors will consider only "reasonable suggestions" to effect a smoother operation.

On Wednesday, the majors' committee at the last minute found it necessary to return the draft to their lawyers' group, for the rewriting of two clauses. That being done, it returns to Mr. Rodgers, who will call a meeting of his committee, after which the pact will be printed.

The majors emphasize that the arbitration agreement is optional. Compulsory arbitration is illegal, under the Thacher decision of 1929. The arbitration agreement will not, therefore, become a part of the contract, but will be in addition thereto.

BY STAFF PHOTOGRAPHER

Abram S. Myers, general counsel for national Allied States Association, speaking at the forum on trade practices at the New York meeting.

If an exhibitor does not sign the arbitration agreement he can neither bring a complaint nor have a complaint brought against him for adjudication by a local arbitration board.

Some exhibitors have favored "conciliation," saying a basic weakness of arbitration is that the awards, if ignored by a party to a dispute in those states where arbitration enforcement laws do not prevail, could not be enforced without court action.

The MPTOA was one of the principal advocates of "friendly" conciliation. While the new agreement does not establish conciliation procedure, the plan is to recommend informal conciliation before arbitration proceedings start.

Definitely committed to the program are Columbia, MGM, Paramount, RKO Radio, Twentieth Century-Fox, Universal and Warners. United Artists is the lone member of the "Big Eight" not participating, this because of the setup of the company. Monogram and Republic appear ready to "cooperate."

Copies Sent to Washington

Copies of the arbitration agreement were forwarded last Thursday afternoon to the United States Attorney General's office at Washington.

At the beginning of negotiations the distributors were considering abandoning efforts toward self-regulation, as a result of the filing by the Government of its anti-trust suit in New York. It is held unlikely that the program will have any great effect on the suit.

Mr. Rodgers, in his appearance before New York Allied, also detailed highlights of the arbitration agreement, citing the setup of a board in each exchange territory, special arbitration boards, panels of neutral arbitrators, a permanent national arbitration board, determination of parties to disputes, oaths of arbitrators, term of office of arbitrators, removals and vacancies, jurisdiction of boards, arbitration proceedings, awards, local rules and regulations and costs of maintaining boards, all explained in the text (pages 48-50).

Mr. Rodgers told the New York Allied convention, including Colonel H. A. Cole, national Allied president, and Abram F. Myers, national counsel, guests; "Some from within your ranks, through the statements they issue, are doing everything humanly possible to depreciate us in the eyes of the trade and the business world in general. There seems to be resentment (in the bulletins issued by various Allied units) on the part of some that we are successful. The fact that our success insures your success seems immaterial, so long as the destructive attacks can be maintained. . . . We are not going to be deterred from our path by insidious attacks launched by those who seek only to obstruct progress and harmony."

Mr. Rodgers gave full credit to the "many theatre owners, who, with their fortunes invested, are just as anxious as we are to see a more harmonious relationship." He took to task, too, those who have been "decidedly destructive."

A statement attributed to Allied that the distributors were throwing but "a few crumbs" to exhibitors was called "bad faith" by Mr. Rodgers. "The crumbs that are referred to run to the millions of dollars per year," he declared, "and the only chance whatever that producers or distributors have to recoup is in the production of pictures that will attract more attendance to theatres."

Consulted at Outset

He explained to Allied's members that their national leaders were consulted at the outset of the program, "so that they would feel that they were invited just as early as any other exhibitor unit," also, "at the time of the first conference it was definitely stated (by the majors) that the negotiations could be conducted only on a basis of establishing a trade practice code for the guidance and that theatre divorcement had no place whatever in these negotiations." Regardless, he continued, divorcement "is a pet idea of a minority who believe its prosecution can be used as a smoke screen to justify the continuation of attacks that can only cause dissention between the two branches of an industry absolutely dependent upon each other."

He referred to the Government's New York trust suit against the majors, which, he said, "will in due time be tried," but, he added, "until it is tried, we are at least entitled to a fair and impartial consideration. In the interim we expressed a willingness, and do so now express it, to set up the machinery where certain practices claimed to be unjust or unreasonable can be arbitrated."

He declared that the program, "which all clear-thinking people in this business hold necessary," should be tried, "and in doing so understood that all things desired cannot be had at the first attempt. Through experience we can profit by and correct such irregularities that may now for the first time be brought to light through the machinery set up by a united industry.

Calls "Ballyhoo Boresome"

"I do believe all this ballyhoo about divorcement, alleged unfairness, must be getting boresome, if not to all those engaged in the business, at least to the public."

The distributor spokesman at this point gave public credit to the trade press generally for encouraging a trade practice code. "The stipulations of the code submitted are very great in their importance to the trade and still greater if measured from a monetary standpoint."

Outright statements and inferences that the distributors' committee had gone into the negotiations with "instructions," that the distributors' lawyers were dilatory and frustrated every independent exhibitors' effort to come to an understanding, are unfair, calculated only to mislead, declared Mr. Rodgers.

Those who sit on the sidelines and engage in

(Continued on following page)

MACHINERY FOR BOARDS EXPLAINED

BY STAFF PHOTOGRAPHER

William F. Rodgers and Gradwell Sears, general sales managers of Metro-Goldwyn-Mayer and Warner Brothers, represent the distributors at the New York Allied open forum on trade practices at which the revised code was read.

(*Continued from preceding page*)

"non-productive outbursts have little, and in most cases, nothing constructive or practical to suggest."

On the subject of the Allied-sponsored anti-block selling and blind buying bill pending in Congress (see page 47), Mr. Rodgers said he knew that "many theatre owners in this country, including Allied members, have told me personally that the enactment of such a bill would mean nothing short of ruination to them."

Reviews the Trade Practice Code

Mr. Rodgers reviewed briefly for Allied's New York convention the trade practice program itself, starting with the "Exclusive Privileges" clause, which, he said, asks nothing more than an account not be in material default on an existing contract.

On the "Trade Announcement" clause, he said, the majors cannot go further. "Only theorists believe it is possible" to identify pictures sold as far in advance as is the custom.

The clause entitled "Public Demand for Exceptional Features," as written, he said, "is not perfect by any means, but nevertheless is a great improvement over previous custom and does relieve the situation as it has been reported to us."

The "Preferred Playing Time" clause is "very definitely a relief to the smaller operator." Under its provisions, he continued, "the smaller operator can play pictures when guarantees are given on such days as best suits his convenience. Furthermore, if a percentage picture, without guarantee, is unsuitable for preferred time and the contention is upheld by arbitration, another picture can later be substituted and the one objected to played on other days of the week."

The "Some Runs Available" clause, "a very difficult provision to cover the intent," is a "supreme effort to meet a condition that has been brought to our attention and many theatres will benefit thereunder."

Under the "Regular Customers" clause, the majors give "assurance to existing customers against chain invasion."

"Short Subjects, Newsreels" clause, under which shorts, newsreels and trailers will not be forced with feature sales, is a promise "that each unit of a distributor's output will stand on its merits."

No Separate Score Charges

"Score Charges": "No separate score charges, commencing 1939-40."

Regarding "Allocation of Features," "It has been agreed, in a subsequent modification, that once designation has been made it cannot be changed except by mutual consent."

"Form of License Agreement": Distributors will try, but Mr. Rodgers said he is "none too optimistic about a shorter form of contract," pointing out that "We cannot agree, as a group, to a standard form because of existing (anti-trust laws) and individual negotiations on such a subject would seem to me unending."

The "Selective License Agreements" clause "should and will speed up availability, as it compels those who have selective contracts to act within 21 days after availability."

The "Playing Pictures in Order of Release" clause "will serve to correct practices resulting from 'deadline' picture enforcement."

The "Coercing Contracts" clause, he continued, "serves as a medium through which it will bring to light any unauthorized threat of intimidation."

Specified under the "Other Subjects of Arbitration" clause are these additionals: "Performance of license agreements by either party; clearance; overbuying." On the subject of clearance, however, Mr. Rodgers added that "Distributors are firmly of the belief that clearance is their right to give and no right of the exhibitor to demand."

Concluding his analysis with observations on the newly completed arbitration agreement, Mr. Rodgers admitted, for the majors, that, "It is not perfect, we fully realize. We could not in justice accept all the suggestions made, but we have, insofar as possible, provided for those that seemed practical."

Besides the socalled "permanent board," Mr. Rodgers called attention to the "special boards," which are to be set up for those who prefer special machinery.

Board highlights:

Panels of five to 10 neutral arbitrators, to be selected by distributors, affiliated exhibitors and organized exhibitor groups.

Remainder of panels to be appointed 10 each by distributors and affiliated exhibitors, on the one hand, and organized exhibitor groups on the other.

Permanent arbitration boards of three members to be designated from the panels, one from the neutral panel and one each from the panel designated by distributors and affiliated exhibitors, and by organized exhibitors.

Expects Majority to Adopt Plan

Special arbitration boards may be designated from a panel of 20 selected, half by distributors and affiliated exhibitors, and half by organized exhibitors, or from outside the panel.

"At first glance the setup of the special board, where more than two parties are involved, may be looked upon as not equally balanced. I mention this principally because I want to assure you that even though the impression prevails in some quarters that affiliated theatres and distributors as a whole have a common interest, nothing further could be the case. As a matter of fact, it is often the reverse."

He told Allied's delegates that "Such matters of which Allied leaders have complained the most can be arbitrated. So can other subjects.

"Based upon the encouragement we have received from individual independent theatre owners, those given by organized theatre owner associations, I am firmly of the belief that the Trade Practice Code will be adopted by the majority of theatre owners of this country," he said. "We sincerely hope Allied will join. We are going forward with the conviction that in this plan we have a proposal that is sound.

"We solicit your consideration for the adoption of the Code, believing as we do it will tend to cement and unify an industry, that we may all give such talents as we possess to the development of this business, rather than to the constant harrassing and wrangling between the different branches of our industry.

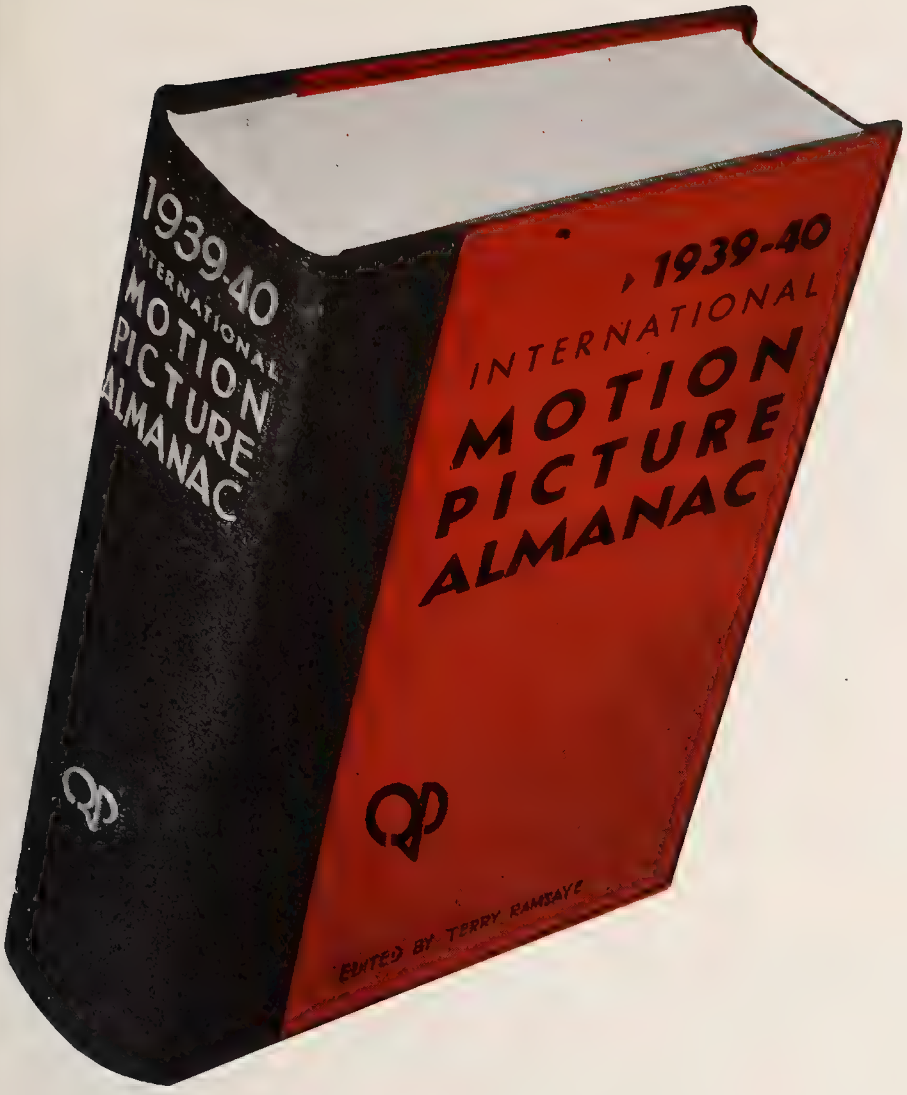
"We are seeking the support of a program from which we, as distributors, cannot hope to make any gain, to the contrary we can only give, but we have individually and collectively a genuine feeling of pride in the authorship of the Code and are grateful to all Negotiating Committees for their patience and perseverance and also appreciative of those who contributed by their advice and suggestions, and time given, to the working out of the details.

"The provisions of the Code itself cannot be enlarged upon for the simple reason that we have given nearly to the breaking point and although we hope, and as I say solicit your consideration, if it is your decision to go forward without the Code and rely upon legislation rather than arbitration, then that is for you to decide, but I will tell you honestly and with great frankness that rather than enlarge the provisions of this Code we will of necessity have to take our chance on the legislation.

"We have endeavored to view your problems and to provide machinery to correct injustices where they are found to exist—more than that we cannot do," concluded Mr. Rodgers.

Twentieth Century-Fox board of directors Thursday declared a cash dividend of 37½ cents per share for the second quarter of 1939 on the preferred stock and a cash dividend of 50 cents per share on the common stock, both payable June 30th to stockholders of record June 15th.

The American Society of Composers, Authors and Publishers escaped regulatory legislation in all states except North Dakota and Kansas, both of which passed adverse bills.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SHOWMEN'S REVIEWS

(Continued from paeg 39)

other products, and distributed to home and business. Dialogue by the characters and off-screen narration help make the picture interesting.

The production is being shown at the New York World's Fair in the Museum of Science and Industry. No plans have been made for distribution in theatres. Running time, 25 minutes.

Happily Buried
(MGM)
Romance and Music

Contrary to the title, the subject offers some gay melodies, a collection of comic moments and a bit of musical comedy romance. He and she are sponsors of differently designed waffle irons. The lad resorts to being buried alive to break down the resistance of his feminine competitior and heart interest. At a Fair the couple sing the praises of their respective equipment but love finally reigns supreme. The material sports some clever spoofing of big business executive meetings, done in a Gilbert and Sullivan style, a spot of dancing and some pleasing romancing and dueting by Anthony Allen and Rita Oehman. Mr. Allen, especially, looks like promising material for features.—Running time, 20 minutes.

Art Gallery
(MGM)
Imaginative Cartoon

The waggish fancy of Hugh Harman has contrived to produce an imaginative cartoon on that famed historical pyromaniac, Nero, and his destructive propensity in setting on fire an art gallery. The ensuing reaction of the artistic personnel of the museum makes up the highlights of the subject. The glimpses of various classical folk, some drawn to resemble prominent personages of today, especially a former president of the country, will afford the audience a particular amount of glee. The pigmentation of the cartoon business adds to the cleverness of the subject.—Running time, eight minutes.

The Theatre of the Sky
(Universal)
Going Places Subject

The Adler Planetarium in Chicago is the scene of this number of the ever popular "Going Places" series. In it are "close-ups" of planets millions of light years distant from the earth. The view of the moon, dotted with giant craters, is particularly impressive. Pointed out also is the first spiral nebula ever photographed, some six quintillion light years away. Then there is a comet with its tail many million miles long. Instruments for astronomical study made centures ago and now part of the exhibit in the Adler Planetarium are also shown. The script is by Henry Clay Bate.—Running time, 9½ minutes.

Paramount Pictorial, No. 11
(Paramount)
Entertaining

The combination of something old and something new effects for this Paramount Pictorial number a flavor of entertainment and interest. The memory section is served by a revival recital of "Thanks for the Memory," which won for its authors, Lee Robin and Ralph Rainger, the Academy Award. The reissue sequence has Bob Hope and Shirley Ross, the team who introduced the chanson in "The Big Broadcast of 1938." The element of novelty is supplied by a research visit to the office of Ted Peckham, Manhattan male chaperone de luxe, who formed an escort service which came into public note. The other item of the pictorial bill is a staid showing of the practices of ancient arts and crafts in the modern Orient.—Running time, 11 minutes.

Gals and Gallons
(Universal)
Mentone Brevity

Edward East and Ralph Dumke, better known as "The Sisters of the Skillet," are featured in this Mentone variety subject. The boys have acquired a modern automobile filling station and "hire" entertainers to bring in the customers. Rita Rio heads the entertainers, singing and leading the orchestra. Also appearing are Jan Pearce, tenor; Deneet and Dae, boy and girl dance team, and Pansy the Horse, with the Mayo Family.—Running time, 16½ minutes.

Montmartre Madness
(Columbia)
Variety Short

An American arrives in Montmartre expecting to find the romantic excitement of the Paris slums that he has read about. He is very much disappointed, but he dreams of the Parisian and Apache dances which in turn are shown to the audience. With Harry Stockwell singing and a Fanchon and Marco chorus, here is an excellent variety short.

National Decency Legion Classifies Nine Films

Of nine pictures reviewed and classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Blue Montana Skies," "Captain Fury," "Flaming Lead," "Mystery plane," "Trigger Fingers." Class A-2, "Blind Alley," "Bridal Suite," "The Gorilla." Class B, Objectionable in Part: "The Kid from Kokomo."

Orchard Receives Degree

Thomas Orchard, associate producer of the March of Time, received an honorary Master of Arts Degree from Hobart College, New York, on Monday. Mr. Orchard was graduated from Hobart in 1931.

World's Fair Subject

Columbia is preparing a one reel subject on the New York World's Fair, a companion reel to the recently completed "Man-Made Island," which shows highlights of the San Francisco Exposition.

Ferretti To Return

J. J. Ferretti of the United States Air Conditioning International Corporation, now in South Africa, plans to sail for America sometime this month.

Close United Artists Theatre

Balaban & Katz are expected to close the United Artists Theatre, in Chicago, on Saturday.

Prospects in Britain Better Says Pommer

Improved prospects for British production are in view now with more pictures in preparation at London studios than have been projected there in months, Erich Pommer, British producer, said on his arrival in New York this week on the Normandie. Mr. Pommer will attend the Paramount sales convention in Los Angeles next week.

He will also discuss a new producing-distributing deal with the company. His fourth and final picture on his current contract with Paramount goes into production in July and is scheduled for release around December 1st. The picture is "The Admirable Crichton," starring Charles Laughton. Mr. Pommer brought a print of "Jamaica Inn," his third production for Paramount. He hopes to negotiate a new two year deal for five pictures, he said.

Mr. Pommer praised British production facilities, and said that they are as good as Hollywood's, while on a smaller scale. He said he would continue to work at Elstree.

Stern Group Reported Taking Gregory Circuit

The Stern group of theatres is expected to take over the Gregory circuit of Indiana, Illinois, and Wisconsin, some time next week, upon completion of negotiations. The Gregory circuit has about 30 theatres. The Stern group was interested in the Balaban & Katz circuit when that circuit started.

Pass Bingo Measure

After receiving more debate in committee and both houses than any other measure in the Connecticut legislature this session, Bingo for religious, communal or fraternal organizations only, passed the Senate and House and is now awaiting the signature of Governor Raymond Baldwin. Methodist ministers in an eastern conference unanimously had passed a resolution urging the governor to veto the measure. However, approval of the governor previously had been expressed.

Venezuelan Film Here

"La Gran Sabana" (The Great Prairie), a three reel film of the unexplored interior of Venezuela, is now being edited and scored in New York. It was produced by the Capuchin Mission of El Coroni with the cooperation of the Venezuelan Government. Father Baltasar de Matallana, who is negotiating a release, is completing the commentary in Spanish and English. Charles Light is collaborating in the work.

Bader with Agency

David A. Bader has joined forces with the Lichtig and Englander Agency, Hollywood, taking over the story department. Mr. Bader's Literary Corporation of America, with its affiliates in New York, London, Paris and South America, also moves over to the agency.

Moving Republic Exchange

The Republic Pictures exchange in Charlotte, N. C., now located at 300 West 3rd Street, will move into new quarters at 227 West Fourth Street, on or about June 1st. The new quarters formerly housed the RKO exchange.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Golden Boy"	From the play by Clifford Odets. Director: Rouben Mamoulian.	William Holden, Barbara Stanwyck, Adolphe Menjou, Beatrice Blynn, Joseph Calleia, Sam Levine, Edward Brophy.	Shooting
"Escape from Alcatraz"	Director: Charles Barton.	Brian Donlevy, Jacqueline Wells, Richard Fisk. Paul Fix, Joseph Crehan.	Shooting
"Blondie Takes a Vacation"	From the cartoon strip by Chick Young. Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Donald McBride.	Shooting
"Criminal at Large"	Director: Louis D. Collins.	Jack Holt, Patricia Ellis, Guinn Williams.	Shooting
METRO-GOLDWYN-MAYER			
"Stronger Than Desire"	Director: Leslie Fenton.	Virginia Bruce, Walter Pidgeon, Rita Johnson, Ilka Chase, Lee Bowman, Joseph Schildkraut.	Shooting
"Lady of the Tropics"	Director: Jack Conway.	Robert Taylor, Hedy Lamarr, Ernest Cossart, Margaret Pedula, Gloria Franklin, Richard Lane, Ann Dvorak, Margaret Burt.	Editing
"The Women"	From the play by Claire Booth. Director: George Cukor.	Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Joan Fontaine, Phyllis Povah, Muriel Hutchinson, Ruth Hussey, Ann Morriss, Virginia Grey, Virginia Weidler, Florence Nash, Lucille Watson, Esther Dale, Marjorie Main, Hilda Plowright, Dennie Moore.	Editing
"Babes in Arms"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Charles Winninger, Henry Hull, June Preiser, Grace Hayes.	Shooting
"Thunder Afloat"	Director: George Seitz.	Wallace Beery, Chester Morris, Virginia Grey, Regis Toomey, Douglas Dumbrille, Jonathan Hale, Carl Esmond, John Qualen, Clem Bevans, Charles Lane, Phillip Terry.	Shooting
"Miracles for Sale"	Director: Tod Browning.	Robert Young, Florence Rice, Henry Hull, Frank Craven, Lee Bowman.	Shooting
MONOGRAM			
"Stunt Pilot"	Director: George Waggner.	John Trent, Milburn Stone, Marjorie Reynolds, Jason Robards, Wesley Barry.	Editing
PARAMOUNT			
"The Star Maker"	Director: Roy Del Ruth.	Bing Crosby, Louise Campbell, Ned Sparks, Linda Ware, Walter Damrosch.	Shooting
"Ruler of the Seas"	Producing director: Frank Lloyd.	Douglas Fairbanks, Jr., Margaret Lockwood, Will Fyffe, George Bancroft, David Torrence, Montagu Love.	Shooting
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.	Shooting
"Double Dyed Deceiver"	Screen play, Wanda Tuchock. Director: Dan Venturini.	Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard. Jane Clayton.	Shooting
"Are Husbands Necessary?"	Director: Edward G. Griffith.	Fred MacMurray, Madeleine Carroll, Helen Broderick, Carolyn Lee.	Shooting
REPUBLIC			
"The Fighting Irish"	Original screen play, Olive Cooper. Director: Sidney Salkow.	Phil Regan, Jean Parker, Horace MacMahon, Jerome Cowan, Dorothea Kent, Peggy Ryan, Benny Baker, Mary Gordon, Richard Keene.	Shooting
RKO RADIO			
"The Spellbinder"	Original story, Joseph Anthony. Director: Jack Hively.	Lee Tracy, Barbara Read, Patric Knowles, Allan Lane, Morgan Conway, Leona Roberts, Pierre Watkin, Ray Gordon, Charles Trowbridge, Chester Clute.	Shooting
"Nurse Edith Cavell"	Screen play, Michael Hogan. Director-Producer: Herbert Wilcox.	Anna Neagle, Edna Mae Oliver, George Sanders, May Robson, Zasu Pitts, Sophie Stewart, H. B. Warner.	Shooting
"My Fifth Avenue Girl"	Story, Frank R. Adams. Producer-Director: Gregory LaCava.	Ginger Rogers, Walter Connolly, Tim Holt, Kathryn Hohn, Verree Teasdale, Franklin Pangborn, Ferike Boros, Louis Calhern, Manda Lane, James Ellison.	Shooting
TWENTIETH CENT.-FOX			
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"Elsa Maxwell's Hotel for Women"	Original story, Elsa Maxwell, Kathryn Scola and Darrel Ware. Director: Gregory Ratoff.	Linda Darnell, James Ellison, Ann Sothern, Elsa Maxwell, Katharine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler, Gregory Gaye.	Shooting
"Chicken Wagon Family"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palange, Hobart Cavanaugh.	Shooting
"Harmony at Home"	Director: Otto Brower.	Jean Rogers, Robert Kellard, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger McGee.	Shooting
"Here I Am a Stranger"	Director: William A. Seiter.	Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.	Shooting
UNITED ARTISTS			
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
UNIVERSAL			
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
"Dames"	Director: Harold Young.	Sigrid Gurie, Donald Briggs, Eve Arden, Donnie Dunagan.	Shooting
"Bright Victory"	Director: Joseph Santley.	Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson.	Shooting
"I Stole a Million"	Director: Frank Tuttle.	George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Nancy Drew and the Hidden Staircase"	Director: William Clemens.	Bonita Granville, John Litel, Frankie Thomas, Fred Tozere, Vera Lewis.	Shooting
"The Lady and the Knight"	From the play, "Elizabeth, the Queen," by Maxwell Anderson. Director: Michael Curtiz.	Bette Davis, Errol Flynn, Olivia de Havilland, Donald Crisp, Vincent Price, Henry Stephenson.	Shooting
"Career Man"	Director: Lloyd Bacon.	Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce.	Shooting
"Return of Dr. X"	Director: Vincent Sherman.	Wayne Morris, Humphrey Bogart, Lya Lys, Rosemary Lane, Dennis Morgan, Maxie Rosenbloom.	Shooting

U. S. ACCUSES MAJORS OF 55 ACTS OF "COERCION", INVOLVING 93 HOUSES

Latest Bill of Particulars in New York Anti-Trust Suit Includes Two Lists of Protested Acts; Motions Argued

Fifty-five acts of "coercion" involving 93 theatres charged to the major companies are cited by the Government in the newest of its bills of particulars in the "key" anti-trust suit in New York.

Hearing on Defendants' Demand

Defense counsel on Thursday argued in support of a motion requiring the government to furnish more detailed particulars, before Judge William Bondy in chambers. The defendants' counsel asked an order from the court directing the Government to comply with the court's decision of March 7 by furnishing "A further and more definite and adequate statement and bill of particulars;" an order, in the alternative, "striking the petition for failure to comply with said decision;" an order for additional particulars which already had been granted to Columbia and United Artists, and an order extending the time of the defendants to answer until 60 days after service of a further bill of particulars because of the long period (from 1918 to the present) covered in the Government's original bill.

After hearing arguments Judge Bondy reserved decision.

Two Lists of "Coercive Acts"

Last Thursday and Friday, as part of its bill of particulars, the Government filed two lists of "coercive acts" by the majors against exhibitors, naming, on Thursday, Twentieth Century-Fox, Paramount, Warner Brothers, and RKO; and on Friday, in a very long list, Columbia Pictures.

In the first list, Paramount is charged with 43 "coercions"; Twentieth Century-Fox with six; and Warner Brothers and RKO with three each. This listing cites unfair acts from 1918 to 1938, and covers cases in which 93 theatres figured. The listing was accompanied by the statement that the Government was unable to provide a "complete list" at the time.

In 23 cases, according to the charges, exhibitors were forced to sell their theatres; in 10, deprived of product; in 7, threatened with erection of competing houses; in 6, forced to lease their houses; in 4, threatened with acquisition of competing houses; in 2, refused licenses; in 2, charged excessive rentals; and in one case, an exhibitor was forced to stop construction of a theatre.

In the Columbia listing, the Government charges Columbia with refusing to sell second-runs in competition with producer-affiliated theatres, in agreement with other conspirators, not named by the Government, and with having committed many other unfair business practices.

The Government's bill of Thursday charges the following cases of coercion:

By Paramount:

Joe and John Johnson of Jasper, Ala., who sold the Colonial and New Jasper Theatres; R. V. McGinnis of Russelville, Ark., who sold the New Theatre; Andy McNeil and Dwight H. Blackwood of Little Rock, Ark., who sold the Arkansas Theatres; Harry Bott of Lakewood, Fla., closed the Lakewood; L. D. Joel of Lakeland sold the Auditorium Theatre; N. V. Darley of Tampa, Fla., owning the Rivoli Theatre, threatened;

Claude D. Swint of Atlanta, Ga., forced to cease construction of the Gordon; Mary Cinciolo of Gainesville, Ga., sold the Alamo theatre; Greater Chicago Theatres Corp., of Oak Park, Ill., deprived of product for the Lake Theatre; Verner U. Young of Gary, Ind., owning a large number of theatres, threatened;

Theatrical Managers, Inc., of South Bend, Ind., owning the State Theatre, threatened. Gail L. Pettit of Algona, Ia., sold the State; Nathan and Abe Sadoff of Sioux City, Ia., leased the Granada; Willard B. Harwood of Gardiner, Me., sold the Strand; William N. Youngclass of Columbus, Neb., sold the Swan; Frank D. Eager of Lincoln, Neb., leased the Liberty and Orpheum;

Edward Quittner of Middletown, N. Y., owning the State and Stratton Theatres, threatened with "harsh selling terms"; Theatrical Managers, Inc., of Marion, O., owner of the Palace and Marion, threatened; L. D. Joel of Greenville, S. C., sold the Garing; Carl P. Knudsen of Watertown, S. D., sold the State; Robert Z. Glass of Beaumont, Texas, sold the Rio Theatre and the Knox, Fair and Log Theatres of Dallas, Texas; Paul Scott of Dallas sold the Varsity;

H. E. Fulgham of Tyler, Texas, owner of the Joy Theatre, threatened; Theo Palamanakos of Greenville, Texas, sold the Opera House; W. H. Powers of Henderson, Texas, sold theatre; Inca Theatres, Inc., sold eight theatres in Texas; Ross Dorbandt of Jacksonville, Texas, sold the Dorbandt and Claire; M. G. Fry of Tyler, Texas, sold a lease to the Majestic;

Sam Myers, Chicago, owner of Cine, threatened; Harry Solomon of Chicago, owner of Belmont, threatened; Gust Constan of Decatur, Ill., owner of Avon, threatened; Verner U. Young sold theatre at Anderson, Ind.; Kalil Sliman of New Iberia, La., owner of the Evangeline, threatened; Irving Gillman of North Mankato, Minn., closed the Urban;

H A. Cole and A. W. Milly of Greenville, Texas, owners of the Rialto and Colonial, threatened by competition; C. L. Hackworth of Huntsville, Fla., owner of three theatres, threatened; L. D. Joel of Jacksonville, Fla., sold the Casino and Liberty; Joseph C. Boss of McAllister, Okla., owner of Photosho, "subjected to harsh practices"; H H. Jackson of Columbia, Tenn., sold the Grand; F. R. Newman of Greenville, Texas, sold the Crystal; H. S. Cole of Ranger, Texas, sold the Lone Star and Lamb Theatres; and E. H. Hulsey of Texas sold 11 theatres.

By Twentieth Century-Fox

Exhibitors listed as being subjected to coercion by 20th Century-Fox follow: Compton Theatre Corp. of Compton, Cal., sold the Compton; H. L. Gumbiner of Los Angeles leased the Power; Maurice Feigenbaum of Pomona, Cal., sold the Sunkist; Brookside Theatre Corp. of Kansas City sold the Brookside; B. K. Fischer of Milwaukee, leased four theatres; and Charles Washicheck of Milwaukee sold three theatres.

By RKO

RKO is charged with coercion against the following: C. C. Dunsmoor of Marshalltown, Iowa, leased the Capitol; Century Circuit of New York surrendered the Kingsway of New York and the Merrick of Long Island.

By Warner Brothers

Warner Bros. is accused of subjecting the following to "distress selling" methods: Wm. E. S. Wilcox of Silver Spring, Md., sold the Seco and Silver Theatres; William Filcock of Lake Geneva, Wis., owner of the Geneva and Delavan, "subjected to harsh selling practices," and the Capitol Theatre Co. of Wheeling, W. Va., also subjected to harsh practices.

By Columbia

In the Columbia bill of particulars, the Government charges 15 exhibitors were compelled, from 1934 to 1937, to maintain minimum admission prices; and were prevented from "double-featuring" Columbia product. They are:

Sam Kirchheimer, North Side Theatre, Houston, Texas; O. B. Bridges, Midway Theatre, Houston; North Fort Worth Amusement Co., Isis and Rose Theatres, Ft. Worth, Texas; Robt. Wygant, Heights Theatre, Houston; Sam Archibald, Holly Theatre, Ft. Worth; Queens Amusement Co., New Liberty Theatre and Ideal Theatre, Ft. Worth; Louis Richker, Gaiety Theatre, Ft. Worth; H. C. Houston, Trinity Theatre, Dallas;

B. J. Highpower, Texan Theatre, Ft. Worth; C. A. Dickey, Avenue Theatre, Ft. Worth; Donald Dixon, Haskell Theatre, Dallas; O. C. Easter, Peak Theatre, Dallas; L. L. Dunbar, Queen Theatre, Dallas; L. G. Bessinger, Queen Theatre, Dallas; Robert Z. Glass, Knox St., Fair, and Lawn Theatres.

The Government also claims in the bill that Columbia had a working agreement with the Interstate circuit of Texas, not to license certain pictures to any other exhibitor in Fort Worth, San Antonio, Houston and Dallas at a lower adult evening admission price than 25 cents. The Government asserted that in 1935 and 1936 Henry Lazarus, operator of the Coliseum, New Orleans, paid over four times the rental paid for 21 features by the Iris theatre, a Paramount-controlled house.

Double Billing in Affiliates

The Government's bill further charges that Columbia encouraged double-billing by producer-affiliated theatres, and cites the following examples: contracts supposedly made in 1934-35 and 1935-36, with theatres controlled by National Theatres Corporation, providing for reductions in film rentals of five per cent if certain Columbia pictures were shown with certain other features; similar contracts with Loew's and subsidiaries, and with Warner Brothers and certain subsidiaries, calling the Lincoln theatre, in Union City, N. J., a Warner house which benefited by this type of contract.

The Columbia bill also includes the charge that Columbia placed stars under contract who were also under contract to other companies. Named were Gloria Blondell, said to have been also under contract to Warner Brothers; Melvin Douglas, also with MGM; Irene Dunne, with Paramount, RKO and Universal; Cary Grant, with RKO, and Edward G. Robinson, with Warner Brothers.

DELAYS IN CHICAGO AND OKLAHOMA SUITS

To permit the United States Department of Justice to examine the several thousand documents offered in pre-trial evidence by the defendants in the Government's Chicago anti-trust action against Balaban and Katz and the eight majors, a delay of trial until June 22 was granted in Chicago Chancery Court last week. This week, Master-in-Chancery Edgar Eldredge was expected to decide whether to admit as evidence, rental figures of Balaban and Katz to the eight majors during the past ten years.

In Oklahoma City, hearing on the motion by the Griffith Amusement Company and the eight majors, to dismiss A. B. Momand's $4,500,000 suit against them, was put over until June 16 by a Federal district judge.

Mr. Momand, an independent exhibitor of Shawnee, Oklahoma, charges illegal marketing agreements, other unfair business practices, and violation of the Federal anti-trust laws.

Victor Announces New Sound And Projection System

The Victor Animatograph Corporation has announced a new motion picture projection and sound system for 16 mm. film; adapted to educational and commercial purposes.

The system uses auxiliary units in addition to its basic projector, as a means of increasing the scope of its usefulness. Additional amplifiers and speakers are available, allowing broadcasts, recordings and announcements to be relayed to as many rooms as desired, according to the Victor Company.

"BEDEVILED" BY OPPOSITION, HE SAYS, NEELY PUSHES HIS BLOCK SALES ACT

Senator Demands and Gets A Showdown, Compelling Committee to Recommend A Floor Vote by Senate

Proponents of federal legislation outlawing block and blind selling of motion pictures apparently are not slumbering, in Congress or out. Armed with telegrams and letters from 8,000 "prominent men and women" favoring enactment of such legislation, Senator Matthew Mansfield Neely, of West Virginia, is pushing his bill on the Senate floor.

Following almost the same strategy he employed last year, when, in a dramatic move he got Senate passage, without a record vote or open hearing—the House kept its companion bill in committee—Senator Neely, in a new campaign for passage, moved for a Senate showdown last weekend. This was averted at the time only by promises of Chairman Burton K. Wheeler, Montana, that he would call his Interstate Commerce Committee for consideration of the Neely bill without further delay.

Passed by Committee

On Wednesday last-minute support from Senator Charles W. Tobey (Rep., N. H.), a member of the subcommittee in charge of the Neely bill who attended none of the hearings on that measure in April, gave Senator Neely the opportunity to bring his block booking measure before the full Senate Interstate Commerce Committee which, later on the same day, voted to report the legislation favorably to the Senate for a vote on the floor.

Only four of the five members of the subcommittee were present Wednesday, Senator Alben W. Barkley (Dem., Ky.), who has been a target for Senator Neely's criticism on the occasions this session on which he has discussed his bill on the Senate floor, being absent.

As had been expected, Senator Ellison D. Smith (Dem., S. C.), chairman of the subcommittee, and Senator Wallace H. White, Jr. (Rep., Me.) voted against a favorable report on Senator Neely's bill, but Senator Tobey's favorable vote brought about a tie, as a result of which the measure automatically went to the full committee.

On the basis of last year's action, the Senate is seen as passing the measure, but it is highly unlikely that the House will take any action on it this session.

This time, however, the Senators already have held open hearings on the bill, which, in one form or another, has been constantly before Congress for 11 years. The hearing at this session, started on April 3rd and running a week, witnessed a long line of arguments by representatives of the majors, the MPTOA and friendly clubwomen and churchmen, speaking against the measure, and the Motion Picture Research Council, Allied States and their clubwomen friends, urging passage.

At the conclusion of the April hearings, Senator Neely seemed to be the lone sub-committee proponent, after William F. Rodgers, MGM, industry spokesman, testified that the industry's new trade practice proposals will give relief to independent exhibitors and were acceptable to practically all exhibitor organizations, save Allied. The proposals were put into final form this week. (See page 41)

Aroused by his failure to obtain action on the measure, which he introduced again at the opening of this session, Senator Neely last Friday "let loose" on the floor of the Senate, bitterly arraigning Majority Leader Alben W. Barkley, of Kentucky, and Senator Ellison D. Smith, South Carolina, chairman of the Interstate subcommittee, for what he declared were obstructionist tactics.

FIRST STATE ACTION AGAINST BLOCK SALES

The House of Representatives in Illinois last Thursday approved by a vote of 84 to eight the bill of Representative Harold Lund prohibiting blind selling and block booking of pictures.

The measure requires distributors to provide synopses of all pictures over 2,000 feet in length at the time the deal for product is made, and if the finished film differs from the synopsis, the exhibitor would have the right to cancel. In this connection the bill is similar to Senator Neely's anti-block selling bill pending in Congress, and the clause is the most bitterly contested by the major companies.

Action by the Illinois House is the first taken against block selling in a state legislature.

"This bill has been bedeviled with more opposition, both revealed and concealed, than the hero of Pilgrim's Progress encountered on his slow and painful journey from earth to heaven," Senator Neely shouted on the floor. "A blindfolded, crippled snail on crutches could have traveled further in purgatory in six seconds than this bill has traveled since it was referred to the Committee on Interstate Commerce six months ago."

Says 8,000 Have Written Him

Reading the usual list of organizations which are in support of the bill, the Senator read also a list of "prominent men and women" among the more than 8,000 persons who he said have written and telegraphed him in favor of the measure.

The Senator detailed at length the history of block booking legislation since it was first introduced in 1928, citing that the hearings in that year constituted a 354-page record; in March, 1934, hearings were held, developing a 76-page record; in 1936 the Senate committee piled up another 218 pages and the House committee 526 pages in further hearings, and the hearings last April added another 651 pages.

Introducing the bill on January 4, last, Senator Neely continued, he found it impossible to get any consideration by the Interstate Commerce Committee, and his plea that the bill be reported without hearings was refused on an argument by Senator Barkley that there were new members on the Committee not acquainted with the subject who should have an opportunity to familiarize themselves with the arguments of both sides.

After a subcommittee was appointed to hold hearings, he charged, he again encountered difficulty in obtaining a date for the sessions, even after Chairman Wheeler, at his request, had intervened. It was not until he filed a motion to discharge the Committee from further consideration of the bill that he secured a definite date for hearings, he told the Senate.

Says Barkley Stayed Away

Senator Wallace H. White, Jr., of Maine, a Republican member of the subcommittee, attended practically all the hearings, Mr. Neely asserted, but "Senator Barkley, who, in my opinion, is almost exclusively responsible for the hearings having been ordered, attended the subcommittee's first meeting and participated in the proceedings.

"But the subcommittee held 12 additional sessions during the next 14 days," he added. "Never after the first of the 13 hearings was the Senator from Kentucky seen in the subcommittee room during the consideration of the bill."

In the heat of the debate, Senator Neely pointed out that while Senator Barkley could not find time to attend the hearings, he did find time to attend the Kentucky Derby. That remark, however, was deleted by him in the official Congressional Record's account.

After the hearings, Senator Neely said, he again could get no action, and on May 25 he informed the majority leader that unless the Committee met on the bill within 24 hours he would call up his motion to discharge.

"Let me appeal to the Senate to adopt my motion and thus bring this proposed legislation forth from the subcommittee's prison house as Lazarus was brought forth from the tomb," he appealed last Friday.

"The multibillionaire moving picture trust is on one side of this question and the American people are on the other. Let us this day righteously choose whom we shall serve."

Barkley Noncommittal

"I voted for the bill in the committee and in the Senate. I may or may not vote for it when it comes up again," Senator Barkley commented in answering Senator Neely.

The majority leader explained that he had asked for hearings because representatives of the industry complained they had not had a hearing during the previous session when the bill was reported and passed by the Senate. He did not wish to serve on the committee, because his duties as leader were so onerous, he said, and he did not attend the hearings because there was highly important legislation in which he was interested being heard at the same time by other committees of which he is a member, he told the Senate.

Further, he pointed out, the printed record of the hearings was not delivered until three days prior to Senator Neely's action in calling up his motion. Senator Neely interjected that he had not been able to get them out of the Government Printing Office until he threatened to "burn up" on the Senate floor those responsible for further delay.

Withdraws Motion

Pointing out that to act on the motion in the absence of Senator Smith, who had been called home because of his wife's illness, would be a reflection on the subcommittee chairman, Senator Barkley suggested that Chairman Wheeler of the full committee could order the subordinate group to act, and Senator Wheeler agreed that if the subcommittee did not meet immediately upon Senator Smith's return he would call a meeting of the full committee.

With this understanding, the West Virginia Senator withdrew his motion, but with the threat that if action was not taken he would again revive it and demand a showdown.

RULES FOR PROPOSED NEW FILM ARBITRATION SYSTEM

On this and the following pages is presented the complete text of the plan for voluntary arbitration of differences between distributors and exhibitors.

The plan represents an expansion of the proposal made as one clause in the original draft of the trade practice formulae presented to exhibitors by the distribution companies.

RULES OF ARBITRATION

I. Exchange Territories

Arbitration of disputes which are subject to arbitration under the Trade Practice Code or hereunder in the territories (hereinafter referred to as exchange territories) served by the film exchanges in the cities below named:

Albany, N. Y.
Atlanta, Ga.
Boston, Mass.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Dallas, Texas
Denver, Colo.
Des Moines, Iowa.
Detroit, Mich.
Indianapolis, Ind.
Kansas City, Mo.
Los Angeles, Cal.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
New Haven, Conn.
New Orleans, La.
New York, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
St. Louis, Mo.
Salt Lake City, Utah
San Francisco, Cal.
Seattle, Wash.
Washington, D. C.

shall, in each exchange territory, be governed by these Rules of Arbitration from and after the date of the appointment of the panel of neutral arbitrators for such exchange territory, as provided in Article II hereof.

II. Panel of Neutral Arbitrators

All distributors and affiliated exhibitors and organized exhibitor groups which have signed the Trade Practice Code to which these Rules of Arbitration are annexed, and which at the time carry on their business (or, in the case of organized exhibitor groups, have members who have signed the Trade Practice Code and who at the time operate theatres) in an exchange territory shall by unanimous action appoint a panel of not less than five nor more than ten neutral arbitrators for such exchange territory. Neutral arbitrators shall be compensated for their services, shall preferably have an understanding and knowledge of the motion picture industry but shall not be associated with either distributor or exhibitor interests.

III. Permanent Arbitration Board

(1) *Appointment of panels.* All distributors and affiliated exhibitors which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory shall by unanimous action appoint a panel of ten arbitrators, and all organized exhibitor groups which are at the time entitled to participate in the appointment of said panel of neutral arbitrators shall by unanimous action appoint a panel of ten arbitrators, for such exchange territory. It is contemplated that arbitrators on said panels as well as arbitrators appointed on panels provided for in Article IV hereof will be associated with some branch of the motion picture industry and will serve without compensation.

(2) *Personnel of Permanent Arbitration Board.* A Permanent Arbitration Board consisting of one arbitrator from the panel of neutral arbitrators and two other arbitrators, one from each panel of arbitrators appointed as provided in paragraph (1) of this Article, shall be established in each exchange territory. The members of each of the panels appointed as provided in said paragraph (1) shall serve on the Permanent Arbitration Board in rotation, in such order and for such length of time as the members of such panels shall respectively agree upon. The two arbitrators so serving from said panels shall designate a third arbitrator from said panel of neutral arbitrators, or, if they are unable to agree upon a third arbitrator, the third arbitrator shall be chosen by them by lot from said panel of neutral arbitrators. Said third arbitrator shall be chairman of the Permanent Arbitration Board and shall serve during the term of office of the arbitrators designating or choosing him.

(3) *Secretary.* All distributors, affiliated exhibitors and organized exhibitor groups which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory, shall be unanimous action appoint a secretary of the Permanent Arbitration Board for such exchange territory who shall also act as secretary for the Special Arbitration Boards in such territory provided for in Article IV hereof.

(4) *Office.* Each Permanent Arbitration Board shall maintain an office and have available adequate quarters for the hearing of arbitrations.

IV. Special Arbitration Boards

(1) *Appointment of panels.* All distributors and affiliated exhibitors which are at the time entitled to participate in the appointment of the panel of neutral arbitrators for an exchange territory, shall by unanimous action appoint a panel of ten arbitrators, and each organized exhibitor group which is at the time entitled to participate in the appointment of said panel of neutral arbitrators shall appoint a panel of ten arbitrators, for such exchange territory. An arbitrator designated by a party to a dispute submitted to a Special Arbitration Board shall preferably be a member of one of the panels, but need not be a member of any panel.

(2) *Two party disputes.* With respect to disputes between two parties the Special Arbitration Board shall be constituted as follows: Each party to the dispute shall designate an arbitrator. The two arbitrators so designated shall designate a third arbitrator who may, but need not, be a member of the panel of neutral arbitrators, or, if said two arbitrators are unable to agree upon a third arbitrator, the third arbitrator shall be chosen by them by lot from the panel of neutral arbitrators. Such third arbitrator shall be chairman of such Special Arbitration Board.

(3) *Disputes relating to clearance.* With respect to disputes relating to clearance, the Special Arbitration Board shall be constituted as follows: The complaining exhibitor shall designate an arbitrator, the exhibitor complained against shall designate an arbitrator, and the distributors which are the third party to such dispute shall, as a group, by unanimous action designate an arbitrator. The three arbitrators so designated shall by unanimous action designate two arbitrators who may, but need not, be members of the panel of neutral arbitrators, or, if they are unable to agree upon either or both of said two arbitrators, one or both, as the case may be, shall be chosen by them by lot from the panel of neutral arbitrators. One of said two arbitrators shall be elected chairman of such Special Arbitration Board.

() *Right to eliminate arbitrator.* In any case where a neutral arbitrator is chosen by lot from the panel of neutral arbitrators each arbitrator designated by a party shall be entitled to reject one neutral arbitrator chosen by lot, and if such right is exercised with respect to any neutral arbitrator so chosen, the neutral arbitrator so rejected shall not serve and another neutral arbitrator shall be chosen by lot from among the neutral arbitrators not so rejected.

V. Parties to Disputes

(1) *Disputes between a distributor and an exhibitor.* All disputes subject to arbitration under the Trade Practice Code except disputes relating to over-buying and to clearance shall be between a distributor and an exhibitor.

(2) *Disputes relating to over-buying.* Disputes relating to over-buying shall be between two parties, the complaining exhibitor and the exhibitor complained against, but each distributor which has signed the Trade Practice Code and at the time has a license agreement with the exhibitor complained against shall be entitled to notice of all hearings and shall have all other rights which it would have if it were a party to such dispute except only the right to designate an arbitrator.

(3) *Disputes relating to clearance.* Disputes relating to clearance shall be between three parties (a) the complaining exhibitor, (b) the exhibitor complained against, and (c) the distributors, as a group, which at the time have license agreements with the complaining exhibitor and grant to the exhibitor complained against the clearance complained of. Each of said distributors shall be entitled to notice of all hearings and shall have all other rights of a party except only the right individually to designate an arbitrator.

In the event that in any dispute relating to clearance any party thereto shall claim in writing filed with the arbitration board that any exhibitor not named as a party thereto may be prejudiced by any award made therein in favor of the complaining exhibitor, the arbitration board shall have no power to proceed with the hearing unless within a time to be fixed by the arbitration board there shall have been filed with it the consents in writing, signed by all such exhibitors, to be bound by any award which may be made in such dispute. If such consents in writing of all such exhibitors shall have been so filed, the arbitration board shall proceed with the arbitration and such exhibitors shall be entitled to notice of all hearings and shall have the right to represent themselves or be represented by others at all hearings and to examine or cross-examine all witnesses. The award of the arbitration board shall be binding upon such exhibitors to the same extent as if they had been parties to such dispute.

VI. Oaths of Arbitrators

Each person, upon his appointment as an arbitrator or as a member of any panel, shall take and subscribe to one or more counterparts of the form or forms of oath of office

ARBITRATION PROCEEDINGS TRACED

(*Continued from opposite page*)

prescribed by law in the jurisdiction or jurisdictions where he shall act as arbitrator. In the event that no such form of oath is prescribed by law, he shall take and subscribe to thee following form of oath:

> I, ..., having been duly appointed (an arbitrator) (a member of the ....panel of arbitrators) for the .... exchange territory, do solemnly swear that I will faithfully and fairly hear and examine the disputes brought before me and will determine each such dispute in accordance with the spirit and intent of the provisions of the Trade Practice Code of the motion picture industry and the Rules of Arbitration annexed thereto, and will make a just award to the best of my understanding.

Said persons shall, from time to time, also take and subscribe to such other or additional oaths as may be required by law in connection with the hearing of any dispute and shall make and execute all papers necessary or convenient to make their awards binding and effective to the extent that such awards may in any particular case be made binding and effective.

The oaths shall be filed in the office of the Permanent Arbitration Board and in such other offices or places as shall be required by law in the jurisdiction or jurisdictions wherein the arbitration shall be held or wherein the award shall be filed to make the same binding and effective.

VII. Term of Office of Arbitrators, Removals and Vacancies

(1) *Term of office.* The members of each panel of arbitrators shall serve for six months.

(2) *Removals.* Arbitrators in the panel appointed by distributors and affiliated exhibitors may be removed at any time by a majority of the distributors and a majority of the affiliated exhibitors who are at the time entitled to participate in the appointment of arbitrators to such panel.

Arbitrators in a panel appointed by an organized exhibitor group or groups may be removed at any time by the action of the exhibitor group or groups who are at the time entitled to participate in the appointment of arbitrators to such panel.

(3) *Vacancies.* Vacancies in any panel of arbitrators occurring by reason of death, resignation, removal or disqualification shall be filled in the manner hereinabove provided for the original appointment of arbitrators to such panel. Any arbitrator so appointed shall serve for the balance of the term of his predecessor in office.

VIII. Jurisdiction of Boards

No Permanent Arbitration Board shall hear, and no Special Arbitration Board shall be constituted to hear, a dispute unless and until each of the parties thereto shall have become a party signatory to the Trade Practice Code, shall have otherwise complied with Article XVII thereof, and shall have signed the agreement of arbitration annexed hereto and made a part hereof. The secretary of each Permanent Arbitration Board shall keep a list of the names and addresses of the distributors and exhibitors in his exchange territory who have agreed to arbitrate disputes as above provided, which list shall be available for inspection during ordinary business hours by any interested party.

Each dispute which is subject to arbitration under the Trade Practice Code may be submitted to and determined by the Permanent Arbitration Board of the exchange territory in which it arises and shall be so submitted and determined unless one or more of the parties to such dispute shall request that such dispute be submitted to a Special Arbitration Board, in which case the dispute shall be submitted to and determined by a Special Arbitration Board. It is intended that any party to a dispute shall feel free to have such dispute submitted to a Special Arbitration Board. Until a Permanent Arbitration Board is established in an exchange territory all disputes which are subject to arbitration under the Trade Practice Code shall be submitted to Special Arbitration Boards.

An arbitration board shall have only the powers conferred upon arbitrators by the Trade Practice Code and these Rules of Arbitration and every award shall conform thereto.

HAYS URGES REVIVAL OF AMERICAN SPIRIT

Will H. Hays, president of the Motion Picture Producers and Distributors of America, speaking at the Indiana Day program, New York World's Fair, Thursday, urged a revival of "the American spirit."

"After all," he said, "it is with our assets, not our liabilities, that we will build the America of tomorrow, with its higher standards of living, better opportunities for our people, greater plenty to share, and the greater reserve which human security will require.

"America today needs a spirit as well as a program. That spirit, solemn and consecrated, exists. It is that spirit which urges us forward to new heights of progress and prosperity without sacrificing the principles of individual freedom that made us a great nation."

IX. Arbitration Proceedings

(1) *Statement of claim.* To initiate an arbitration hereunder the complaining party shall deliver personally or mail to the secretary of the Permanent Arbitration Board a statement of claim and a copy or copies thereof, which shall set forth in non-technical language the following:

(a) The name and address of the complaining party, the name of the theatre(s) involved in the dispute and the name of the party or parties claimed against, and, in case of a dispute relating to over-buying, the names of the distributors entitled to notice as hereinabove provided.

(b) A brief statement of the claim (including, if a license agreement is involved, the date of the same and the names of the parties thereto) and of the relief sought.

(c) A demand for arbitration and, if the complaining party does not desire that the dispute be submitted to the Permanent Arbitration Board, a request that the dispute be submitted to a Special Arbitration Board.

(d) The designation of an arbitrator who shall serve in the event that either the complaining party in such statement, or the party (or, in a case of a dispute relating to clearance, any party) complained against, requests the submission of the dispute to a Special Arbitration Board.

The statement of claim must be accompanied by a filing fee of $5.00.

(2) *Notice of claim.* The secretary shall promptly deliver personally or post by registered mail a copy of such statement of claim to the party (or, in case of a dispute relating to clearance, to each party) complained against. Such party (or, in case of a dispute relating to clearance, each such party entitled to designate an arbitrator) shall, within seven days after the delivery or mailing of such copy, deliver personally or post by registered mail to the secretary an acknowledgement in writing of receipt thereof and shall also at the same time designate in writing an arbitrator who shall serve in the event that either the complaining party shall in his statement of claim, or any party complained against shall in its designation, request that the dispute be submitted to a Special Arbitration Board.

(3) *Notification of arbitrators.* If any party to a dispute shall have requested that the dispute be submitted to a Special Arbitration Board, the secretary shall forthwith upon the receipt of the designations of arbitrators notify the arbitrators designated by the parties of their designation. In the event that any party shall not have designated an arbitrator when required to do so as hereinabove provided, the then chairman of the Permanent Arbitration Board shall designate an arbitrator for such party from one of the panels of arbitrators.

If no party to a dispute shall have requested that the dispute be submitted to a Special Arbitration Board, the secretary shall promptly so notify the chairman of the Permanent Arbitration Board presiding at the time the complaint is filed and the Permanent Arbitration Board as constituted at such time of filing shall hear and determine the dispute.

(4) *Disqualification of arbitrator.* No arbitrator shall act in any dispute in which he has, either directly or indirectly, a personal or financial interest unless such disqualification shall have been waived by all the parties; provided that in any dispute relating to clearance submitted to a Special Arbitration Board the arbitrator designated by the distributors shall not be disqualified because of his personal or financial interest in any distributor other than a distributor affiliated with an exhibitor which is a party to the dispute.

(5) *Hearing and notice.* The chairman of the arbitration board to which a dispute is submitted shall arrange for a prompt hearing thereof and give reasonable notice to the other arbitrators and to the parties of the time and place of the hearing and of the personnel of the arbitration board. In the case of any dispute relating to overbuying the chairman shall also give similar notice to all distributors who then have license agreements with the party complained against.

Hearings shall be held in the city named in Article I hereof in which are located the exchanges from which the complaining exhibitor is served or, if the complaint is filed by a distributor, in the city named in Article I hereof in which are located the exchanges from which the exhibitor complained against is served.

Parties may represent themselves or be represented by others at all hearings and shall have the right to examine or cross-examine all witnesses.

Witnesses shall testify under oath.

Any arbitration board may require any party to a dispute heard by it to produce at the hearing any records or documents deemed by it to be material and relevant.

Each arbitration board shall be the judge of the relevancy and materiality of the testimony or evidence offered, but the legal rules of evidence shall not be applied and the board may

(*Continued on following page*)

Waiver, Awards, Local Rules and Arbitration Cost

(Continued from preceding page)

inquire into the good faith of any claim or defense offered.

Stenographic records of hearings will not be made unless one or more parties shall request the same and provide funds therefor, in which case the stenographer shall be designated or approved by the arbitration board.

(6) *Waiver of oral hearing.* The parties to a dispute (including all parties entitled to notice of hearing thereof) may by agreement in writing, filed with the secretary, waive oral hearings. In such case the complaining party shall file with the secretary a statement under oath of his claim supported by material and relevant evidence (which may include excerpts or statements from books of account or other records and documents) and by written argument, together with copies thereof for each party complained against. Immediately upon the filing thereof a copy shall be delivered personally or posted by registered mail by the secretary to each party complained against, each of whom, if he desires to make answer, shall within seven days after receipt of his copy file a statement under oath of his defense, supported in like manner, together with copies thereof for each other party to the dispute. Immediately upon the filing thereof a copy shall be delivered personally or posted by registered mail by the secretary to each other party to the dispute. If any party complained against makes answer as hereinabove provided, each other party to the dispute may within five days after receipt by him of a copy thereof file with the secretary a reply statement under oath supported in the manner above described, together with copies thereof which shall be transmitted by the secretary to the other parties to the dispute in the manner above provided. At the expiration of said five-day period, or, if no answer has been made, at the expiration of said seven-day period, the record shall be submitted by the secretary to the appropriate arbitration board.

X. Awards

An award in favor of the complaining party shall contain a statement of the claim or claims determined in favor of such party and the procedure, if any be required, to be followed in carrying out the award.

An award adverse to the complaining party shall dismiss the claim for lack of merit.

Each award of a Special Arbitration Board shall include an assessment of costs of the arbitration.

XI. Local Rules and Regulations

Each Permanent Arbitration Board may establish such rules and regulations, not inconsistent with these Rules of Arbitration or the Trade Practice Code, as such board may deem necessary or proper to facilitate the arbitration of disputes. Such rules and regulations shall not, however, enlarge the powers of, or confer additional powers upon, any arbitration board.

Each Permanent Arbitration Board shall also establish a special class of disputes which are of a type which require prompt and immediate decision and the Permanent Arbitration Board and Special Arbitration Boards hearing disputes of such special class shall give preference in the hearing and expedite the decision thereof.

XII. Cost of Arbitration

No Permanent Arbitration Board shall assess costs in any arbitration heard by it. In each arbitration heard by a Special Arbitration Board, such board shall assess as costs against one or more of the parties, in such proportion as it may deem just and proper and without regard to which party shall have invoked the Special Arbitration Board, only the fees of the neutral arbitrator or arbitrators.

Filing fees shall be applied toward the payment of expenses of arbitrations hereunder in the exchange territory where collected. To the extent that the moneys received are insufficient for such purpose, the distributors, the affiliated exhibitors and the organized exhibitor groups who are entitled to participate in the appointment of the panel of neutral arbitrators for such exchange territory shall provide funds for the payment of the same. If said distributors, affiliated exhibitors and organized exhibitor groups are unable to agree upon a fair apportionment of such expenses, such apportionment shall be made by a Special Arbitration Board constituted for that purpose, in which case said distributors and affiliated exhibitors shall be deemed to be one party and said organized exhibitor groups shall be deemed to be the other party.

Herbert White has been appointed manager of the Cuban territory by Walter J. Hutchinson, director of foreign distribution for Twentieth Century-Fox.

Capital Sees Means for Adjusting Situations That Cause Trust Suits

by FRANCIS L. BURT
in Washington

Considerable speculation over the possibilities of developing the long-sought program to give industry and the Government an intermediary through which adjustments may be made of situations which give rise to anti-trust suits follows the "exploratory" conversations between Department of Commerce officials and representatives of oil companies against which Assistant Attorney General Thurman Arnold has announced he will take action in the near future.

For years, the motion picture and other important industries of the Nation have pleaded for the establishment of some agency in the Federal Government which could give them advice in advance as to whether proposed practices or actions would be deemed counter to the anti-trust statutes.

Sporadically, under various Administrations, open-minded attorneys general have sought to make this possible; unfortunately, it is said, under such circumstances some industries have taken advantage of the situation to press practices against which the Department raised no objections to lengths never contemplated when the matters were originally under discussion.

As a result, succeeding heads of the Department of Justice found themselves confronted with situations which they felt should be the basis of action but found their hands more or less tied because of the previous tacit approval which had been given the original and, in themselves, unobjectionable proposals.

That is the situation today with respect to a number of industries, and is the basic reason why Mr. Arnold, in a number of instances, has resorted to equity proceedings rather than criminal cases.

Convinced, on the whole, that the Department of Justice means business, many industries now are anxious for an opportunity to "clean house" before they are caught in the meshes of the Government's anti-trust net.

It was on this basis that representatives of West Coast oil companies met with Dr. Willard Thorp, economic adviser to Secretary of Commerce Harry Hopkins, apparently with the approval—or at least without the disapproval—of the Assistant Attorney General, who has in the past declared himself more interested in eliminating monopolistic situations than in harassing individuals.

Since the Department of Justice is preparing to take action against the oil men, its officials could not well undertake conversations with the men they planned to prosecute, lest the negotiations fail of result and jeopardize the Government's case. But, it is said, those officials had no objection to the oil men seeking counsel elsewhere in the Government, with a view to developing a program for correction of the abuses at which the proceedings will be aimed and which might be used as the basis for suspension of action, by consent decree or in some other way.

What transpired at the meeting between the oil men and the Department of Commerce has not been revealed. That nothing definite was developed, however, is known. What may come out of this and future conferences is a matter of conjecture. But that, if the negotiations are successful, an entirely new policy for handling anti-trust law violations may be developed goes without saying in Washington.

Because of the similarity in the structure and operating methods of the two industries, motion picture interests are said to be watching closely the attempt of the oil companies to develop new machinery for the settlement of monopoly complaints. The particular case involved in these negotiations, as it happens, centers around alleged violation of a consent decree, and the matter becomes of particular interest to film companies because the industry is facing exactly the same situation in the very same California territory, also in Chicago.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

We can see the long, very long, and deft, very deft hands of the Metro praise agents and press agents, among them Billy Ferguson, in widely publicising the fact that they're out to find a "junior" lion, a lion young to the company's Leo the Lion, for use as a trademark on its short subjects. They say they have enlisted the active cooperation of the 3,500 clubs of the Lion's International, whose 125,000-odd members, they add without batting an eyelash, will stage "a gigantic lion hunt in public zoos and private menageries."

Likely specimens—they must be American-born—will participate in a Lions' "beauty parde" at the Lions International Convention in Pittsburgh July 18th and the "winning lion" will be taken immediately to Hollywood there to be christened Leo the Lion, Junior, with ceremonies and a goodly gathering of newspaper reporters and photographers.

We remember the days when Ferguson used to "sell" the old Leo, now deceased, as a most ferocious, roaring beast, at a time when the animal hadn't a tooth in his head and Billy fed him creampuffs.

▽

Aubrey Flanagan, our scout in London, sends along the notice in a British trade paper telling about the West Bromwich Town Council looking for the owner of a film theatre in Sitewell Road, West Bromwich.

The hall, which has been closed since sound started in 1929, is now considered to be in such a dangerous condition that it has been thought advisable to have it demolished. But the owners cannot be traced.

▽

Brenda Frazier—she's a pretty gal, at that—who spends half of her time Park Avenue cafe society-ing, and the other half in the pictorial-and-print society pages of the newspapers, is purported to have been offered some $500,000 from Louis B. Mayer at Metro for film work. But, according to Nancy Randolph, New York Daily News society editor, "Brenda just toyed with her cigaret holder, gave him one of her Mona Lisa smiles, and gently shook her head no." Such condescension.

▽

London must be getting over its war-scaredness, what with exhibitors starting to open up open-air movies over there, right under the same skies which Londoners thought not so long ago would be raining bombs and bullets.

▽

Butlers take their butlering seriously in New York, where more butlers butler per square foot than any other butler sector of the country. Take the butlers, for example, who butler for the Morgans, the Vanderbilts, the Astors, and the like. They have their own elite circle, in the Staff Club, to which no ordinary cooks or dishwashers can gain access. They seldom give recognition in official manner to such items as "the movies." But, apparently, the movies' own Arthur Treacher, the butleringest butler of them all, has butlered so much and so well in films that the Staff Club met him the other morning as he arrived in New York for a vacation from Hollywood. The butlers assembled with all due formalities on the steps of Grand Central Station, dressed in striped pants, Oxford coats, wing collars—and wide British accents. To Treacher they gave an honorary presidency in their club.

GRANDMOTHER and grandfather had to pose, stiff and uneasy, for the wedding photograph, and that was that. Today, the bride and bridegroom can have a motion picture, in color, made of the event, starting with the moment the household awakes and begins its bustling preparations for the Great Day, and ending with the honeymooning couple waving good-bye from the liner's rail.

Harcourt-Harris, 1475 Broadway, New York, take care of everything. Your movie will have the suave "production," the skilful splicing of film, the smooth close-ups and fade-outs of a Hollywood Grade "A" picture. Mr. Harris, or another member of the firm, goes to the home with as many camera men as are needed for the job. He works out his picture and goes over the route to be covered at least once on the day before the ceremony.

"Our men are quick and unobtrusive. We are all good at not getting into people's hair," says Mr. Harris. "Very often our men are concealed behind ferns and things, and people have no idea they are taking pictures. We like to start with the bride in the morning, the putting on of the gown and veil and so on. . . ."

▽

Howard Hughes, that multi, multi-millionaire tool manufacturer, aviator, sometimes-film-producer, is reported to be the new silent partner in the purchase of control of the large Transcontinental and Western Air lines. Funny thing that whenever Mr. Hughes produces an air film, there are enough crashes and fatalities in it to send airline stocks down half a dozen points.

▽

RKO Radio Pictures Corporation announces with pride that RKO Pathe Cameraman Harry Smith got some exciting shots riding right along in the competition to film the running of an automobile race, adding that as the car hurtled around curves, Mr. Smith's camera frequently knocked into his face, giving him a "neat mouse and several bruises as souvenirs."

▽

The "noisiest" triple-feature bill ever offered in Kansas City was put on the other day by E. S. Young's Central theatre, with the booking of "The Thundering West," "The Storm" and "My Wife's Relatives."

▽

John McManus is using a unique little stunt for the approaching exhibition of "Calling Dr. Kildare" at his Loew's Midland in Kansas City, having a bellboy from the Muehlebach Hotel every now and then walk through the hotel lobby shouting "Calling Dr. Kildare! Calling Dr. Kildare!" But he has his fingers crossed in the hope that no Dr. Kildare will step forward. If one does, McManus woudn't know what to do with him.

▽

The Pullman Company announces a contest to select the best names for its traveling hotels. If the movie-minded public is really given half a chance to decide the appelations for Pullman's peripatetic caravansaries, we'll soon be riding with Bette Davis, Myrna Loy and Hedy La Marr, with a dash of Marlene Dietrich.

A little publicity stunt put on by the Embassy theatre in San Francisco for "Paris Honeymoon" unexpectedly zoomed into a first class page one newspaper break when a boy and girl were sent through the streets in an open roadster, staging a heavy necking party at all intersections—and were arrested. Maybe it wasn't so unexpected.

▽

For the 42nd time Joseph Crehan, oldtime Hollywood character actor, has donned whiskers, stuck a cigar in his mouth and assumed the role of Ulysses S. Grant.

This time he is playing Grant as the president of the United States, in Paramount's "Geronimo," story of the war against the Apache Indian chief who terrorized the southwest for ten years a generation ago and cost the Government $41,000,000.

Eight weeks ago Crehan finished playing Grant, the general in De Mille's "Union Pacific." Throughout his career on stage and screen he has played Grant the General 31 times and Grant the President 11.

Crehan, who is said to bear a striking resemblance to Grant, enjoys the role except that the cigars nauseate him. He has to smoke them, however, because Grant was an inveterate cigar smoker.

▽

Theatres will soon be hearing about a new game that carries signs of being an eyebrow-lifter. Called "Lucky Colors," the game consists of a large wheel with 36 different colors and the correct name of each color printed thereon. The wheel is spun and each time it stops the name of the color is announced. Patrons with any piece of wearing apparel containing the color matching the color indicated on the wheel are eligible for a prize—even undies being eligible for matching.

▽

Metro-Goldwyn-Mayer is planning to make a feature in which only two players will be used. James Stewart and Margaret Sullavan will appear in "Two People." Their sole support will be a trained dog.

▽

A new step in the ancient profession of teaching medicine was taken the other day when for the first time medical students witnessed an operation by television at Israel Zion Hospital, Brooklyn. "Results Pleased Doctors," said a New York Times headline. Wonder how the guinea pig up on the table felt about it?

▽

Along Film Row they're telling the story about a patron in a Bronx movie house finding himself with the winning ticket on a $1,000 Bank Night prize, but when he went to the stage to collect, he found that the exhibitor had beat it with the coin, but left the deed to the theatre.

▽

The Petroleum Industry Exhibition at the World's Fair has a funny looking little motion picture, made by Joseph Losey, as an institutional film for the petroleum industry. It's called "Pete Roleum and His Cousins," and in it, quite fantastically, the 40 individualized characters have heads and bodies shaped like oil drops. The puppets are each four inches high and are composed of flexible armatures with rubber-skin faces that can assume any expression—like Popeye the Sailor's twisted chins.

PARAMOUNT DELEGATES OFF FOR CONVENTION

RKO Ends Sales Meeting Season June 19th; Midwest Wins Sears Drive

More than 75 Paramount home office executives, foreign and domestic sales representatives and others leave New York Sunday aboard a "Paramount Convention Special" to attend the company's annual sales convention which gets underway at the Ambassador hotel in Los Angeles on Thursday. After this, only one more 1939-40 sales meeting will be held, RKO ending the convention season on June 19th, in Westchester, N. Y.

New York Contingent

The New York contingent of Paramount will consist of the following executives; Barney Balaban, Stanton Griffis, Adolph Zukor, Austin Keough, I. Cohen, John W. Hicks, George Weltner, Lou Diamond, Russell Holman, H. Klarsfeld, A. L. Pratchett, F. C. Henry, H. Hunter, C. R. Dickinson, T. Reddin, Neil F. Agnew, J. J. Unger, Charles Reagan, Oscar Morgan, G. B. J. Frawley, H. L. Lorber, A. J. Dunne, M. R. Goodman, F. A. Leroy, J. Roper, L. Flynn, Alec Moss, Al Wilkie, Don Velde, Sam Palmer, A. O. Dillenbeck, Don Gibbs, Moe Kallis, M. S. Kusell, I. A. Lesser, J. P. Touhy, M. R. Volck, M. Gluck, T. Aber, M. Mendel, E. H. Bell, H. A. Kaufman, A. Gebhart, J. C. Perley, E. W. Sweigert, U. F. Smith, H. Rubin, George T. Beattie, J. D. Holman, R. Garman, W. W. Sharpe, J. E. Fontaine, H. C. Thompson, J. Bryan, W. V. Dougherty, H. Davidson, R. M. Grace, R. Doyle, A. M. Kane, J. Moore, J. Gubbins, T. Duane, E. Bradley, W. L. Hughes, P. Broderick, J. Brown, H. Germaine, R. Carroll and T. P. Thornton.

The following trade paper representatives also will be aboard the special: Terry Ramsaye, Sherwin Kane, Pete Harrison, Charles Lewis, Red Kann, W. R. Wilkinson and George Morris.

En route to Hollywood the Special will pick up the following sales representatives: At Albany, C. G. Eastman, R. D. Hayes, W. Waters, G. Schuller Beattie and L. Beecher; At Buffalo: K. G. Robinson, M. Simon, F. H. Myers, W. Rosenow and E. Walter.

From Chicago Area

Arriving in Chicago, Monday, the special will be boarded by 85 sales representatives. The group consists of the following: H. H. Goldstein, M. R. Clark, M. Greenwald, T. L. Irwin, J. B. Gardner, H. Roth, M. Barrett, D. Kimelman, E. M. Stuve, G. Elmo, R. E. Caskey, G. H. Peterson, C. Mergen, R. L. Clark, J. J. Oulahan, M. S. Cummins, N. B. Kaplan, V. A. Kramer, C. W. Powers, H. Eberts, J. Harris, E. Ruff, M. A. Mulligan, J. L. Hunter, W. J. O'Neill, H. Pfaff, R. Murphy, H. Q. Burns, M. A. Brown, T. Dowbiggan, P. J. Hogan, A. Usher, H. R. Hamburg, E. L. Goldberg, H. Wirthwein, B. F. Elrod, W. H. Hamm, L. Aurelio, J. Scott, J. T. Howard, J. E. Ryder, J. R. Young, H. E. Stuckey, J. E. Thompson, W. J. Embach, J. W. Brown, F. C. Clark, R. Scheinbaum, K. J. Werthamer, R. W. Baker, J. V. Lenahan, R. Weinfurter, J. H. Stevens, D. C. Newman, W. H. Esch, F. E. Wagoner, C. Kemp, A. Fromuth, H. F. Wilkie, J. F. Kirby, J. D. Campbell, K. Chalman, J. C. Goodson, W. G. Bradley, O. O. Ray, A. H. Duren, J. S. Young, W. F. Bugie, S. Frifield, H. L. Dean, T. S. Watson, H. T. Baker, H. E. Pickett, E. M. Adams, B. A. Slaughter, S. Lett, C. P. Freeman, D. Baum, E. B. Price, E. E. Shinn, M. J. Artigues, S. M. Otis, J. J. Nicoll and William Young.

WAGES OF EXTRAS IS DEATH

Mass "killings" on the screen are on the upswing. Some 80 extras were paid $1,140 to get "killed" in "Union Pacific." Wages for the 50 or more "fatalities" in "Geronimo" will be proportionately the same. Seventy-five Arab and French Foreign Legion extras bit the desert dust in "Beau Geste." In "Hotel Imperial" 30 character actors and play "dead" at one time or another.

"Dodge City," "The Oklahoma Kid," "Juarez" and "Confessions of a Nazi Spy" had their full share of killings. The carnage rate will be pretty high in "Gone with the Wind." Samuel Goldwin plans to have a score or two "killed off" in "The Real Glory," and it is to be expected that a sizeable quota will be polished off in such productions as "Northwest Passage" and "Drums Along the Mohawk."

At Omaha the following 53 members of the Paramount sales staff will join the contingent: J. T. Manfre, G. W. Hinton, R. Carnie, J. W. Stark, J. R. Young, P. Hannon, A. H. Cole, J. H. States, N. Burruss, C. E. House, C. A. Roeder, J. T. McBride, W. A. Wandel, C. Scheufler, A. Mendenhall, E. I. Rubin, C. H. Wekks, B. A. Tomte, W. B. Haarmann, W. A. Overturf, R. M. Copeland, P. W. Robbins, F. V. Thomas, S. O'Hara, W. J. Curry, H. T. Bahner, B. Blotcky, J. Wolf, F. R. Anderson, R. P. Ableson. V. Sessler, L. A. Hummel, E. B. Lund, F. C. Myers, J. R. Fritcher, A. S. Carr, H. W. Braly, L. W. McClintock, C. L. Dees, C. H. Weaver, H. G. Simmons, B. H. Brager, T. W. Bridge, F. Larned, W. C. Kroeger, H. H. Gleaves, M. Schweitzer, J. J. Curry, H. Nicholson, T. H. McKean, G. Caughan, S. Brunk, E. Plumlee.

At Evanston, Wyo., G. A. Smith and C. N. Peacock will board the special while at Salt Lake City the following 12 members of the sales staff will board the train: C. J. Bell, C. J. Duer, R. C. Ryan, W. M. Williams, J. Vos, W. A. Plunkett, F. H. Smith, A. Heid, H. M. Glanfield, J. G. Wilcos, H. Smith, and C. Burdette.

The following 31 executives and members of the sales staff will meet the conventioners in Hollywood: G. K. Haddow, R. M. Gillham, M. Sattler, H. Randel, W. H. Erbb, W. Hansher, W. O. Kelly, G. Lynch, J. J. Donohue, H. N. East, J. M. Bettencourt, A. R. Taylor, H. W. Haustein, J. E. Hurley, R. C. McDonnell, M. Segel, D. Spracher, G. H. Haviland, R. L. Estill, F. A. Roe, A. R. Anderson, G. Brogger, L. G. DeWaide, L. G. Stang, D. A. Wilson, S. Ralston, D. Brickman, R. Simpson, J. C. Rodman, R. C. LiBeau and G. Sessler.

Members from the Los Angeles exchange also attending the three-day session include I. G. White, H. Haas, M. C. Burles, L. C. Bristol and J. Haas.

The above 274 executives, members of the foreign and domestic sales staff will convene with production officials at the opening session on Thursday, June 8 at the first day of the three day meeting with Neil F. Agnew, vice president and general sales manager, presiding.

Other New Product and Sales Developments

The midwest sales district of Warner Brothers won this year's "Sears Sales Drive," with the west coast and central Districts winding up in second and third places, respectively. Carl Leserman was co-ordinator of the sales drive, named in honor of Gradwell L. Sears, general sales manager. The drive ran from Dec. 25, 1938 to April 15, 1939.

Sharing in the awards are the following:

First, Rud Lohrenze as head of the midwest district; branches in this district receiving awards are: Chicago, Tom Gilliam, Manager; Minneapolis, Clarence Olson, Manager; Milwaukee, R. T. Smith, Manager; St. Louis, Hall Walsh, Manager; Des Moines, A. W. Anderson, Manager; and Omaha, Sid Rose, Manager.

Second, W. E. Callaway, west coast district manager, and the following exchanges: Salt Lake City, Wm. F. Gordon; San Francisco, Al Shmitken; Portland, V. Stewart; Denver, E. A. Bell and Los Angeles, N. H. Brower.

Third: Robert Smeltzer, central district manager, and the following branches: Pittsburgh, Harry Seed; Detroit, F. E. North; Philadelphia, W. G. Mansell; Cincinnati, Ralph Kinsler; and Cleveland, H. J. Ochs.

Mr. Leserman called this year's drive the most successful in the history of the company, topping last year's by 25 per cent. The final week reached a new high with nearly $2,000,000 in billings recorded.

Paramount Partners Arrive For Advance Product Talks

Paramount theatre operating partners from several sections were in New York this week for home office and product conferences in advance of the annual sales convention in Los Angeles.

Among them were J. J. Friedl and L. J. Ludwig of Minnesota Amusement Company, Minneapolis; Vincent McFaul of Buffalo; A. H. Blank and Ralph Branton of Tri-States Theatres, Des Moines; Martin Mullin and Sam Pinanski of M. and P. Theatres, Boston, and Hunter Perry, of Richmond.

Empire Hears About "U", Republic, GB Lineup

Empire Universal Films, Ltd., distributors in Canada of Universal, Republic and Gaumont British product, concluded its three day sales convention at the Royal York hotel in Toronto last Saturday.

Thursday's session had been devoted to Republic. James Grainger, Republic president, left New York last Wednesday and addressed the convention last Thursday. W. A. Perry, general manager of Empire Universal, presided, and on the platform were O. R. Hanson, Empire president, Paul Nathanson, vice-president and A. Laurie, assistant general manager.

After the convention meeting, at which Mr. Grainger outlined the 1939-40 Republic product, a dinner was given for him attended by all the Empire sales force and many from Famous Players Canadian Corporation, including N. L. Nathanson, president. Mr. Grainger returned to New York Saturday.

Nate J. Blumberg, Universal president, William Scully, general sales manager and vice-president, and F. J. A. McCarthy, eastern sales manager, left for Toronto last Thursday to attend the meeting. Last Friday was devoted to a discussion of forthcoming Universal product, and the meeting was addressed by Mr. Blumberg, Mr. Scully and Mr. McCarthy.

At a luncheon Friday, guests included N. L. Nathanson, president of Famous Players-Canadian; Henry L. Nathanson, general manager of Regal Films, Ltd.; Col. John A. Cooper, president of the Motion Picture Distributors of Canada; J. Earl Lawson, member of the Dominion House of Commons; N. A. Taylor,

TERRITORIAL MEETINGS ON PRODUCT

(Continued from opposite page)

vice-president of the Independent Theatres Association of Ontario and general manager of 20th Century Theatres, Ltd.; Ben Geldsaler, Morris Stein, R. S. Roddick, Clarence Robson, T. J. Bragg and R. W. Bolstad of Famous Players-Canadian; Jule Allen and Herbert Allen of Premier Theatres, Ltd.; H. T. Long and D. Main of Associated Theatres, Ltd., and local film critics.

Among those representing Empire-Universal were: President O. R. Hanson; Vice-President Paul Nathanson; General Manager Alfred W. Perry; Assistant General Manager A. J. Laurie; Secretary-Treasurer M. Stratton; Frank Fisher, Toronto branch manager; Harry Paynter, Montreal; Jerry Hoyt, St. John, N. B.; Walter Kennedy, exploitation manager; and A. Oulahan of Toronto.

Following the meetings, Mr. Scully and Mr. McCarthy returned to New York over the week end, while Mr. Blumberg went on to the coast to establish summer headquarters there.

On Saturday Arthur A. Lee, Gaumont British vice-president, outlined the GB lineup for the coming year.

"U" Production Up; Seidelman to Europe

As Universal entered its second year under its new management, its studios reached a new peak this week with seven productions in work and 2,500 employees on the payroll, said to be an all time high for the company. The company's expansion program is proceeding, with old equipment being replaced by new in both technical and property fields.

Fine Arts Deal Pends With Grand National

If a deal now being negotiated is completed, Fine Arts will contribute 30 films to the 1939-40 Grand National program, according to Franklyn Warner, Fine Arts president.

If the negotiations should fail, said Mr. Warner, Fine Arts will reduce its output to eight films and try to arrange a major release.

MGM Bookers Study Checking Problems

Metro-Goldwyn-Mayer's final territorial conference of office managers, bookers and checking supervisors, held last Wednesday, Thursday and Friday, was devoted to an analysis of the problems of the checking organization and the duties of office managers.

Alan F. Cummings, manager of exchange operations, presided, over the sessions which were attended by representatives of the Albany, Boston, Buffalo, Cleveland, New Haven, Canadian and New York exchanges.

Wanger Completes Lineup; Small To Start His Program

Walter Wanger has announced the completion of his production plans for 1939-40, with Mr. Wanger to contribute five films to the United Artists program.

The productions are: "Winter Carnival," with Ann Sheridan and Richard Carlson; "Whose Wife?" starring Loretta Young and David Niven; "House Across the Bay," starring Joan Bennett; "My Personal Life," based on the Vincent Sheehan novel, "Personal History," and "Send Another Coffin," based on the new novel by F. G. Presnell.

More than $300,000 has been spent on reconstruction and new equipment, and additional sums have been appropriated. Two new sound stages, bringing the total up to nine, are being rushed to completion, as the shooting schedule calls for nine features during July.

20TH-FOX HAS LEAD IN LIBERIA'S ONE THEATRE

A large portion of the playing time in Liberia, Negro Republic in Africa, has been obtained by Twentieth Century-Fox in a deal closed by Irving Maas, foreign service manager.

The pictures will be shown in the only theatre in the Republic. The theatre is operated by the Firestone Rubber and Tire Company. With 24 playing weeks available, the company purchased a total of 12 films from Twentieth Century-Fox.

Edward Small arrived in Hollywood last Wednesday after a brief holiday, to start on his 1939-40 program. Budgeted at $5,000,000, his films will include "Kit Carson," with Joel McCrea, Henry Fonda and Frances Dee; "My Son, My Son," with Louis Hayward; "Quantrill, the Raider," "Valentino," "South of Pago Pago," "Two Years Before the Mast" and "Food of the Gods," based on the H. G. Wells story.

Joseph H. Seidelman, Universal vice-president and foreign head, sailed for Europe Monday on the Normandie. He will convene the company's European sales representatives in Paris shortly after his arrival. On June 27th Mr. Seidelman will attend the Cinematograph Exhibitors' Association convention in Blackpool, England, where a screening will be held of Universal's "The Sun Never Sets."

William Heineman, Universal western sales manager, left last Friday night for a week's tour of the mid-west territory. The primary reason for the trip is to set the salesmen off on the Universal summer product line-up.

Twentieth Century-Fox Meeting Opens at Rio

Twentieth Century-Fox's first South American convention started Thursday for three days, with Sidney Kent, president, and Walter Hutchinson, director of foreign distribution, attending.

Mr. Kent, who will be received by President Vargas and Foreign Minister Oswaldo Aranha of Brazil, will outline Latin-American production plans at the convention, and propose a program to strengthen ties with exhibitors and the industry in that market.

In attendance will be J. C. Bavetta, Brazil managing director; S. S. Horen, managinig director of Argentina, S. Chiesa of Peru and Arthur Ruscica of Chile and about 40 salesmen.

Mr. Kent and Mr. Hutchinson will leave Rio about June 10th for Trinidad, where a Caribbean territory convention will be held.

Plan New Wisconsin Buying Service

A new buying service for the majority of independents in Wisconsin has been announced by Max Weisner and E. F. Maertz. It is called Theatre Service Agency. Mr. Weisner has been associated with film exchanges in the Milwaukee territory for many years. Mr. Maertz, president of the Independent Theatres Protective Association of Wisconsin and upper Michigan, has been an exhibitor more than 26 years.

RKO Hearings Set for Monday

Judge Learned Hand of the circuit court of appeals has set next Monday as the date for an application on the part of John S. Stover, attorney for Ernest W. Stirn, for further extension of time to file his record on appeal from the confirmation of the RKO reorganization plan.

Atlas Corporation, also on Monday, will apply to the court for dismissal of the Stirn appeal. Previous extensions were attacked on the ground that only a district court judge had the right to grant them, and Judge Hand stated that if this were so, a "dismissal of the appeal would be in order."

Two other appeals from the confirmation by other parties will not be affected by the decision.

William Bondy, federal judge, has signed an order which authorizes the Irving Trust Company, RKO trustee, to extend time of payment by it of $50,000 in secured 6 per cent gold debentures from June 1, 1939 to January 1, 1940.

Judell Company to Make and Sell 36

A new producing company with a large program and national distribution was announced in New York last week by Ben Judell, a producer and distributor of 34 years' experience.

The company will make 36 features, three a month, for the new season, beginning September 3rd, Mr. Judell said. The program will cost "about $1,000,000."

Mr. Judell outlined the distribution set-up: 27 exchanges, some his own offices in the key cities, others those of the regional distributors already established.

His own offices will be in Chicago, Milwaukee, St. Louis, Kansas City, Philadelphia, Los Angeles, and Washington.

Other distributors to be used are, in Pittsburgh, Lou and Milton Lefton, of Monarch Pictures; in New York, Syndicate Pictures of Melvin Hirsch and Burt Kulick; in Cincinnati, Lee Goldberg; in Detroit, William Flemian and Ann O'Donnell of Excellent Pictures; in Boston, Harry Asher; in Cleveland, Lee Goldberg; in San Francisco, Armand Cohn of All-Star Distributors.

The executives are to be Harry Rathner, sales manager and eastern representative, based in New York; Jerry Olenick, advertising and publicity manager, with offices in Los Angeles; Sig Neufeld, in charge of production.

There will be six associate producers, whom Mr. Judell did not name. The company will rent studio space in Hollywood. No name has been chosen for the new company. Production will start in July.

Of the 36 features, six will be in the "A" classification, Mr. Judell intimated. Directors and players are being signed now.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

For Norton-Somlo

Currently in production at Denham for Norton-Somlo Production is "A Window in London," which is being directed by Herbert Mason. This will be followed by "On the Night of the Fire," which Brian Desmond Hurst will direct from a best-seller by F. L. Greene. It has a provincial city background. Leading artistes in the film will be Diana Wynyard and Ralph Richardson. Production starts in two or three weeks.

Williams Chosen

Emlyn Williams, British stage and screen actor-playwright, is to play one of the leading roles in the film version of A. J. Cronin's "The Stars Look Down," a Grafton Production to be released by Grand National.

Michael Redgrave and Margaret Lockwood already have been assigned to the principal roles. Among others in the cast is Nancy Price, of the older generation of stage personalities. Mutz Greenbaum is to have charge of the camera, and Carol Reed will direct.

Three Stories

Three stories are scheduled for production in the near future at the Warner-First National Studios, Islington.

First is the life of Baron de Reuter, who established the world-famed news agency, for which an original story has been written by Valentine Williams. Second is a story already prepared, dealing with the foundation of the Cunard Line. Third is Somerset Maugham's "Caesar's Wife," adapted by Ian Hay.

Elstree Activity

When Herbert Brenon took the floor at Elstree last week with the Edgar Wallace thrilller "The Flying Squad" the number of Associated British pictures in current production totaled four, making the Studio the most consistently active of all British studios—consistent, that is, as regards the sustained level of production and the number of films before the cameras at one time.

Other pictures on the floor at Elstree include the Tommy Trinder musical comedy, the title of which has been changed from "Runaway Romance" to "She Couldn't Say No." Graham Cutts is directing, and Googie Withers, Greta Gynt, Fred Emney, Basil Hadford and David Burns are in the cast. Claude Friese Greene is at the camera.

Shooting on "Poison Pen," the Flora Robson drama, has been concentrated upon an old church at Aldenham, a village three miles from the studio, where exteriors have been filmed.

Fourth on the floor is "Dead Man's Shoes," in which Leslie Banks is starring, with Thomas Bentley directing. So great has been the demand for space at the Elstree Studios that exterior shooting has been transferred, for the time being, to the Rock Studios across the meadows, with the building used as setting for a French factory. Gunther Krampf is cameraman.

Ostrer Buys

Seven new subjects have been purchased by Maurice Ostrer, director of Gainsborough Pictures, for ultimate production at the Islington Studios. Four of these are novels and three plays.

First is "The Ghost Train," which was filmed by Gainsborough in 1931 and is due for a new adaptation with Arthur Askey, radio comedian, in the lead.

Arnold Ridley, author of "The Ghost Train," is also represented with another story, "Third Time Lucky," which also was produced by Gainsborough some years ago. It has a setting in Devonshire and London.

The third is "The S.S. Mystery," a sabotage thriller.

Others include "Midsummer Mischief," by Nelson Mapple, the story of a country curate and set in the hamlet of "Market Fogbottom"; "Fighter Blake," the study of a big man in the coal mining industry; "Behind the Scenes," Lance Lanyon's satirical comedy of newspaper life, and a mysterv melodrama, "Stolen Death," by Leo Grex, which is to be adapted as another vehicle for Inspector Hornleigh, with Gordon Harker and Alistair Sim in the leading roles.

Shipyard Locale

Settings on the Gracie Fields comedy, "Shipyard Sally," have switched to the shipbuilding yards of Clydebank and neighborhood. One recent set, which has an important share in the film, is that of a neighborhood street to which Gracie returns after presenting, in London, a petition from her fellow workers for the resumption of shipbuilding on the River Clyde. A line of typical Glasgow shops is set before a skyline of derricks and industrial machinery. Over a hundred crowd workers were engaged.

The next set in course of erection will be the foyer of a London hotel. Monty Banks is directing with Maurice Ostrer in charge of production.

Foal to Wreath

The story of a horse, from the day it is foaled to the day it wins the Grand National, classic steeplechase of the year, will be told in "Happy Event," which Leon Hepner of Anglo-French Films is producing at Highbury.

Exteriors already have been shot at premier British race courses, Hurst Park and Newmarket. Stanley Wooton, leading English trainer, lent eight horses for recent sequences at Hurst Park, which cameraman Leslie Murray shot from numerous novel angles.

Portrait

"Tinker" Russel Flint, 23-year-old son of the British painter, exhibits in this year's Royal Academy a portrait of Robert Stevenson at work on the set of "Young Man's Fancy." Seen in the composition are stars from the film, with the focus on Billy Bennett in a Hussar's uniform and Anna Lee as the Human Cannon Ball about to be fired from a gun.

Formby Returns

Recovered from his recent illness, George Formby, winner of MOTION PICTURE HERALD'S Box Office Champion Poll, and most popular star of the British screen, has commenced work at the Ealing Studios on "Come On, George!"

The same team associated with the recent Formby successes, producer Jack Kitchin and director Anthony Kimmina, again are with the Lancashire comicker.

Formby this time plays the part of a jockey.

Providing the romantic interest is a "discovery," 18-year-old Patricia Kirkwood. Others in support of Formby are Joss Ambler as a racehorse owner, George Hayes as a trainer, Dave Burnaby as barker to a flea circus, and Gibb McLaughlin as a psychoanalyst with a trained horse.

Anthony Kimmins wrote the original story which he and Leslie Arliss are adapting.

Itemized

Shooting has been concluded at Ealing, two days ahead of schedule, on the Jimmy O'Dea comedy, "Cheer, Boys, Cheer," which Walter Forde has been directing.

* * *

Venture Films, whose two most recent productions, "Two Days to Live," with Richard Goolden, radio star, and "Trouble for Two" have been acquired by Anglo-American Film Corporation, have now completed arrangements for work to start upon a third, "The Murder Auction," at Worton Hall, Isleworth. To follow will be another Richard Goolden picture.

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A film story of the King's First Dragoon Guards, and shown under that title, has been made by British Foundation Pictures, of which Ronald Haines is director-producer. This is to be followed with a subject entitled "Sailors with Wings," which is a story of the Fleet Air Arm.

* * *

Cast for an important role in the Norton-Somlo production, "A Window in London," is 20-year-old brunette Patricia Roc. Miss Roc, who has not played considerably in British films, is called a "discovery" of merit.

* * *

June Duprez, whose work in "Four Feathers" attracted considerable attention, has been chosen by Alexander Korda to play the part of the princess in the new color film, "The Thief of Baghdad," to be made at Denham. Conrad Veidt and Sabu will play in this film and Ludwig Berger will direct.

* * *

R. C. Sherriff, playwright, novelist and scenario writer, has joined the staff of Alexander Korda Productions. He will act as literary adviser and will work on scripts and scenarios. Sherriff's record as a screen writer includes such better known achievements as "Journey's End," "The Invisible Man," "The Three Comrades" and "Goodbye, Mr. Chips."

* * *

A series of short subjects dealing with Palestine is to be made by a new company called Bulldog Films, which has been formed by Ernest Gartside and Alex Bryce, erstwhile directors of Fox British.

BRITISH OPTIMISTIC ON REVISION OF RIGOROUS NEW DUTIES ON FILM

Hope for Adjustment Follows Presentation of Protest to Sir John Simon by Trade; Facts and Figures Cited

by AUBREY FLANAGAN
in London

Its case presented in full and final documentary form, its various sections united in assuring Sir John Simon that the retention of the new film duties would be disastrous for the industry, the trade now awaits future action, or inaction. Its fate is in the Chancellor's hands.

Though little indication was given by Sir John, either that he would make concessions, or that he would not, the pervading spirit is one of optimism. Early this week he was reported to be satisfied that certain adjustments were necessary. The Films Council unanimously resolved to send recommendations for changes to the Chancellor through the Board of Trade.

Simon Weakening

Hopes for the future are based partly upon confidence in the trade case as presented by the deputation, and partly upon the fact that though the Chancellor with characteristic legal diplomacy gave no inkling either way, he was obviously surprised by certain aspects brought to his notice.

It has already been reported that he told the delegation that the cost of a new tax would mean to them approximately a quarter of a farthing per seat per annum (35 cents per capita). This was in reply to a speaker representative of the trailer manufacturers, who pointing out that the average price of a seat was tenpence, contended that it would mean the addition of a halfpenny per seat by the exhibitor. The Chancellor replying it was not much in detail, agreed that in the aggregate it would mean a large sum, but that actually his tax did not mean more than the amount he mentioned.

His reply was taken as an indication of the attitude of mind which has probably inspired the new duties, an attitude based rather upon gross income than practical application of economic principles.

American Revenue Questioned

The less sanguine of trade students took as significant the request for information on how many millions went to America annually from this country as a return on motion picture imports. That D. E. Griffiths was able to point out that the American industry annually invested millions of capital in this country, and that the bulk of the money transferred to America was spent on the production of films and was not profit, did not remove the implicit sting in his question, or the reasoning which inspired it.

It is clear that Sir John, for all his studied reserves had not realized the urgency of the situation as it affects certain trade sections and was obviously interested in the reasoning of some of the partisans. Color, for instance, with its raising of the question of eight negatives, the sub-standard problem, and the economic implications of the newsreel situation, probably gave him food for thought.

Headed by Dave E. Griffiths, the deputation represented 17 trade sections for which the chief of the Kinematograph Renters' Society was spokesman.

Their visit was preceded by the presentation to Sir John of a lengthy series of memoranda running to 38 pages, comprising fifteen sectional viewpoints and arguments. Each, naturally, was representative of its particular branch. All united in agreement that the new budget duties would mean decreased importation of films to Britain, decreased production of films in this country, an all round drop in unemployment and a general deceleration of the present rate of trade, with operators in all departments going out of business. So far as newsreel companies, shorts film producers, specialized cinemas and color enterprises are concerned, it is feared and contended the result will be a complete cessation of activity.

CONTRACT VIOLATION COMPLAINTS STUDIED

With all factions of the film industry in Britain united in protest against the proposed new import and excise duties, friction between distributors and exhibitors has not disappeared entirely it was indicated this week when the London exhibitors' independent committee met to consider claims of widespread breaches and nonfulfilment of contracts by distributors. The committee will compile the complaints and take them up with individual distributors.

Distributors Submit Figures

Most urgently concerned are the distributors whose case, naturally, in that they control the country's film product, is to a great extent the case of the entire industry. As their memorandum pointed out they consumed 218,000,000 feet of British positive in the last year for the 1,635 British and foreign films they distributed—excluding old films, trailers, educationals and color prints. On this excise tax would amount to £473,000 net. On feature films the tax represents an increase in distribution costs of £700 per film, on shorts £53. They must either pass the tax on to the exhibitors or assume the burden themselves. The latter course would mean the elimination of shorts—the market for which is already in a precarious position—the cessation of distribution of British second features upon which the tax would mean an extra cost of £700 each, a consequent cut in the import of foreign features and a curtailment in quota production, the quality of which has already been appreciated by American distributors.

Would Cost Newsreels $1,250,000

This question of second features was raised, too, in the CEA memorandum, with emphasis upon the necessity of that type of film to the independent's survival. They raise, too, the likelihood of newsreels either being compelled to put up their charges to an uneconomic level, or going out of business altogether. More pointedly, however, exhibitors who pay £6,000,000 a year in entertainment duty emphasize that the theatre tax already fixes admission prices, that however small the actual tax may be calculated as a per capita cost, any increase in admissions following an increase in rentals would have to be at the rate of at least a penny a time. They pointed out that experience has shown that such increases mean a considerable decline in patronage.

Fully aware of the corollaries of the situation are the newsreel companies, who told Sir John that even if it were possible to increase the present hire rates of newsreels, ultimate contract cancellations would more than counter balance the amount brought in. In twelve months, ending March, 1939, the five newsreel companies issued 98,823,118 feet of positive. On this figure the new excise duties would mean an additional cost of £214,117. During the same period they imported 1,142,279 feet of negative and positive. The new import duty would thus involve them in extra charges of £33,733—a total additional cost to them of just under £250,000 per annum—a figure which removes them from the field of practical economics.

Aware of the implications both of import duties and excise duties are British producers. They are aware that the import duties will further burden those distributors who sponsor quota productions. More concerned are they, however, with the excise duties which would place an addition of at least £1,000 on the production and distribution of every British feature picture—giving the *coup de grace* to the voluntary British producer.

Studio owning companies have an obvious case in the face of the likelihood of a decrease in production. So, too, have laboratory companies who process approximately 340,000,000 feet of film annually. They foresee a diminution in the number of positive required for distribution, a consequence not only of the import duties, but also of the increased operating cost brought about by the excise duty, and fear the elimination of trailers and an end to dubbing.

Facing a dilemma, too, are importers and exporters here, who would be compelled to pay the full duties on films brought in here, which might not necessarily be sold, and for which no refund is guaranteed in the new Finance Bill. In such cases of payment of duties would mean a dead loss.

Quota and Fact

The Board of Trade announces that the examination of the returns for the year ended September 30, 1938, provided by exhibitors under the Cinematograph Films Act, 1927, shows that during that period the aggregate length (including repeated performances) of registered films exhibited in cinematograph theatres in Great Britain was 44,999 million feet, as compared with 42,726 million feet in the previous year. The total length of registered British films exhibited was 11,555 million feet or 25.7 per cent of the whole, as compared with 27.9 per cent for the year ended September 30, 1937.

The aggregate length of long films (3,000 feet and over) included in the above figures was 41,435 million feet, of which 10,949 million feet or 26.4 per cent were British, as compared with 29.3 per cent for the year ended September 30, 1937.

Under the Act, as amended by Section 16 of the Cinematograph Films Act, 1938, the minimum proportion of British films which exhibitors were required to show during the year ended September 30, 1938, was 15 per cent.

There were 103 British features registered in the year ended March 31, 1939, with registered footage of 697,742 and renters' quota footage of 870,904. Foreign features registered were 501 under the renters' quota, for a total of 3,214,347 feet, and 34 exempt at 274,475 feet for a total of 3,488,822 feet. Thus there was a renters' quota of 4,085,251 feet, giving a British percentage of 21.3, whereas the statutory minimum percentage is 15.

In short subjects total British renters' quota footage was 335,437 and foreign 891,840, a total of 1,227,277, or a British percentage of 27.3 as against a statutory minimum of 15 per cent.

LEADERS TILT AT COAST STUDIO UNION TRIAL

Drive by Locals for Return of Autonomy and Revocation of Assessment Is Recited

The long campaign of IATSE studio union members for return of autonomy and revocation of the 2 per cent salary assessment was recited this week in the trial of the suit in Hollywood by officers of Studio Technicians Local 37 against International officers for control of the unit.

Kibre Resolution Introduced

With Stephen Newman, former International representative of George E. Browne, IATSE president, continuing on the stand throughout, A. Brigham Rose, attorney for Local 37 elicited testimony regarding the 1937 suit brought by James E. Shaw, local member seeking declaratory relief from International supervision and the two per cent levy on wages. Also entered into the records was notice of an action brought by Irwin Hentschel and Chester Cohee, other Local 37 members, seeking the same remedy.

Judge Henry Willis permitted the introduction of text of a resolution drafted by Jeff Kibre, Local 37 minority leader which sought to have the 1938 Alliance convention return autonomy to four Hollywood studio locals. The resolution went down to overwhelming defeat and the convention instructed Mr. Browne to conduct an investigation of "obstructionist tactics and deterimental actions" of Mr. Kibre.

The disparity of the number of votes permitted delegates from various locals was shown through presentation of proceedings of conventions by Mr. Rose who sought to disclose that delegates appointed by International representatives had more voting power than those elected by other locals' members.

Mr. Rose said he would confer with J. Edgar Hoover, FBI chief and U. S. Attorney General Frank Murphy on possible action against International Alliance officers.

Accountable to No One

Mr. Browne has no one and nothing to account to for money collected under 2 per cent assessments except his conscience, Judge Willis ruled in the trial of the suit by officers of Local 37 against International officers over control of the local. Efforts by counsel for local officers to show that Mr. Browne never accounted for funds brought an admonition from the judge that disposition of money in any way by Mr. Browne was approved by the Alliance constitution and by-laws.

Frank Stickling, International representative, who with John Gatelee took over Local 37 offices March 13th, testified that he did not know what happened to charter of the local, despite the fact that armed guards have been around the premises since that date.

On Thursday Mr. Browne informed Judge Willis in a telegram that he had ordered the charter given to Louis Krouse of New York, general secretary of the International. Mr. Browne said in his wire that he revoked the charter because the local failed to hold a membership meeting in a three months period and thereby violated the constitution.

Bioff Answers Attorney

William Bioff, former personal aide to Mr. Browne shouted from the witness stand, "You're a liar" to Local 37's attorney, Mr. Rose when Mr. Rose told the court he would attempt to prove Mr. Bioff had obtained a $100,000 cashier's check from Joseph M. Schenck in 1937.

VOTES TO OUTLAW SIT-DOWN STRIKE

A bill setting up sharply defined limits within which employees and labor groups can carry on union activity in Pennsylvania was passed by the legislature on Monday. Sit-down strikes would be outlawed as "unfair labor practice" and "an illegal act."

Employers, including those in the motion picture business, are accorded the right to petition the State Labor Board for a collective-bargaining election, under the measure. In addition the bill declares it an "unfair labor practice" for an employee or a union or its officers:

1. *To intimidate, restrain or coerce any employee by threats of violence or harm... with the intent of compelling the employee to join or refrain from joining any labor organization.*
2. *To intimidate, restrain or coerce any employer by threats of violence or harm to the person of said employer . . . with the intent of compelling the employer to accede to demands, conditions and terms of employment.*

The outburst which brought a threat of contempt action against Mr. Bioff from Judge Willis, came as Mr. Bioff, called by Mr. Rose as a witness, balked at answering various questions. "The only purpose of this questioning," Mr. Bioff told the court, "is to smear me."

Asked whether he had deposited $100,000 in Westwood bank, two years ago, Mr. Bioff replied he didn't remember. The same answer was given to a query whether he had taken $100,000 in cash and placed it four days later in a safety vault. Mr. Rose then produced the transcript of Bioff's testimony before the Sacramento County Grand Jury, last year, to the effect Mr. Bioff did deposit that amount in 1937 and withdrew it in cash later. Mr. Bioff had declared before the grand jury that it was a loan. Objection to a question whether Bioff, C. B. Cregan and Harland Holmden, officers of IATSE, had formed a motion picture stock pool in 1937, was taken under advisement.

Earlier, Mr. Bioff declared that the reason for the long suspension of autonomy of four studio locals from 1936 to 1938 was that producers had refused to deal with local union leaders in collective bargaining.

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The Screen Writers Guild has protested to producers the use of James Roosevelt's name in a letter to the National Labor Relations Board asking that hearing of charges of Wagner Act violation not be reopened. The Guild said that Mr. Roosevelt, vice-president of Samuel Goldwyn, Inc., had not figured in the negotiations with studios.

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A truce was signed Thursday by representatives of the Theatrical Managers, Agents and Treasurers Union and the Five Boro circuit of New York, ending a four day strike in nine houses of the circuit. Terms were to be determined on Friday.

Father Flanagan Tribute June 26

Show folk throughout the nation will unite June 26th in honoring Right Reverend Monsignor Edward J. Flanagan of Boystown, Neb., when the Variety Clubs of America present him their first annual National Humanitarian Award at a testimonial dinner sponsored by the Variety Club of Omaha.

The presentation will be made by national chief barker John H. Harris, general manager of the Harris Amusement Co., in accord with a vote of the 21 assembled Variety tents in convention recently in Detroit. A silver plaque will be awarded annually hereafter by the Variety clubs for the most unusual and outstanding humanitarian during the preceding year.

Father Flanagan was the prototype for the role portrayed by Spencer Tracy in Metro's "Boys Town."

The dinner committee includes chief barker Harry Shumow of the Omaha tent, chairman Joe Jacobs, Evert Cummings, Edward Shafton, John Gillin, Jr., Jack Epstein, and Leon Dizon. Robert J. O'Donnell of Dallas, John J. Maloney of Pittsburgh, and Mr. Harris will represent national Variety.

On the testimonial program are Governor Roy L. Cochran of Nebraska, Senator Edward R. Burke, Mayor Daniel B. Butler of Omaha, and the Most Reverend James H. Ryan, Bishop of the Diocese of Omaha.

Also on the civic committee honoring Father Flanagan are A. H. Blank, president of Tri-States Theatres Corp., Henry Doorly, publisher of the Omaha World-Herald, Chief Justice Robert G. Simmons of the Nebraska Supreme Court, Judge James A. Donahue of the U. S. District Court, Henry Monsky, International President of B'Nai B'Rith, William Jeffers, president of the Union Pacific Railroad, DeEmmett Bradshaw, president of Woodmen of the World Life Insurance Society, president W. Dale Clark of the Omaha National Bank, Frank P. Fogarty, commissioner of the Chamber of Commerce, president W. J. Coad of the Omaha Flour Mills, president Joseph Cooper of F. H. Cooper Enterprises, president O. H. Barmettler of Iten-Barmettler Biscuit Company, president George Brandeis of F. L. Brandeis & Sons, president James E. Davidson of Nebraska Power Company, president Paul Gallagher of Paxton & Gallagher Co., president Louis Hiller of Universal Finance Co., president Ford Hovey of Occidental Building & Loan Association, president H. A. Jacobberger of Kimball Laundry, vice-president W. D. Hosford of John Deere Plow Co., vice-president Morris E. Jacobs of Bozell & Jacobs, Inc., vice-president James P. Lee of the Omaha and Council Bluffs Street Railway Co., president Francis P. Matthews of the Chamber of Commerce, president Bert Murphy of Andrew Murphy & Sons, president Otta Swanson of Nebraska Clothing Co., L. W. Trester, manager of General Outdoor Advertising Co., William Schellberg of Union Stock Yards, and J. A. C. Kennedy.

R. V. Nolan has been appointed RKO branch manager in St. Louis, succeeding Bernie McCarthy who resigned because of ill health.

WHAT THE PICTURE DID FOR ME

Columbia

CATTLE RAIDERS, THE: Charles Starrett, Iris Meredith—Very good and Starrett is well liked.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

COLORADO TRAIL, THE: Charles Starrett, Iris Meredith—Always good westerns in this series. A few new faces would help a little as many of our patrons become confused by the stills, etc.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

STRANGER FROM ARIZONA: Buck Jones—Jones is one of our oldest western stars and has yet to fail to please. This is no exception. Give us more of them.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

THERE'S THAT WOMAN AGAIN: Melvyn Douglas, Virginia Bruce, Margaret Lindsay—A good comedy. Audience raction OK. Box office good. Running time, 73 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, Lionel Barrymore, James Stewart, Edward Arnold, Mischa Auer, Spring Byington, Ann Miller—There is lots of comedy in this picture which every one would enjoy seeing. Good small town patronage. Running time, 125 minutes. Played May 4-6.—Little and Friesen, Abbotsford Theatre, Abbotsford, B. C., Canada. Small town patronage.

Commodore

TOMBSTONE TERROR: Bob Steele—This pleased the western fans.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

First National

BLACKWELL'S ISLAND: John Garfield, Rosemary Lane, Dick Purcell, Stanley Fields—When a producer gives top billing to two stars who only have a minor part in the picture, he is misleading the public and that we feel is poor business. Fields is the whole show and is excellent. Lane could have been left out altogether and Garfield's part is only fair. This is a good way to pull down the buildup of a proven star. Just a fair picture that was allocated 'way high. Running time, 71 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROTHER RAT: Wayne Morris, Priscilla Lane, Jane Bryan—A laugh riot and pleased 100 per cent. This Morris boy sure is tops. Running time, 89 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Just buy this one and set back with confidence that you will play an outstanding picture and one you will be proud you secured for your patrons. It's a grand show and will please every mother's son and will grow every minute on your screen. Hats off to Bette Davis.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOLD IS WHERE YOU FIND IT: George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay—Here is a good picture and it will do business.: Maybe it is old but if you can trade a new punk for it, then play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Gaumont British Pictures

CLIMBING HIGH: Jessie Matthews, Michael Redgrace, Noel Madison—This little picture produced in England I think was very good entertainment and seemed to please our Saturday patronage. Running time, 71 minutes. Played May 13.—Ira Smith, Breeze Theatre, Beaufort, S. C. Small town patronage.

Grand National

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Double billed this and pleased. Would never play it single.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Alan Marshal, Ann Rutherford, Kent Taylor—This is a very good picture with plenty of action, which did more than average business. Played May 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HONOLULU: George Burns and Gracie Allen, Eleanor Powell, Robert Young—Played midweek but should have had a Sunday opening as this is excellent entertainment and would have grossed twice as much. One of the very best comedy-dramas of 1939. Gracie Allen really went to town in this. It was her top performance of her many showings on the screen. Robert Young also very, very good.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—And I repeat that she is still poison at my box office. The Ice Follies is one of the best color spectacles that anyone has ever made and if you can get them in with that kind of advertising they won't notice so much. James Stewart should go places with someone, but not Joan.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LISTEN, DARLING: Freddie Bartholomew, Judy Garland, Mary Astor, Walter Pidgeon—Fair little picture that seemed to please. Not much to this one. Running time, 76 minutes. Played May 5-7.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PYGMALION: Leslie Howard, Wendy Hiller—This is a very good picture, well produced with plenty of comedy, but made in England. I hesitated about playing it but was surprised at the business I did, which was above average. Played May 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—This is a good show and the picture will draw average or better. Good enough for your best change even if there is some shooting in it. Your patrons will like something different from these socalled specials and go for this one.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Just the kind of a show that my patrons like. Plenty of action with the race between the stagecoach and the railroad, and Beery just as good as ever. Can be played any time. Running time, 95 minutes. Played May 21-23.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy, Florence Rice, Frank Morgan, Mischa Auer—We haven't enough music lovers around here to put over this type and the result was rock bottom business. Those that like this kind of show praised it highly; others panned it cruelly and one couple among the walkouts demanded their money refunded. 'Taint no use trying to give them what they don't want.—L. V. Bergtold, Westby Theatre, Westby, Wis. General paronage.

THREE LOVES HAS NANCY: Janet Gaynor, Robert Montgomery, Franchot Tone—A nice comedy with Janet having them laughing through the whole picture. Running time, 69 minutes. Played May 17-18.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

WOMAN AGAINST WOMAN: Virginia Bruce, Herbert Marshall, Mary Astor, Janet Beecher—A very mediocre program picture that should be double billed. We played it in conjunction with a summer fashion show from which we enjoyed nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YANK AT OXFORD, A: Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, Vivien Leigh—I picked this up in place of a current attraction, having passed it up last season. The very few that came commented very favorably, but with two strikes against it, being English and more than a year old, it just didn't have a chance.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Monogram

STAR REPORTER: Warren Hull, Marsha Hunt—A fair picture we used in tying up with one of our local merchants, which did above average business. This was not due to the merits of the picture. Would advise double billing it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ACCUSING FINGER, THE: Paul Kelly, Marsha Hunt, Robert Cummings—This pleased, and great for a double bill. Running time, 62 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Have seen many better and a few worse. While this picture was, according to the boys here, below the usual Paramount standard, it did have several laughable moments. The singing act put on by the Yacht Club Boys when they offered the selection "What Have You Got That Gets Me" made a big hit. Wherever Benny fans are predominant, this picture will be a surefire hit. Running time, 90 minutes. Played April 22.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FRONTIERSMAN: William Boyd, George Hayes, Russell Hayden—This is a good western and a very nice picture, which did good business for a weekend picture. All were pleased with it that saw it. Running time, 72 minutes. Played April 21-22.—Little and Friesen, Abbotsford Theatre, Abbotsford, B. C., Canada. Small town patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott, Warren William, Alice Brady—Double billed this and went over big. Picture rather old and you can't go wrong doubling it. Running time, 80 minutes. G. Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

HIDEAWAY GIRL: Martha Raye, Shirley Ross, Robert Cummings—A nice feature and pleased. This Shirley girl is tops, not forgetting Martha. Running time, 72 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—This was disappointing from a business standpoint. However, the audience reaction was satisfactory. Would suggest playing on a Friday-Saturday. Running time, 79 minutes. Played April 30-May 2.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

I'M FROM MISSOURI: Bob Burns, Gladys George—Hardly half the draw of "Arkansas Traveler" and not half as good. Was very much disappointed in this as I expected a lot more business and a picture as good as "Arkansas Traveler." Should have been a big draw considering that our record breaking crowd on "Jesse James" caught the preview on this. (Maybe the trailer kept them away?).—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LAST TRAIN FROM MADRID: Dorothy Lamour, Lew Ayres—A very good picture of the Spanish war.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MIDNIGHT: Claudette Colbert, Don Ameche, Francis Lederer, John Barrymore, Mary Astor—Excellent comedy drama that did fine business here and pleased 100 per cent. This proves once more that a good picture can be produced for less than a million dollars. Give us more, Paramount. Running time, 94 minutes. Played May 15.—Ira Smith, Breeze Theatre, Beaufort, S. C. Small town patronage.

(*Reports continued on following page*)

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—A rather different type of picture that went over fairly well and did about normal business. Plenty of action and ideal for a Saturday change.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SING, YOU, SINNERS: Bing Crosby, Fred MacMurray, Ellen Drew, Donald O'Connor, Elizabeth Patterson—A dandy. Right down to the last inch of film, there is plenty of that very important thing called "entertainment." Donald O'Connor was an outstanding hit and it is sincerely hoped Paramount will find another good vehicle for him and pass the boy our way once again. Crosby and MacMurray are always popular with the boys but in this one we must rate Elizabeth Patterson next to the clever and amusing O'Connor lad. You can offer this one to any audience and be sure they'll eat it up. Running time, 88 minutes. Played April 29.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SPAWN OF THE NORTH: George Raft, Henry Fonda, Dorothy Lamour, John Barrymore, Akim Tamiroff, Lynne Overman, Louise Platt—Did good business even if it had played all around us. George Raft played a good part with Dorothy Lamour and they all liked fishing story and icebergs. Running time, 110 minutes. Played April 14-15.—Little and Friesen, Abbotsford Theatre, Abbotsford, B. C., Canada. Small town patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke, Andy Clyde—A nice picture and strictly a double bill feature. Running time, 71 minutes. Played May 17-18.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge, John Howard—Here is something old and one you can go to town with. One of those weepers that is sure to create talk. A knockout. Running time, 109 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Republic

ARIZONA GUNFIGHTER: Bob Steele—Another Steele western that is tops. For action and thrills Bob is hard to beat.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

BORN TO BE WILD: Ralph Byrd, Doris Weston, Ward Bond—A dandy for your double bills and will please.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

COME ON, LEATHERNECKS: Richard Cromwell, Marsha Hunt—OK for action half of double bill.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

COME ON, RANGERS: Roy Rogers, Mary Hart—Good western but no business. Too much weather.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

DOWN IN "ARKANSAW": Ralph Byrd, Weaver Brothers and Elviry, Pinky Tomlin—This picture did some extra business, not the kind they talk about, but better than average. If you haven't played it, trade something that don't mean a thing for this one, and maybe make your rental back with some interest.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DURANGO VALLEY RAIDERS: Bob Steele, Louise Stanley—Just another western.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

EXILED TO SHANGHAI: June Travis, Wallace Ford—For double bills only. Will please on such nights. Played May 12-13.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

FRONTIER PONY EXPRESS: Roy Rogers, Mary Hart—One patron told me that the westerns were getting to be somewhat alike, except the singing, and he said somehing. Drew about average business, which isn't so much now. Will please the action fans, if you can get them in to see it. We couldn't.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HIGGINS FAMILY, THE: James, Lucille and Russell Gleason—Pleased everyone. About on a par with the Jones series.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

NIGHT RIDERS: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Ruth Rogers—Good western drama which did average business. Played May 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette, Helen Valkis—Better than the average run of westerns. The best Autry that I have played to date, although parts of some were spoiled by a bad print. We small town exhibitors are always on the end of the stick and most prints are badly worn. However, can recommend this only on a double bill. I happen to be one of those fortunate not to run double bills and these features are really too short. Running time, 60 minutes. Played May 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—Very good western. Biz only fair due to weather.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

PALS OF THE SADDLE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay—Fair action picture which we played on a double bill to average weekend western enthusiast.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PARADISE EXPRESS: Grant Withers, Dorothy Appleby—Good for double bills only. Will please as such.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SANTA FE STAMPEDE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), June Martel—These westerns do about as well as the other Republic stars and cost a lot less. If they'd just leave that dummy in the box, it would help. They're full of action and our patrons like them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart—Not as good as his others, but his singing was well received. Running time, 57 minutes. Played May 19-20.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

WESTERN JAMBOREE: Gene Autry, Smiley Burnette, Jean Rouverol—A good western and with Smiley Burnette these seem to satisfy but I sure would like to know where all that business is that the salesman and exhibitor reports said were being done by Autry. My Friday and Saturday programs just don't do it any more.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WRONG ROAD, THE: Richard Cromwell, Helen Mack—A nice picture. Double this and give it all you got because it has a strong story and very deep. You will hear the gasps and many comments. Our misfortune is not seeing it before play day. Running time, 62 minutes. Played May 15-16.—G. Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

RKO Radio

LOVE AFFAIR: Irene Dunne, Charles Boyer—All my patrons were very much disappointed in this production. It pleased no one, entertained no one, and I personally considered it a very poor picture. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna Mae Oliver, Walter Brennan—In spite of the publicity and the fact that this is one of the finest pictures of the year, besides being our opening midweek attraction, we failed to make expenses on the two nights run. Played May 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Twentieth Century-Fox

ALWAYS IN TROUBLE: Jane Withers, Robert Kellard, Jean Rogers—Despite fine weather and Jane's popularity here, we fell way down at the box office. Played two nights to one night's business. Picture acceptable to those who came. Played May 5-6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CHANGE OF HEART: Michael Whalen, Gloria Stuart—Comedy that was very well liked. Just the type to double with an action picture.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—Ran this with "Gateway" on our usual weekend (Friday-Saturday) double bill immediately after "Jesse James" and did the lowest double feature business in the history of the house. Both pictures are OK entertainment nevertheless.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHASING DANGER: Preston Foster, Lynn Bari—The picture seemed to please and while it didn't draw, there is nothing wrong with it and will do well enough on bargain night or on a double bill. Just another picture that you can get along with or without.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—Pleased everybody. Running time, 60 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

DOWN ON THE FARM: Jed Prouty, Spring Byington, Louise Fazenda—The Jones Family proved satisfactory. We played to normal business. Played April 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIVE OF A KIND: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Slim Summerville—In Sodus as elsewhere the Quins, are a draw. In spite of a school dance the first night, a satisfactory showing was made at the box office for the two nights. Played April 28-29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GATEWAY: Don Ameche, Arleen Whelan, Gregory Ratoff, Lyle Talbot, Binnie Barnes—See report on "Charlie Chan in Honolulu."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Did a nice business and was enjoyed by everyone. Running time, 106 minutes. Played May 14-16.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Very well liked. Good business. Nearly double average three days. Running time, 106 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—One of the biggest grosses since James Cagney in "G-Men." We actually thought depression was over. God bless Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott—Played three nights midweek to a new high for the theatre. Even the third night was far above the usual Sunday draw. This was two weeks ago and we haven't had any business since. Must be the patrons thought nothing would be worth seeing after this. To some extent they are right, as the usual "run of the mill" stuff seems rather tame in comparison to this grand production.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

JUDGE PRIEST (reissue): Will Rogers—A good reissue such as this does more than two current duds on a double.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Here is one of the grandest pictures we have played and we had them come back to see it more than once. Walter Brennan steals the show. Running time, 96 minutes. Played April 30-May 2.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

KENTUCKY: Richard Greene, Loretta Young, Walter Brennan—Certainly will rate one of the 10 best of 1939. This is easily the finest racing picture that has come to the screen. The direction is superb, the color gorgeous and the story made for all classes. Business was not up to expectations but was several points above average.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—This is a good picture of the biographical type but it failed to draw average business. Played May 17-18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

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SUBMARINE PATROL: Richard Greene, Nancy Kelly, George Bancroft, Preston Foster, Slim Summerville—We played this on a Friday and Saturday night. Business Friday night was 'way off partly due to counter attractions. Saturday night was fair but below normal. This picture was well portrayed and pleasing. Played May 12-13.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SUBMARINE PATROL: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, Slim Summerville--A very interesting picture. Though the cast is predominantly masculine, the director does a very excellent job and puts forth a picture which will appeal to all. The boys here were pleased with the performances of both the oldsters and the youngsters, with George Bancroft and Slim Summerville getting somewhat the best of it. To say the least, the picture is most timely, what with the newspapers and air being pretty much taken up with that very distasteful word, war. Running time, 95 minutes. Played April 15.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—We did a fair business on this picture that features women and airplanes. There is plenty of sob-stuff and the pace could be a lot faster, but the picture did please some of our patrons, and that is something. Worth a date but not at top allocation prices.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

United Artists

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon, Patsy Kelly, David Niven, Walter Brennan, Thomas Mitchell—Did fair business. They that saw it liked it. They all thought it was a wild shooting picture but was just a western story. Running time, 90 minutes. Played April 6-8.—Little and Friesen, Abbotsford Theatre, Abbotsford, B. C., Canada. Small town patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—This is a good picture, beautiful in colors, lots of action. A production that one will not be sorry they ran. Big enough for any spot. It's not clicking heavy but be assured it's a good show for your house. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DRUMS: Sabu, Raymond Massey, Roger Livesey, Valerie Hobson—Didn't do a thing on this, while the men liked it, but had some of the women walk out. Running time, 96 minutes. Played May 10-11.—Frank Slavik, Alpine Theatre, Hundred, W. Va. Small town and rural patronage.

KING OF THE TURF: Adolphe Menjou, Roger Daniel, Dolores Costello—This is a weak sister. No business and did not please over 50 per cent. No love interest. Running time, 87 minutes. Played May 10-11.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Universal

GAMBLING SHIP: Helen Mack, Robert Wilcox—We played this on a double bill and found our weekend cash customers quite satisfied. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GUILTY TRAILS: Bob Baker, Marjorie Reynolds—Below normal at the box office but satisfactory to the western fans who came to see Bob Baker. Played May 20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST STAND, THE: Bob Baker, Constance Moore—As usual Bob Baker is tops and this is no exception.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

SON OF FRANKENSTEIN: Boris Karloff, Basil Rathbone, Bela Lugosi, Josephine Hutchinson—Some liked it and some didn't. My opinion is that the industry would be better off if they would quit making these type pictures. It is just a lot of bunk that people don't care for. Running time, 94 minutes. Played May 12-13.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SPIRIT OF CULVER: Jackie Cooper, Freddie Bartholomew, Andy Devine, Henry Hull, Jackie Moran—For all the buildup we gave this picture, living close to Culver as we do, this picture was an absolute flop. Slow and draggy and not the picture Universal would have you believe it is. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THAT CERTAIN AGE: Deanna Durbin, Melvyn Douglas, Jackie Cooper, Irene Rich, John Halliday, Nancy Carroll—This is great and should pack them in anywhere. Running time, 101 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

THREE SMART GIRLS GROW UP: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger, Robert Cummings, William Lundigan—This is undoubtedly one of the finest audience pictures in many months. I believe it pleased 100 per cent. Business was quite good compared with recent grosses on other pictures. Running time, 90 minutes. Played May 7-9.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Here is one to pin your ears back. A swell picture that kept the box office busy all the first day. Good in anybody's language. Plenty of action, and the color wonderful. Flynn a trifle too perfect for the part but he gets by nicely with the general run, so no complaint. Hat off to Warners for this outstanding picture. Running time, 104 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOOLS FOR SCANDAL: Fernand Gravet, Carole Lombard, Ralph Bellamy, Allen Jenkins, Marie Wilson—Double billed this and pleased.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent, Roland Young, Patric Knowles—Double billed this and it pleased. As such you have nothing to worry about. Running time, 88 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

HARD TO GET: Dick Powell, Olivia de Havilland, Charles Winninger, Allen Jenkins—Our patrons liked this picture and business was better than usual on bargain night. Lots of good comedy and that Winninger really did a nice job with the father part. Play it and don't be afraid to brag a little.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ISLE OF FURY: Humphrey Bogart, Margaret Lindsay, Donald Woods—Picked this up from a scrap box and must say it pleased 100 per cent. Running time, 60 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

MR. CHUMP: Johnnie Davis, Lola Lane—A good musical and pleased. Good for doubles, not strong enough to single. G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—This is good and pleased. One of the "Crime School Kids" goes over big here and a good box office draw. Running time, 71 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada.. General patronage.

ROMANCE IN PARIS: Fernand Gravet, Joan Blondell, Edward Everett Horton—A grand picture and heard many comments. Gravet and Blondell are tops here. Played May 15-16.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

VALLEY OF THE GIANTS: Wayne Morris, Claire Trevor, John Litel, Charles Bickford—One of the best pictures of the year and easily one of the best money makers for some time. A knockout. Running time, 79 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Brought this one back to exceptionally good business. An old show that is good is always better, I think, for business than a new mediocre. This is one of those shows where Univeral really went to town as far as a good show was concerned. Played March 20-21.—B. F. Jackson, Delta Theatre, Ruleville, Miss. Rural and small town patronage.

Short Features

Columbia

ATHLETIC YOUTH: Special Sport Thrills—Good sport reel.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

BERMUDA-ISLE OF PARADISE: Columbia Tours—This travelogue put out by Columbia was quite satisfactory and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Canada. General patronage.

COMMUNITY SING: No. 1—This would be OK for college town. Nix for us.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

COMMUNITY SING SERIES: These Community Sings, we feel, have lost their following.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GYM JAMS: Krazy Kat Cartoons—Just another cartoon.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HALFWAY TO HOLLYWOOD: Broadway Comedies—A fair comedy which packed a few good laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOT DOGS ON ICE: Krazy Kat Cartoons—Fair cartoon.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LITTLE MOTH'S BIG FLAME, THE: Color Classics—Columbia should send some of their artists over with Disney for a few lessons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

SONG BIRDS OF THE NORTH WOODS: Treasure Chest—Good reel of wild bird life. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

UNCLE SOL SOLVES IT: Two-Reel Comedies—Another interesting and highly entertaining short in which "peer-ee-odd" Uncle Sol introduces some talented acts. Running time, 15 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

DREAM OF LOVE, A: Musical Comedies—The man in charge of Metro's musicals just can't make them and put any entertainment in them. If he is just experimenting with a lot of young stars, why

(*Continued on following page*)

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(Continued from preceding page)

charge us?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

GREAT HEART, THE: MGM Miniatures—A wonderful short subject that will please and in certain communities it will draw extra business.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—Interesting and timely right now with all the swimming pools reopening. Play it and give them some free advertising. I know they'll appreciate it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MARINE CIRCUS: Pete Smith Specialties—Entertaining reel about swimming. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PASSING PARADE SERIES: Good shorts that please. Running time, 10 minutes.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

RURAL SWEDEN: FitzPatrick Travel Talks—When it comes to travelogue, FitzPatrick is the answer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SINGAPORE AND JAHORE: FitzPatrick Travel Talks—Good travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THEY LIVE AGAIN: MGM Miniatures—A tribute to the discoverers of insulin and very good. MGM shorts as a whole are better thought out than most producers' and this is no exception. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TINY TROUBLE: Our Gang—Average Our Gang comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Miscellaneous

NATIONAL GAME BASEBALL, THE: Different. The picture was very well received and provoked much favorable comment. Running time, 41 minutes. —J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Paramount

HOLD YOUR BREATH: Grantland Rice Sportlights—Very interesting underwater novelty reel. Running time, B. C. Johnson, Ideal Theatres, Stanwood, Wash. Small town and farm patronage.

MUSIC THROUGH THE YEARS: Headliners—Fine musical short. Running time, 10 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

TREES: Musical Romance—Ran this old but it was pretty and they didn't go out to smoke.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TWO BOYS AND A DOG: Grantland Rice Sportlights—Interesting one-reeler about two boys out hunting.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: The only thing wrong with these is the price. You can buy a good feature or a can full of shorts for what they charge me for these.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WOTTA NITEMARE: Popeye the Sailor—Very good Popeye which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CUCKOO BIRD, THE: Terry-Toons—Very good black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

FERDINAND THE BULL: Walt Disney Cartoons—Well received. Running time, 10 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Gave the boys a real laugh. They were all anxiously awaiting this short and none were disappointed. Running time, 7½ minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

FISHERMAN'S PARADISE: RKO Pathe Sportscope—Right down the fisherman's alley. Thrilling. Running time, nine minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

IN THE SWIM: RKO Pathe Sportscope—Just a reminder to patrons that summer is here and it would be nice to go swimming some Sunday instead of the movies.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MICKEY'S TRAILER: Walt Disney Cartoons—A riot from start to finish.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

SKYLINE REVUE: Nu-Atlas Productions—A fair musical.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TALENT AUCTION: Nu-Atlas Productions—An interesting short which includes vocals by the tall popular girl from the South, Irene Beasley. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

TRANS-AMERICA: Reelisms—Very interesting and remarkable airplane travelogue. Running time, 10 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

TWENTY GIRLS AND A BAND: Nick Stuart and His Orchestra—A very amusing musical short. Brought plenty of laughs. Running time, 18 minutes. —J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

WYNKEN, BLYNKEN AND NOD: Walt Disney Cartoons—Final lesson in how to make a color cartoon.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Universal

BABY KITTENS: Lantz Cartunes—This was a lot of wasted film. No good. Running time, 10 minutes. —O. W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CAFE BOHEME: Mentone Musical Comedies—The second poor Musical from this producer this season and as such we cannot complain too much. The other poor one was "Patio Serenade." Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

BLUE BARRON AND HIS ORCHESTRA: Melody Masters—One of the best bands we have run this season. Different and pleasing. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRAWFORDS "AT HOME," THE: Mr. and Mrs. Jesse Crawford—Excellent. Do not waste it. Tops of anybody's program. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Historical Technicolor Featurettes—A good short that pleases the patrons who see it. Play it and give your patrons a lesson. They'll like you for it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage

EGGHEAD RIDES AGAIN: Merrie Melodies—These cartoons are the best on the market. You can stick your chest out when these appear on the screen. —G. Khattar, Casino Theatre, Whitney Pier, Nova Scotia, Canada. General patronage.

GOLD RUSH DAZE: Merrie Melodies—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LONE STRANGER AND PORKY, THE: Looney Tunes—Very funny cartoon, takeoff on "Lone Ranger" serial. Running time, eight minutes.—B. C. Johnson, Ideal Theatres, Stanwood, Wash. Small town and farm patronage.

SOPHOMORE SWING: Broadway Brevities—It's good enough and the young folks get some enjoyment out of the dance routines.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Serials

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Kermit Maynard—We have played 12 chapters of this serial. Personally, I find myself quite biased against serials. But on discussing their merits with our weekend customers we find many quite enthusiastic.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

PAINTED STALLLION, THE: Ray Corrigan, Hoot Gibson—Playing chapter seven this week and can safely say this is one of the best shown for some time. The whistling arrow is box office.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

Benjamin Named Republic's District Sales Manager

William Benjamin has been appointed central-midwest district sales manager of Republic. He will supervise the Kansas City, St. Louis, Omaha and Des Moines territories, working out of the Kansas City office. These exchanges were formerly handled by Max Roth, midwest district sales manager, who will concentrate on the Chicago, Milwaukee, Indianapolis and Minneapolis branches, and, in addition, Detroit, transferred under the new setup from the central sales division.

Circuit Adding Two

Anderson and Urling, who operate a circuit throughout West Virginia and western Pennsylvania, are adding two new houses, a 550-seat theatre in West View, Pa., and a 500-seat theatre in Pinegrove, W. Va.

Farm Becomes Camp

Mercello Farms, near Belton, Texas, owned and operated by R. E. Griffith of the Griffith theatres, has been turned over to the Dallas Variety Club as a camp for underprivileged boys. A first group of 20 boys entered the camp Thursday for two weeks. The camp will continue through August.

Sproule in Theatre Deal

Lee Sproule, who at one time operated a circuit of about a dozen houses in Kansas, has divested himself of his final two exhibition interests. He has turned over the Rex, Newton, Kan., to Ray Roberson, and the Ritz at Winfield, Kan., to Roy Taylor. Mr. Sproule is taking a rest due to ill health.

Domino Productions has started shooting on an all-Negro feature at the Biograph Studio in New York. Arthur Leonard is directing the picture, which features Nina Mae McKinney.

Ralph R. Unks has been appointed Albany branch manager for Ross Federal Service, succeeding K. A. Davis, who has returned to the coast. Harvey J. Hanreddy has been transferred from Los Angeles to Indianapolis as branch manager.

Jules Levy, RKO Radio general sales manager, has shifted Herb Greenblatt from Cleveland branch manager to Pittsburgh, and George Lefko from Pittsburgh to Cleveland.

Joseph L. Underhill, for 10 years manager for RCA Photophone, Ltd., London, has returned to Camden, N. J., to take up a new post under the direction of Max C. Batsel, chief engineer.

James Frank, Jr., has been promoted from the sales promotion department of National Theatre Supply to manager of the New York branch, succeeding C. H. Secor, resigned.

Fred P. Fielding, account executive with N. W. Ayer and Son since 1920, has joined the research sales force of Ross Federal Research Corporation's Philadelphia office.

Earl Retting has signed a one year contract as casting director at the Hal Roach Studio.

Program Set for Unveiling Will Rogers Statue Tuesday

The Oklahoma Will Rogers Memorial commission this week announced a tentative program for the unveiling of the Will Rogers statue in Washington, D. C., Tuesday. Governor Leon C. Phillips of Oklahoma will present the statue, which will be accepted by a high ranking government official as yet unnamed.

Speakers will include N. G. Henthorne, editor of the Tulsa *World;* Walter M. Harrison, managing editor of the *Daily Oklahoman* and Oklahoma City *Times,* and Luther Harrison, editorial writer for the *Daily Oklahoman.* Mrs. Sally McSpadden of Chelsea, Okla., sister of the late humorist, will unveil the statue, assisted by Jo Davidson, the sculptor. Mrs. Will Rogers, with her sons, Bill and Jimmie, and daughter, Mary, will attend the ceremonies.

Tobias in Hollywood

Chester L. Tobias, superintendent of the Laboratory of the Motion Picture Division of the Air Corps of the United States Army, Wright Field, Dayton, Ohio, has arrived in Hollywood to take a 60-day course of training in motion picture laboratory procedure under the auspices of the Research Council of the Academy of Motion Picture Arts and Sciences.

Carriers Expand Service

Operation by film delivery companies of shipping, storage and inspection departments for centralized services to distributors has been extended to 14 key cities throughout the country. Two principal features of the plan is to have the carrier provide services for all distributors and thus eliminate a number of smaller exchanges.

Open Supply Branch

The Oklahoma Theatre Supply Company of Oklahoma City has opened a Kansas City, Mo., branch for handling of Heywood-Wakefield seats and U. S. Air Conditioning in Missouri, Kansas, Nebraska and Iowa. L. J. Kimbriel is in charge.

Loach on Monogram Board

T. P. Loach, treasurer of Pathe, Inc., and former accountant with Price Waterhouse and Company, has been elected a member of the board of directors of Monogram. He replaces William Rhinelander Stewart, resigned. Harry M. Iverson has been elected comptroller of the company to fill the vacancy caused by the resignation of Ben Agren.

Air Express Revenue Rises

Gross revenue from air express on a nationwide scope for the first quarter of 1939 increased 20.4 per cent over the corresponding period of 1938, the Air Express Division of Railway Express Agency announced this week. Motion picture film forms a large part of air express service.

RKO Managers Exchange Posts

Jules Levy, RKO general sales manager, has announced an exchange of branch managerships between Herb Greenblatt of Cleveland and George Lefko of Pittsburgh. The two men have switched their posts, Greenblatt going to Pittsburgh and Lefko to Cleveland.

SPIRIT OF TOLERANCE ADVOCATED BY MAYER

Addressing nearly 300 foreign students who shortly will be graduated from Southern California universities, Louis B. Mayer on Tuesday at the MGM studio struck a keynote of hope for the future when he advised the graduates who soon will return to their native lands: "Take back to your countries the spirit of tolerance of learning. Courage and confidence in yourself and the future should be the lodestone of hope for you. America has prepared you; it is up to you to carry back to your homelands that message of peace and friendship."

Universal Starts Group Insurance for Employees

Nearly 1,000 employees in the New York office of Universal and all its exchanges are now protected by group accident and sickness insurance, according to announcement this week by Samuel Machnovitch, treasurer of the company. The cost of insurance, which is provided through an arrangement with the Equitable Life Assurance Society of the United States, will be saved by the company and the insured employees.

During disability resulting from non-occupational accident or sickness, insured employees will receive payments to a maximum of $40 a week, in accordance with their earnings.

Revise "Gulliver's Travels"

Mayer and Burnstyn, distributors of foreign product, have completed the revision of the Russian film, "Gulliver's Travels," for release in this country. According to the distributors the film has been cut from 80 to 65 minutes with the elimination of propaganda. The commentary is now in English and a short prologue has been added, which shows an American boy reading Jonathan Swift's "Gulliver's Travels."

Sues Over Projection Device

James W. Decker, of New York, has filed suit in federal district court in Wilmington, Delaware, to obtain a patent for improvements in tape controlling means for news projection machines. Mr. Decker charges that he is the inventor of improvements involved in the patent at issue, in which his application for a patent is in interference with a patent issued to Kenneth L. Curtis, who assigned it to Trans-Lux Theatres, the device now being used for projecting news flashes on their newsreel theatre screens.

Hold Club Election

G. Ralph Branton has been elected president of the Des Moines Variety Club, with Nate Sandler, vice-president; Lou Elman, secretary; Harry Schiffrin, treasurer; Lew Levy, chairman of the house and rules committee.

June 12th and June 19th have been set for the annual RKO home office employees' outings. Boat ride on the Peter Stuyvesant to Bear Mountain, entertainment and sports are on the programs.

Non-Theatrical Division Established by Monogram

Monogram has established a non-theatrical division, operating under the supervision of Joseph A. Kehoe, with headquarters at the company's offices in the RKO Building, Rockefeller Center, New York. Each of the company's branches in the United States has set up a non-theatrical department to handle the release of films for engagements which are not in competition with regular motion picture exhibition.

Among the features which have been made available are "Hoosier Schoolboy," "Romance of the Limberlost," "Boy of the Streets," "Atlantic Flight," "My Old Kentucky Home," "Navy Secrets," "Barefoot Boy," "Streets of New York," "Mystery Plane," "Mr. Wong, Detective," "The Mystery of Mr. Wong," "County Fair" and "Gangster's Boy."

Dunningcolor Absorbs 2 Companies

The newly reorganized Dunningcolor Corporation has absorbed the Dunning Process Company and the Dunning Realty Company. Dunningcolor is a three color process which will be used on 35 and 16 mm. films. Carroll H. Dunning continues as president and Dodge Dunning as vice-president.

Realign Story Department

Richard Halliday, eastern story editor for Paramount, and Francis Langton, of the company's story and writing department, have taken over the duties of Manny Wolfe, studio story and writing head, who resigned to enter production. Mr. Halliday becomes studio story editor and Mr. Langton, head of the studio writing department.

Ten RKO Theatres Will Close

Only 10 RKO Theatres will close for the summer, according to John J. O'Connor, vice-president and general manager of the circuit. The closing houses are: Strand, Syracuse; Trent, Trenton; Albee, Providence; Majestic, Columbus; Orpheum, Kansas City; Colonial, Dayton; Central, Yonkers; Orpheum, Champaign; Century, Rochester, and the Alden, Jamaica.

Griffith Deal Pending

A deal involving $100,000 for three theatres in Nebraska is being negotiated by the Griffith Amusement Company with Booth Brothers and Oscar Johnson. The Booth houses are in Auburn (3,200 population) and Nebraska City (7,000), while the Johnson theatre is in Falls City (7,000). If the deal is consummated it will mark the Griffith circuit's first entrance in that state.

To "Glorify" Los Angeles

Warner Brothers are planning a sequel of "Dodge City," which will glorify the early history of Los Angeles in a film called "The City of the Angels." The cast will be the same as in the former picture with the additions of Humphrey Bogart and Gilbert Roland. The film will trace the fortunes of the characters in "Dodge City" as they move westward to join in the founding of Los Angeles.

Educational and Recreational Guides, Inc., New York, has published a guide on "Union Pacific," Cecil B. DeMille Paramount production, in which is incorporated a "Pictorial Notebook" competition.

for
Seat Selling
Effectiveness
at Low Cost—

you must use **NATIONAL SCREEN TRAILERS** ...consistently good for almost twenty years...

you must use **NATIONAL SCREEN TRAILERS** reaching a hundred percent audience at every performance . . .

you must use **NATIONAL SCREEN TRAILERS** with their double selling values . . . appealing through **BOTH** the printed word and the spoken word . . .

you must use **NATIONAL SCREEN TRAILERS** reaching more people, selling more seats at lower cost than any other advertising you can buy . . .

NATIONAL
Screen
SERVICE

PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

IT CANNOT BE DONE SITTING BEHIND DESK

The instance is not an isolated one. Happily, the name of those who so qualify is legion. But because of a recent communication from the member who illustrates the profit side in what he terms the personal touch, we give you George Patterson, manager of Maurie Stahl's Rivoli, Rutherford, New Jersey. Stahl, as readers may remember, is one of the smart exhibitors who shares the net with his personnel. And, to make this cut as generous as possible, manpower is allowed to proceed mostly under its own power.

Thus, in keeping with the Stahl policy of cementing goodwill between theatre and community, Patterson has identified his operation with the city's most progressive movements by taking a prominent part in these activities. As a result, the Round Tabler is president of the retail merchants' association, chairman of a chamber of commerce committee, and is currently engaged in carrying out an assignment to organize a junior chamber.

"All of which means what?" you ask. Well as concerns Rutherford, for instance, it means that the theatre gets a much better than average break in publicity, theatre promotion is received with open arms by otherwise conservative merchants, hard-to-make contacts are effected for the benefit of individual campaigns, and, with everything else equal, a lot of extra admissions that might go to other spots obviously find their way to the Rivoli boxoffice.

* * *

These pages have carried, time and again, and could be filled again and again, with similar illustrations in other situations of close participation in affairs beyond the immediate province of the theatreman. In almost every case, these cooperations lead directly to the theatre boxoffice, either in definite increases in business or enhancement of theatre prestige which is another way of saying it.

The theatreman who has the latitude to do so and is not concerned with outside activities is not doing a complete job. The bossman who restricts his managers in these directions virtually shuts his doors to increased takings.

It is more than a coincidence that showmen who do the soundest job at the boxoffice are usually to be found in the front line of projects that advance community welfare.

RESPECT—BUT NO FEAR

In reporting what he has already set and is planning to hold up grosses in the next three months, a rightfully optimistic member writes:

"What chance has the heat got to stop me with this line-up of exploitation?"

And that, gentlemen of the Round Table, expresses well the sentiment of theatremen set to take summer in stride, and especially among those who tell about it elsewhere in this section. Further evidence of confidence will be set forth in next week's issue.

Annually, it has been the practice of this department to query representative showmen regarding their preparations for the heated spell and each succeeding year, according to the reports, shows the situation under firmer control. This year appears to be no exception.

In his plannings for summer business, your weather-wise showman regards outdoors opposition with the respect it rates. But a respect, it may be noted, that is completely devoid of boxoffice fear.

▽ ▽ ▽

TAKE A BOW, HARRY SHAW

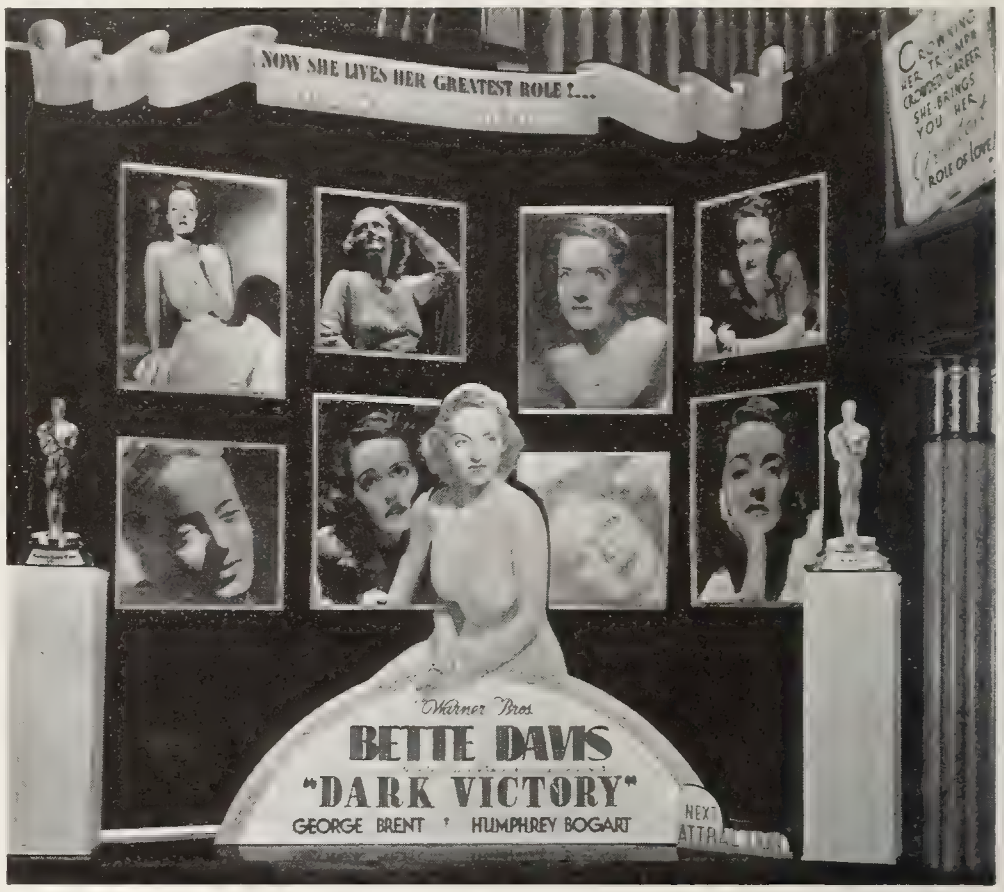
At best, the position of division manager is not the easiest one in exhibition. Between the home office and manager he answers to one for the other. On his toes at all times, continuously on the go from city to city, from unit to unit, the headman who is doing his work must be a combination of many virtues, and often all at one time. His is not exactly the softest bed of roses.

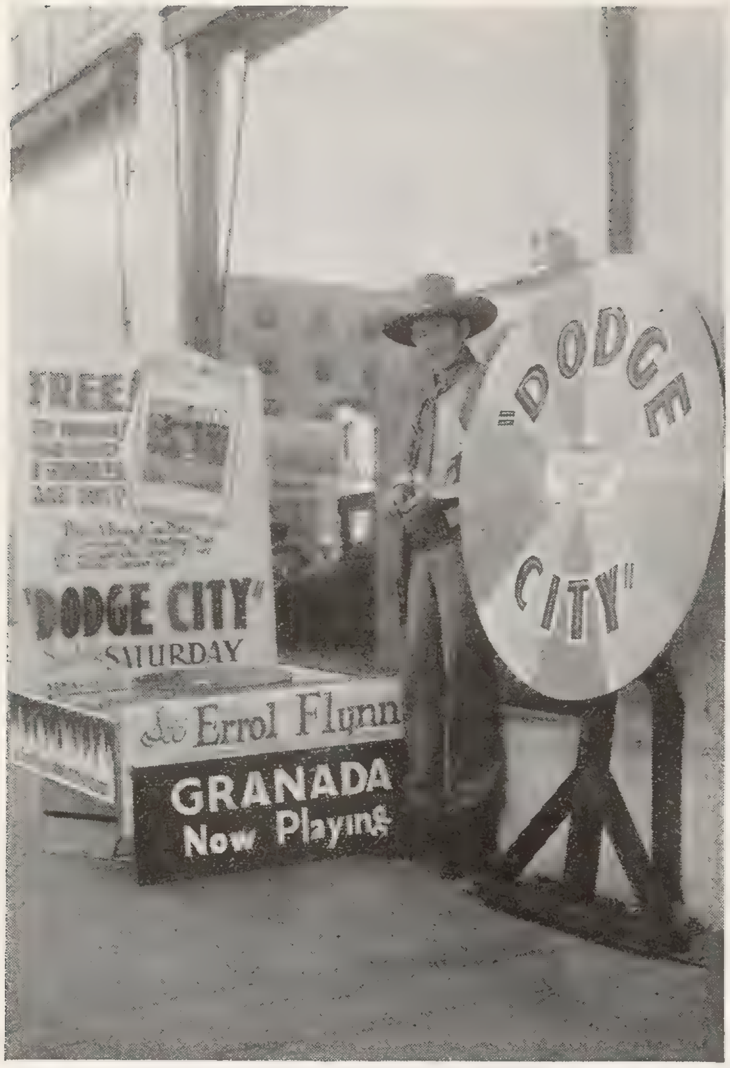
The recent party thrown by the Loew New England theatremen and other friends for Harry Shaw, to celebrate his fifth year as division head, is evidence of the success that has attended Harry's efforts in doing a job satisfactory to all hands. On behalf of the membership, congratulations distinctly are in order.

A-Mike Vogel

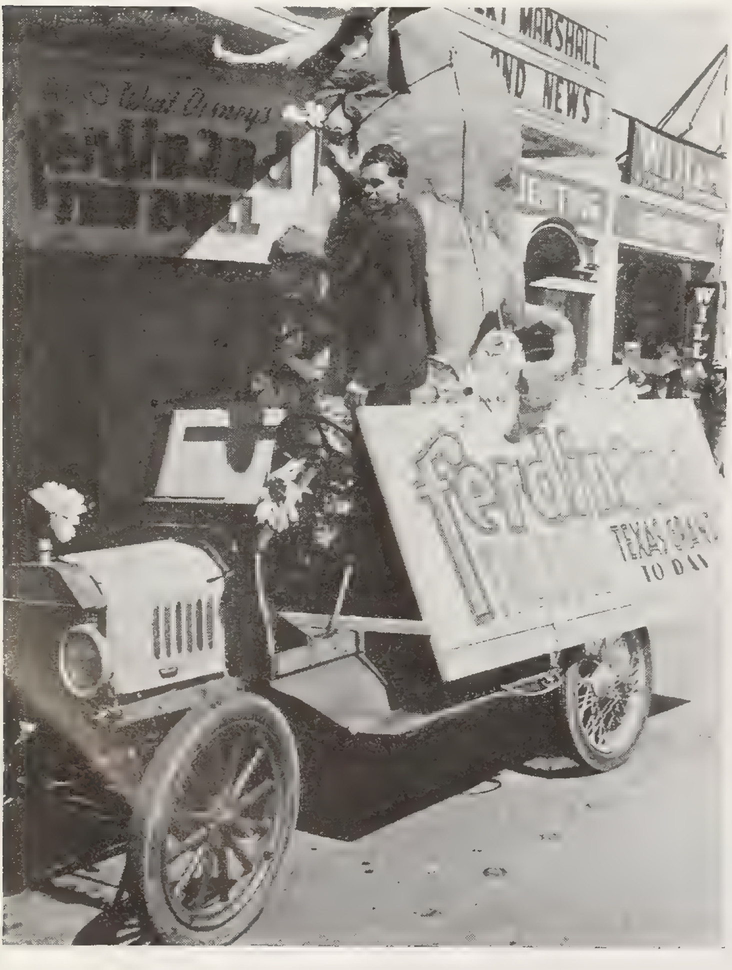
Round Table In Pictures

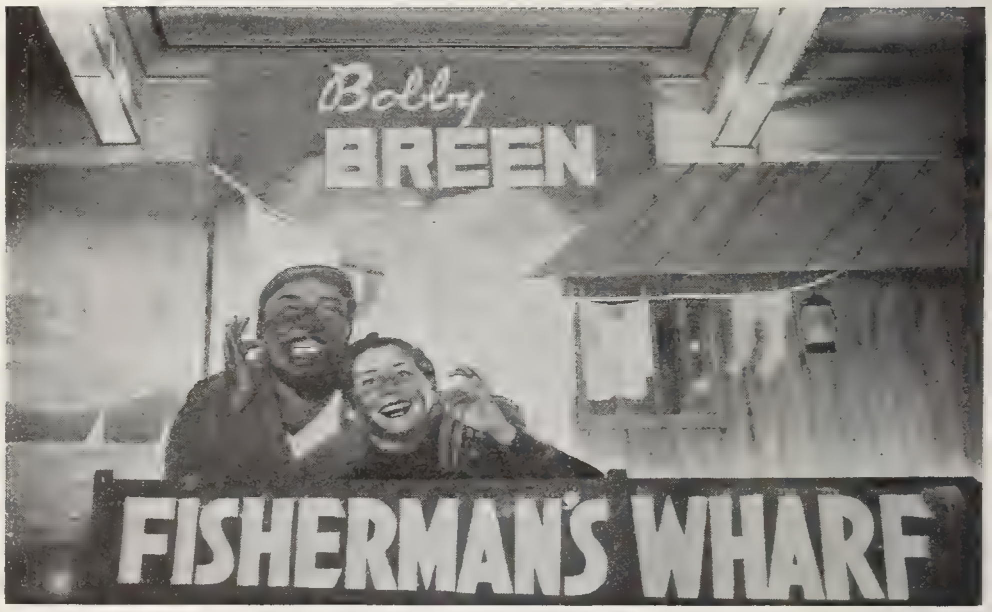
An unusual lobby setpiece was created by Manager Maurice Gable for the opening of "Dark Victory" at Warner's Boyd, in Philadelphia. The display "Fisherman's Wharf". Typical shanty with clothesline, etc., formed the background for cutouts of the picture's stars.


NOW SHE LIVES HER GREATEST ROLE !...
Warner Bros
BETTE DAVIS
"DARK VICTORY"
GEORGE BRENT • HUMPHREY BOGART
NEXT ATTRACTION


FREE
"DODGE CITY"
SATURDAY
See Errol Flynn
GRANADA
Now Playing
"DODGE CITY"

"Dodge City" penny pitching stunt was used in advance in the lobby of Warner's Granada and on downtown street corner of Santa Barbara by Howard Ralston. Cowboy in attendance, barking to passersby, invites them to step up and try their skill. Plate was floating on water in tub; if penny remained in plate, pitcher received one pass to see the film. Round Tabler says more than 1,500 pennies were turned over to the Salvation Army and only eight single passes given out.

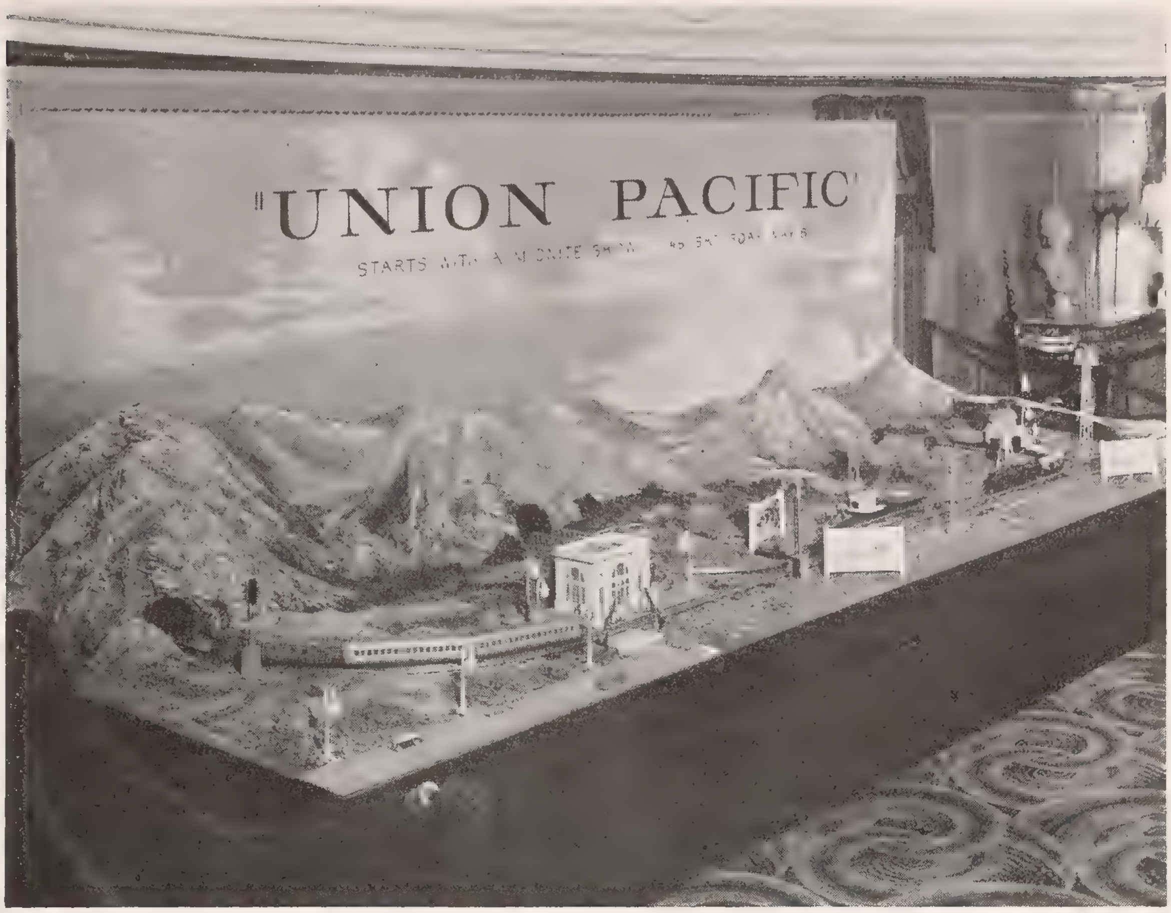

MARSHALL
NEWS
Ferdinand
ferdinand
TEXAS GRAND
TODAY

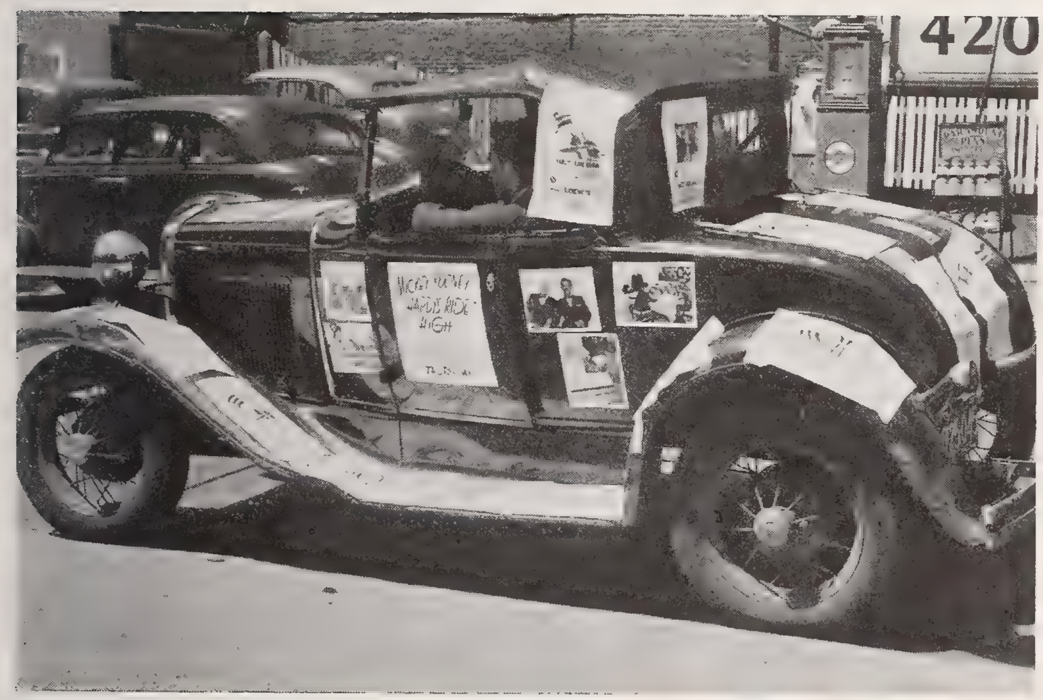

Bobby
BREEN
FISHERMAN'S WHARF

Not to be outdone by his Round Table brothers in these parts, Terry Leung at the Queen's Theatre, in Hong Kong, forwards examples of his display on "Fisherman's Wharf." Typical shanty with clothes line, etc. formed the background for cutouts of the picture's stars.

The chap at left holding the daisy to Ferdinand's nose is none other than Round Tabler Bill Bohling, of the Texas Grand Theatre, in El Paso. The bovine measuring 10 feet in height was toted around town on truck bannered with tiein copy. Ferdinand was parked at busy intersections.

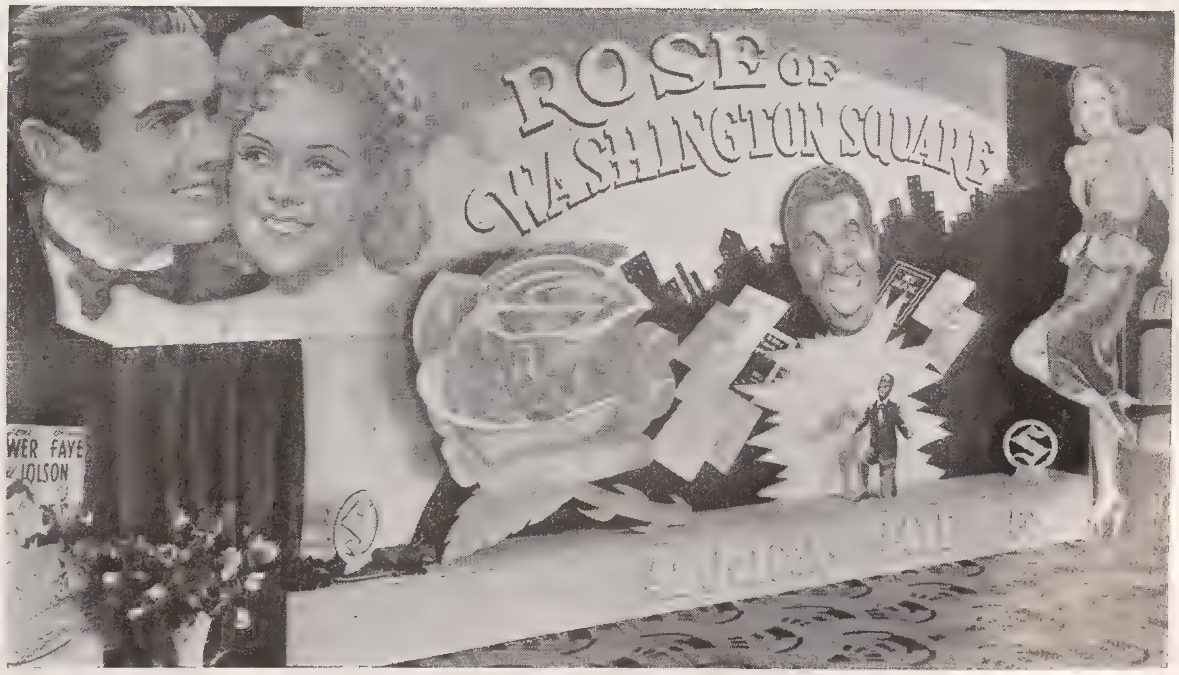
Forwarded by City Manager Leonard Worley, Publix Great States Theatres, in Peoria, Ill., is photo of the "Union Pacific" lobby display created by Art Director C. J. Rhodes for that date at the Madison Theatre. Mountains in the background were made of papier mache and quite realistic. The electric trains ran constantly and consisted of a modern streamliner as well as a freight train and older types of locomotives. The stop and go lights, bridges, signals, etc., were lighted at all times as well as the trains.





An excellent attention grabber is the street ballyhoo shown at left for "The Hardy's Ride High", which was put across by Lou Brown, subbing for Joe DiPesa at Loew's State and Orpheum in Boston. This broken down car costing $12 was plastered with stills, ads and press book material from the picture and then sent around town visiting the baseball parks, the race tracks, schools and through the business sections. From time to time, the car was stalled, tying up traffic and garnering some extra attention for the date.

Happy Hasselo, State Theatre, in Worthington, Minn., sends along setpiece illustrated at right and created by Henry J. Hower for the "Rose of Washington Square" date. Entire background was painted in three shades of blue, buildings were cut out of compoboard and set forward two inches. The rose was also cutout and the star lettering on the bloom was backed by red tissue paper. Heads and figures were taken from 24 sheets and the Jolson head was set forward one inch and tacked to buildings.



AN ITEM OF CORRESPONDENCE

Mr. A-Mike Vogel
Managers' Round Table
Motion Picture Herald
Radio City, N. Y.

Dear Mike:—

Enclosed please find photo of one of my recent lobby displays . . a sportive little affair such as I certainly never should conceive in more serious moods. Anyway, the idea was to inform the public that they could indulge in a good cry over "Dark Victory." They seemed to get the message . . and if they also managed to get a little mild amusement over the display itself, what harm could it do?

Cordially,

William W. Johnson
Manager, Opera House
Millinocket, Maine

POST SCRIPT:

Does your editor, Mr. Terry Ramsaye, accept fan mail? There is something about his editorial page that inspires me to unreserved admiration. Until I began to read the Herald I always had the idea that the editors of trade magazines were dull fellows who wrote very dully about dull facts. But certainly not Mr. Ramsaye. Somehow he seems to have at his command a limitless storehouse of information about the industry . . from way, way back to the present . . from which he always manages to select the most timely topics with amazing dexterity. And which he invariably presents with a light and effortless style that makes reading a pleasure instead of a duty. Sometime maybe I'll be overcome to the point of sending him a fan letter!

Taxi Company Cooperates With Lampe on "Midnight"

Excellent newspaper coverage was given to Gus Lampe's "Midnight" contest put over for that opening at the Keith Theatre in Syracuse. In the taxi cabs of the city there appeared a sign announcing that the cab was participating in the contest, each cab was also numbered. Every morning, the number of one cab was drawn from a hat at the theatre. The cab records of passengers were then checked and whoever was riding in the cab at midnight was pronounced the winner for the day, receiving cash and ticket award. Contest ran ahead and during entire run, with stories building up the stunt and picture; winners names being listed each day.

Well-known band at leading hotel played the song Midnight every evening at twelve giving picture, theatre, stars and playdate plug and the song was also played over WFBL with proper plugs. Numerous window displays were used in stores, bus terminals, etc., etc., with prominent picture, cast and playdate copy.

"WHAT ARE YOU PLANNING FOR SUMMER"

Youthful Ambition Contest Tied to "Three Smart Girls"

Conducted by Manager Ed Miller and publicist Manny Pearlstein for the "Three Smart Girls Grow Up" date at Warner's Hippodrome in Cleveland, was a contest conducted in cooperation with the Cleveland Plain Dealer. Entrants were required to write on what one particular youthful ambition they had, and how it was realized. First contest story of 90 lines broke three days in advance and subsequent stories appeared daily right through the opening. Total space garnered due to this promotion was about 500 lines, entire cost to theatre being $10 and passes.

For "The Castles," the theatremen secured from RKO the gowns used in the picture which were made the basis of a full window display at one of the leading department stores, credits and scene stills were prominently spotted. Other stores tied in with window displays, one featuring the Ginger Rogers clothes handled by the merchant, records and sheet music, etc., etc. Radio included 100 word announcements over WGAR starting four days ahead, theatre ad reciprocation being ten second trailerette and local Wurlitzer dealer cooperated by featuring a window display of old songs played during the Castles era as against those now in vogue.

"WHAT ARE YOU PLANNING FOR SUMMER"

Wide Coverage Accorded "Antoinette" in Brussels

Reported by S. Habib, general manager for MGM in Brussels was the campaign put on for "Marie Antoinette" at the Grand Bazar, in which bookshops and libraries of large department stores tied in by plugging sale of books dealing with the life, the period and loves of the French Queen. Leading manufacturer of ladies lingerie created special garment inspired by one worn by the star in the picture. All shops owned by this outfit arranged special window displays and took advantage of the picture's opening in the first run theatre of each town for the beginning of their general sale. Exact replicas of the gowns worn by Norma Shearer in the film were made and exhibited locally in leading stores, each merchant plugging the display in his newspaper ads, heralds stuffed in packages leaving stores in addition.

Schrieber Puts on "Milkman's" Show

Fleet of 400 milk trucks with their drivers, representing the local Borden companies attended a "milkman's matinee" as guests of C. H. Schreiber, at the RKO Palace, Columbus, for special showing of "East Side of Heaven." Men drove to the theatre at 3.00 a.m. the night ahead of opening and parked the trucks in front and around the theatre before going in to see the picture which, incidentally, features "Baby Sandy," 11-months-old daughter of a Los Angeles milkman.

In addition to attracting attention of the homeward-bound motorists and pedestrians, several news pictures were made for local breaks. In repayment for the "matinee," the milk companies bannered their trucks with copy and put hangers on milk bottles. Employes were also instructed to talk up picture to patrons and the novelty matinee was played up in advance with news stories.

Cooperating milk company also had two uniformed men in the theatre's lobby standing at giant cutouts of Crosby and "Sandy" milk set piece in advance. Trucks were bannered with the following copy: "Healthy babies like Sandy in 'East Side of Heaven' now at the RKO Palace Drink Vitamin D Milk." Bottle hangers used the same copy.

"WHAT ARE YOU PLANNING FOR SUMMER"

Widespread Coverage Secured By Taylor for "Dark Victory"

First gun of Charlie Taylor's "Dark Victory" date at the Buffalo Theatre, Buffalo, N. Y. was fired when 2000 invitation type calling cards were placed strategically in hotel rooms and mail boxes throughout the city. Distribution was concentrated in the four most prominent hotels. To a selected mailing list of prominent social and civic leaders endorsement post cards were mailed and added to this was the distribution of 3000 colored heralds which were used by the theatreman for the first time in a year.

Theatre tied in with various merchants giving the film widespread coverage in the way of displays and giveaways. Local Beck store was prevailed upon to imprint their paper bags with theatre copy as did other merchants and for the first time the Buffalo Transportation company allowed a theatre to use placards on the windshields of their busses. In addition a five day classified contest in the Buffalo Times was good for free advertising with a two-column by eight ad every day including an ad mat. A five day film quiz contest was also placed in the local Polish paper.

"WHAT ARE YOU PLANNING FOR SUMMER"

Wright Holds Donkey Party

Reported as highly successful was the recent donkey street party held for "Hound of the Baskervilles," by Erle Wright, at the Paramount Theatre, in Syracuse, N. Y., consisting of a cloth donkey with cutout tails made available to onlookers by boy in attendance wearing a black mask. Any one pinning the tail properly on the donkey received guest tickets to the picture. Wright says this sure proved to be a traffic-blocker, boy continually announcing the title, cast, playdates, etc.

They're Hitting NEW HIGHS IN SHOWMANSHIP!...

From all parts of the country come reports of great advertising, publicity and exploitation campaigns turned out by theatre managers and advertising men participating in Columbia's

$4,000 PRIZE CONTEST!

Among Those Already Entered

Only Angels Have Wings

e Sure
ou Enter!

Send your campaign to Contest Committee, Columbia Pictures Corporation, 729 Seventh Avenue, New York City, immediately after engagement.

CONTEST CLOSES SIX MONTHS AFTER RELEASE DATE — MAY 25!

Wally Akin, Ted E. Waggoner, Paramount Theatre, Abilene, Tex. • **Paul J. Harvey,** Strand Theatre, York, Pa. • **H. Green,** Carol Theatre, Albertville, Ala. • **Marion F. Parkinson,** Iowa Theatre, Jefferson, Ia. • **Harold J. Perlman,** Palace Theatre, Milwaukee, Wis. • **Charlie Holtz, Clyde Heaton,** Sierra Theatre, Sacramento, Cal. • **I. C. Holloway,** Carolina Theatre, Lexington, N. C. • **Sid Holland,** Elkhart Amusement Co., Elkhart, Ind. • **Frank Nolan,** Schine Theatrical Co., Inc., Athens, O. • **C. G. Argust,** Spreckels Theatre, San Diego, Cal. • **Mae E. Shively,** Mid-State Theatres, Clearfield, Pa. • **Richard Raesly,** Holme Theatre, Holmesburg, Pa. • **J. L. Sieber,** College Theatre, Bethlehem, Pa. • **Mart Cole Jr.,** Cole Theatre, Rosenberg, Tex. • **R. F. Netzel** Palace Theatre, Crandon, Wis. • **William Lafferty,** Liberty Theatre, Philadelphia, Pa. • **Sidney Dell,** Rialto Theatre, Atlanta, Ga. • **R. E. Russell,** Loew's Poli Theatre, New Haven, Conn. • **L. Ward Farrar,** Loew's Theatre, Indianapolis, Ind. • **Wally Allen,** Kentucky Theatre, Lexington, Ky. • **Frank Murphy,** Loew's State Theatre, Syracuse, N. Y. • **F. J. Cahalan,** Magnet Theatre, Claremont, N. H. • **George D. Tyson,** Harris Amusement Co., Pittsburgh, Pa. • **David Kamsky,** Neighborhood Theatre, Inc. Richmond, Va. • **Richard D. Walsh,** New Lafayette Theatre, Buffalo, N. Y. • **John McManus,** Loew's Midland, Kansas City, Mo. • **H. Ted Routson,** Hippodrome Theatre, Baltimore, Md. **Wm. A. Singer,** Brandeis Theatre, Omaha, Neb. • **Lester Pollock,** Loew's Rochester, Rochester, N.Y. • **Frank LaFalce,** Warner Bros. Circuit, Washington, D. C.

GES: Jack Alicoate, Maurice Kann, Charles E. Lewis, Martin Quigley, Terry Ramsaye
Film Daily · Boxoffice · Showmen's Trade Review · Quigley Publications · Motion Picture Herald

Theatre Sponsors Artist Exhibition

A splendid example of how the theatre can be made the center of community interest is the current Institute of Art Exhibit in the lobbies and on the mezzanine of Shea's Buffalo theatre. The exhibit, sponsored by the Adult Education Service of the Department of Education, includes more than 250 paintings, sketches, sculptures and lettering.

The exhibit was placed in connection with a theatre party held by members of the institute and for which they sold tickets to the theatre. On opening day of the exhibit more than 2,000 persons visited and closely inspected the exhibit. So successful was it, according to Charles Taylor, ad head, that it is being held for a second week.

Famed Art Works Displayed

Many of the works are by artists who are exhibiting at the New York and San Francisco fairs. Paintings are mounted on easels and hung from walls. The exhibit reverses the usual idea of having the public visit local art galleries for here the art is brought to the public—in a beautiful theatre lobby and mezzanine setting. Considerable space has been set aside on the theatre premises, the layout made convenient for the crowds drawn by the exhibit.

Buffalo newspapers gave the exhibit their whole-hearted support with several advance stories, as well as a review of the display and art.

The exhibit is reported one of the most successful good-will tie-ups ever made by a Buffalo theatre and its box-office draw makes it even more valuable. In order to "freshen up" the exhibit new works are constantly installed. Local artists whose works are shown are bringing in their friends to see them via the box office.

"WHAT ARE YOU PLANNING FOR SUMMER"

Various Slants Used by Moore To Sell His Attractions

Immediately ahead of opening of "Frankenstein" date at the Grand, Sudbury, Ontario, E. L. Moore, assisted by J. A. Kudirka, sent man out on streets attired in black flowing robe with hideous looking false face. Small boy followed short distance behind distributing blotters carrying title, cast, playdates, etc. As the figure carried no advertising upon its person, curiosity was aroused and double interest accorded the blotters as a consequence. Teaser ads were spotted on selected pages, one sheets and window cards were planted and atmospheric lobby display prepared for the occasion.

Merchants Help on "Honest Man"

On "You Can't Cheat an Honest Man" a tieup was effected with local men's furnishings shop through which guest tickets were given to each customer with every purchase of five dollars or over, tickets were paid for in full by the merchant. Three sheets were cut out and posted on show windows and window cards and standees spotted throughout store display. Balloons coming from the mouths of the cutout characters carried store advertising copy tied up with the theatre attraction.

Coast-to-Coast Coverage Shown In Current Fortnight Listing

Truly representative is the listing of Appointments in the current Fortnight with 16 states and one Canadian province among the winners, who span the continent from California to Maine, from Texas to Alberta. The Awards, scattered among big cities and small towns, first runs and subsequent situations, are taken down equally by previous winners and newcomers to the Competitions.

MEL BLIEDEN
Forsythe, East Chicago, Ill.

BOYD BRAITHWAITE
Pinney, Boise, Idaho

C. C. COATES
Studio, Prescott, Ariz.

BOB COX
Park, Dexter, Me.

FRANCIS DEERING
Loew's, Houston, Tex.

E. V. DINERMAN
RKO, Cincinnati, O.

TED EMERSON
Tri-States, Omaha, Neb.

BOB FULTON
Paramount, Waterloo, Ia.

KEN GRIMES
Warner, Erie, Pa.

ROY HANSON
Jefferson, Goshen, Ind.

THOR HAUSCHILD
Paramount, Marion, Ind.

C. L. HOLLISTER
Babcock, Wellsville, N. Y.

BILL JOHNSON
Opera House, Millinocket, Me.

HOBSON JOHNSON
Pal, Millen, Ga.

P. E. McCOY
Georgia, Athens, Ga.

LES POLLOCK
Loew's, Rochester, N. Y.

H. M. ROUDA
Roseland, Chicago, Ill.

HARRY RUBIN
Tivoli, Michigan City, Ind.

JOE SAMARTANO
Loew's, Meriden, Conn.

E. M. SCOTT
Grand, Columbus, Ga.

CHUCK SHANNON
Belmar, Pittsburgh, Pa.

CHARLES TAYLOR
Buffalo, Buffalo, N. Y.

F. TICKELL
Capitol, Calgary, Canada

RALPH TULLY
Central, Biddeford, Me.

HARRY VAN NOY
Paramount, Anderson, Ind.

DAVID J. WHYTE
RKO Alden, Jamaica, L. I.

REX WILLIAMS
Hoosier, Whiting, Ind.

With the result announced in the current Fortnight which marks the halfway mark, three Fortnight periods remain before the ending of the Second Quarter of the 1939 Awards. This means three distinct opportunities for interested theatremen to forward sufficient entries in each of these periods to be eligible for the Quarter Judging. Although material is judged on quality and not quantity, it is obvious that entrants represented in more than one Fortnight will receive the greater consideration for the Quarter-Master Plaques, Medals and Citations.

Lamm Distributes "Love Affair" Folder

Distributed one week in advance by young girl dressed in nurse's costume were gag heralds distributed by Julius Lamm at Warner's Uptown, in Cleveland for opening of "Love Affair." In the form of a three-fold sheet, front carried cut of a heart with copy "Secret prescriptions for love-sick maidens. Sure cure recommended inside." Inside could be found thumbnail cartoons with gag copy, reverse carried the well-known symptoms of love together with complete cast, playdates, etc. and the remedy for recipients to see the picture at the Uptown.

"WHAT ARE YOU PLANNING FOR SUMMER"

Grab-Bags Sell "Finn"

Arranged by Jack Campbell of the Capitol, in Brampton, Ontario was tieup with local merchant for main window display in connection with showing of "Huckleberry Finn." Store manager had his girls make up grab bags in several of which were inserted theatre passes for kids only. Seven foot streamer was pasted across window advertising the sale at a nominal figure of the bags which were piled high in center of the display. Credit cards and scene stills tied the stunt into the picture with title and playdate mention.

Educational Phases Aid Shaffer on "Gunga Din"

Stressed by Frank Shaffer, manager of the Warner Dixie in Staunton, Va., on "Gunga Din" was a quiz contest which broke in the weekly magazine of the Mary Baldwin College, the weekly publication of the Staunton Military Academy and a daily paper printed by high school students. Guest tickets were awarded for the first 15 correct answers submitted.

Letters, with bookmark enclosed, were mailed to every teacher in the community. Bookmarks were also placed in city, county, college and public schools a week in advance of playdates.

"WHAT ARE YOU PLANNING FOR SUMMER"

Novel Classified Ad Contest

Sold entirely by Jack Braunagel of the Paramount, in Provo, Utah, and his staff was the full ad page on "Jesse James," with cooperating paper donating the banner head and center picture spread. Each ad contained a question and the answer to another; contestants were asked to list these correctly, for which guest tickets were awarded. All ads contained copy about Jesse James and questions were so written as to acquaint contestants with the picture copy and create a desire to see the picture. Braunagel reports opening day broke all house records.

EXPLOITATIONS SET FOR SUMMER, SAY READY-TO-GO ROUND TABLERS

Members Report Plans to Take In All Forms of Advertising, Publicity and Tieins to Keep the Ticket-Machine Clicking

As has been the yearly practice of the Round Table, on these pages is set down what some of the representative members report having in mind or already in work as part of their general campaigns for summer business.

It is to be noted that many of the promotions and exploitations that proved successful last year are to be repeated this year, in addition to the different slants conceived by the theatreman to fit in with current events and happenings.

It was endeavored to get a cross section of summer showmanship from situations of different sizes and classifications. What the members reported is being set down with very little change. In addition to the reports here published, others will follow in next week's issue, carrying details of seasonal activities as planned by other Round Tablers, circuit and independent, in various sections of the country.

Rosenthal to Promote Business from Beaches

Being surrounded by beaches, Morris Rosenthal, at the Majestic in Bridgeport, Conn. proposes putting out weekly programs to summer residents in those situations so that when they come to town they will have the Majestic in mind. Tieins will also be made with soda fountain and ice cream parlors, as well as popular taverns where the public goes on hot weather nights. Last summer, Rosy distributed round disks imprinted with picture copy to set under glasses.

A summer style show on stage to include modeling of beach swim suits for adults and children will be held, cooperating merchant plugging the event in storewide campaign and advertising. Tieup is now underway to supply soft drinks to patrons in lobby. Entire house goes into summer colors, lobby in flowers and lattice work and inside lobby will have a garden with water fountain tending to create cooling effect. All seats are dressed with cool, crisp linen covers. Morris also has a golf short booked on which he intends tying up local sports shop, pros, players, etc.

"WHAT ARE YOU PLANNING FOR SUMMER"

Cincinnati "Opener" Milked by Nathan Wise

At the opening of the baseball season in Cincinnati, arrangements were made by Nathan Wise, director of publicity at the RKO Theatres, Dayton, to have Pathe News shoot special extra shots of Dayton fans at the "opener," as well as news shots of the three local sport writers at the game, talking with several of the Cincinnati baseball heroes. Much enthusiasm was aroused locally when considerable space was devoted to the fact that Dayton was at the "opener" and sports writers responded with features on this angle. Local baseball followers shown in the shots as well as other fans turned out in large numbers.

Wise managed an ace campaign on the golf short "Smooth Approach" featuring famous professionals and sponsored by local golf equipment manufacturer. Star of the short was Dick Metz, home-town star which was played up by sports writers. Agency sent out bulletins to all professionals and clubs in addition to contracting sports stories. Another sport short "Fisherman's Pluck" was likewise given special attention. With tried results, Wise contemplates capitalizing on such popular interests this summer as swimming, fishing, golfing, baseball, horse racing, World's Fair featurettes, etc.

THE HARDY'S RIDE HIGH AND SO DO LOEWMEN

In conjunction with the Rotary Club of New Rochelle, Jim Grady, manager of Loew's New Rochelle, and Teddy Arnow of Oscar A. Doob's publicity department presented a silver plaque to the "typical American Family" of that city, the gift of the Hardy Family of Hollywood and signed with the engraved signatures of Mickey Rooney, Lewis Stone, Fay Holden and Cecilia Parker. Arthur Treacher, the well-known movie butler, made the presentation at a widely publicized dinner where the ceremonies took place.

Coincidentally, "The Hardy's Ride High" opened at Loew's the following day.

"WHAT ARE YOU PLANNING FOR SUMMER"

Hollister to Repeat Last Year Successes

Contests are the old standby of C. L. "Holly" Hollister at the Babcock Theatre, in Wellsville, N. Y. who plans among others a cow-milking stunt on stage for cash prizes and plugs for the cooperating dairy. Entrants are permitted the use of only one hand to milk and to fill a pint milk bottle. Reported as highly successful last year and to be repeated is an old-time fiddlers contest plugged in dailies in advance.

Hollister also plans sending invitations to presidents of senior classes in surrounding town high schools inviting their classes to attend in a group on designated nights. Another activity of last year set for a repeat and which brought a reported overflow business was a dance recital. In general this Round Tabler's summer exploitation plans include a greater effort for rural patronage by means of bill posting, herald distribution and advertising in the surrounding weekly papers.

Contests for Juveniles Planned by Charninsky

Early in July in conjunction with a Roy Rogers picture, Louie Charninsky, at the Capitol, in Dallas, Texas is planning a guitar-playing contest for boys and girls under 15. The first group will appear on stage week in advance of showing to be followed by a different group each night for three consecutive nights, finals slated for the opening night of the picture. A local music store is offering two guitars as prizes to the winners, and leading music school is offering three complete courses. Additional cash awards will be offered by cooperating stores.

Beginning the first week after close of school, ice cream bars will be distributed to patrons attending the early Saturday shows. Tieup also being made with candy distributor who will furnish samples for remainder of the summer.

Now in work is a plan whereby local newspaper is tied in, the carrier boys selling tickets to the theatres, entire proceeds of which will go to the Free Milk Fund. All business college students, beginning June 1, will be admitted any day after two, upon presentation of a student's ticket, at a special reduced rate. Dallas high school band students will also sell tickets for the theatre during the summer, half of proceeds from the sale will go toward buying new uniforms for the next semester.

"WHAT ARE YOU PLANNING FOR SUMMER"

Ruddick Starts Summer With Annual Flower Show

Now in progress and what has heretofore been a competitive event is the annual spring flower show, sponsored and presented by the local Garden Club of Springfield, Mo. The show is presented in the lobby, foyer and mezzanine of the Fox Midwest Gillioz Theatre, by Manager Joe Ruddick and attendance entails the purchase of a regulation theatre ticket.

Fox Midwest Theatres and Commonwealth Theatre, opposition, have secured the state franchise on the annual "Miss America Beauty Pageants." It is planned to make this a large mid-summer activity, bringing in all six of the local theatres for individual contests, merchant sponsored, with the finals probably held at the Gillioz. Local city winner will receive an all-expense trip to the state finals at one of the Fox key theatres in Kansas City. Also planned is a combination benefit and stage show with the Elks Club for the week of July 4, a banner week annually in the organization.

Other activities will include dance recitals, additional benefits, ticket deals with the two large summer teacher's colleges there, a comedy show sponsored by one of the civic clubs and a World's Fair Tour contest.

A new deep well system, newly installed to supplement an overloaded mechanical system, will be the cause for an extensive billing trip, selling the cooling system together with the first exploitation special of the summer parade, i. e. "Only Angels Have Wings."

TOURIST BUSINESS TO BE TAPPED

Bearg Reports Hook-ups With Local Race Meets

Up in Vancouver, B. C., Larry Bearg, district chief, reports on the contemplated summer activities of the Famous Players theatremen in that sector. With six weeks of horse racing extremely popular, arrangements are made with the track officials to have a Capitol and Orpheum Theatre Day when special handicap races are held in connection with the name of the current picture or star. Cup is awarded by the star and telegram from him read over the loud speakers calling attention to the picture to an attendance of about 12,000. In connection with all tieups that are made at the track, theatre receives loud speaker announcements.

During the midst of the season a "Sport of Kings" night is held at one of the theatres when the leading jockeys and other prominent officials connection with the various tracks are introduced. Oftimes it is found the jockeys can sing, which helps make the presentations unusual. The desire to see these jockeys at close range is a reported big business getter.

Hotels and apartment hotels are contacted for special display board credits in lobbies, selling the current programs in the four FP-C downtown first run theatres. These are built in keeping with the architecture of the hotel for which they are intended and placed in a location that will give them sufficient prominence to be worth the extra expense involved.

Bearg also uses a truck, during the summer when the tourists are on the streets and at the numerous beaches, which carries advertising for the current shows. Also inexpensive but proven effective are street ballyhoos of people dressed in character according to the attraction. All advertising copy is written with the thought in mind of selling the theatre as well as the attraction to tourists.

"WHAT ARE YOU PLANNING FOR SUMMER"

Comprehensive Campaign Planned by Eshelman

In cooperation with the Huron, S. D. Chamber of Commerce, Jim Eshelman, has secured permission to place four billboards, six sheet size, on the four leading highways approaching the city, with the following copy: "Howdy, Mr. Tourist, why not spend the night in Huron . . . for perfect rest and relaxation attend the delightfully cool Huron Theatre."

With local papers anxious to do something that will stimulate interest in their want-ad pages, the "Whoosit" type of contest has proven profitable for Jim. A group of questions are listed on the classified page, answers to which are found among the ads. Theatre guest tickets are offered to those sending in neatest answers. Paper usually provides unlimited space to explaining the contest which also includes plug for current attraction.

Leading restaurant is also cooperating with the theatreman by offering special imprinted theatre courtesy cards to their customers. Cards admit holders at matinee prices up to 7:30 p. m. Restaurant will run announcement ads in paper and also provide window space for picture copy.

SUGGESTS TIEING IN WITH OUTDOOR ACTIVITIES

"Each year finds the public more and more eager to participate in sport —not to just watch—but to play. Softball teams are taking more and more people away from the boxoffice at the important hours. Therefore, activities should be directed at those "leaks" and by working into them they can in some measure be diverted to the theatre, if not at the moment, perhaps a little later. Every opportunity should be taken to be in among those competitive outdoor activities to turn a hot summer into hot business."

—Stuart Tomber, Fargo, Sycamore, Ill.

Letters will be mailed to all school superintendents suggesting that the graduating classes include a theatre party on their list of activities. Jim reports rural schools are especially appreciative of this suggestion and the idea has developed into a big money-getter for him. With most organizations looking for some means to raise funds, benefits will be held at the theatre with organizations involved selling the tickets.

"WHAT ARE YOU PLANNING FOR SUMMER"

The Bugs Will Also Jitter For Samartano This Summer

Planned by Joe Samartano, at Loew's Poli-Palace, in Meriden, Conn. is a jitterbug contest to be presented on stage once a week in search for Meriden's most popular dance teams. Weekly prizes promoted from local jeweler consisting of two wrist watches to the weekly winners plus a silver engraved trophy to be given to the best team at the finals have already been arranged for. Since there are a number of local name bands in his area, who have a certain amount of public following, the theatreman has arranged to alternate these bands every week to play for the Jamboree and also put on an extra entertainment program. Daily ads are placed in the classified column of local dailies inviting contestants and announcements are made by all of the bands engaged for the Jamboree.

Another stunt to be repeated at intervals during the summer in co-operation with the Merchants Bureau of the Chamber of Commerce is a "dividend night," the climax of the Merchants Dividend monthly sales drive. The stores issue coupons during a two day sale called "dividend days" and the public is invited to bring these coupons to the theatre where a drawing is held. Sixty prizes valued at $500 are distributed. Theatre gets daily newspaper breaks on the stunt including a front page ribbon and attraction announcement.

Special Shows Arranged By Nessel for Hot Months

Ferd Nessel's summer campaign at the State Theatre, in Anderson, Ind. covers a 13 week period from May 14 to August 12. Bookings have been carefully considered, big pictures playing on Sunday, Monday and Tuesday with double featuring on Wednesday, Thursday and Friday-Saturday with special tieups. House has been revamped from front to back to denote coolness, shadow boxes done in blue and green as are all house lights and all advertising carries cool copy.

Underway is a 13 week amateur contest on stage giving cash prizes to the first three winners. These in turn go to semi finals in the 11th and 12th weeks where numerous promoted prizes are awarded and in the final week a group will be selected to represent the State in other theatres in the circuit. Ten contestants are used each week.

On Saturday mornings at 10 a. m. Nessel has his "Happy Hour Kiddie Show" for which the theatreman books selected shorts and a Western. Ice cream, prizes, entertainment and novelties have been arranged for. Each Saturday one child is selected by drawing from ticket stubs, who is entitled to bring 10 of his friends the following Saturday as guests of the theatre, with ice cream sodas promoted for the party from cooperating merchant.

During July, Ferd has arranged for a four day cooking school on stage, sponsored by one of the local papers. Held one morning each week on stage, prizes are handled by the paper, theatre furnishing the pictures and shorts. Entire show to be held at regular matinee prices.

"WHAT ARE YOU PLANNING FOR SUMMER"

Ruralites to Carry Posters for Bishop

To counteract some of the usual seasonal opposition during the summer months, Hal Bishop, Capitol, in Winnipeg, Manitoba, intends booking the golf short entitled "Smooth Approach" which features four top ranking professionals. Golf clubs will be allowed to place notices on their bulletin boards and urged to advise their members to see the picture at the theatre to improve their "short game." Bishop is also booking sport shorts having to do with inside baseball and local ball clubs will be approached for announcements over their public address systems.

Hal is also making a strong bid for the tourist business. While Provincial legislation prohibits the placing of sign boards along the highways, arrangements have been made with local farmers who own property adjoining the roadways to place stick cards reading "While in Winnipeg, be sure to visit the Capitol." etc. etc. Sign boards will also be placed in all tourists camps, signs in bus stations and all important restaurants will also cooperate.

YOU ARE INVITED TO JOIN UP

THOMAS A. MANGAN
entered showbusiness back in 1922 and his first job was that of usher. Three years later he secured a manager's post at the Washington Theatre, Chester, Pennsylvania and then was transferred to West Chester, in the same state, working for Stanley-Warner circuit at the Warner and Rialto houses.

▽

STUART TOMBER
suddenly realized that no little mention had been given him in the Round Table pages and that officially he had not joined the membership. Thus, along came his long-delayed application from Sycamore, Illinois, where he is holding down a managerial position at the Fargo Theatre. We are all well acquainted with the fine job he is doing there. Stuart came on to this spot after he left the Stadium, in Evanston, Illinois.

▽

MAC GOLDSTEIN
started at the age of 13 as errand boy at M & P's Morton Theatre, Boston, Mass. He later became an usher and then was promoted to chief usher, these jobs being done at the same house. Moving to the Thompson Square Theatre, Charlestown, last year, found him as assistant manager and a very short while thereafter he secured the skipper's post at the Hollywood.

▽

JAMES L. BROSIUS
is the manager of the State Theatre in Kansas City, Kansas. He started working in the moving picture field when he obtained a job at the Blaine in Henryetta, Oklahoma, for Griffith Amusement Co., where he stayed for over four years. He moved to the Yale in the same city and after a year came on to the Tivoli in Kansas City, Missouri, as assistant manager. Immediately after this job he secured the one he now has and is quite happy at his work.

▽

C. C. COATES
entered showbusiness six years ago, serving as doorman at the Studio Theatre, Prescott, Arizona. A year later he was advanced to assistant manager, holding this post for a year. His next move was to Flagstaff, in the same state, being installed as manager of the Orpheum and Liberty Theatres in that city. When his employers bought the Flagstaff house, Coates managed this, along with the other two, until 1938, when he was returned to manage the Studio, in Prescott, his point of beginning.

▽

HENRY SUTTON
has been in theatrics since 1937, at which time he secured his first job as assistant manager at the Squirrel Hill Theatre in Pittsburgh, Penna., for Warner Bros. He moved to the Manor, then to the Schenley, in the same capacity. His first managerial post was at the Regent, also in Pittsburgh, at which spot he is now located. Please keep us well informed of what you are doing for the box office, Hank.

JAMES FONTAINE, weight six pounds five ounces, born May 23rd to Mr. and Mrs. Joe Strother. Daddy is a booker for Fox Wisconsin Amusement Company in the home office in Milwaukee.

▽

JOE RUDDICK
is well known to Round Table readers, having contributed much to its pages and also being well represented in the Quigley Awards Competitions. He is the manager of the Fox Midwest Gillioz Theatre in Springfield, Missouri. In fact, Joe has been with that Circuit since he entered showbusiness, in 1932. At that time he began as an usher at the Plaza Theatre in Kansas City, Missouri, moving to the Apollo in the same sector, in like capacity, and having a doorman's duties as well. In 1935 he was transferred to act as assistant at the Mainstreet house in Lexington, Mo., following with another assistantship in Marshall, Mo. Two years later brought him to Ft. Madison, Iowa, remaining for a short period and then back to Marshall. He came on to his present situation in 1938, from which post we hope to hear from him at not too infrequent intervals.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name......................................

Position....................................

Theatre....................................

Address....................................

City...

State.......................................

Circuit.....................................

Absolutely No Dues or Fees!

JOHN K. MENZIES
is the house manager of the Civic University Theatre in Syracuse, N. Y. He got his first "taste" of showbusiness as a sign painter's assistant at R.K.O. Keith's in 1934 and remained there until 1937, at which time he moved to his present spot in the capacity of assistant. A year later saw him promoted to skipper of the house. Since yours is an interesting, college town, John, please keep us informed often of your activities.

▽

JOHN FRANCIS WRIGHT
has been in theatre business for the past eight years, mostly in the entertainment and promotional end. He acted as master of ceremonies for amateur contests, producing theatricals and promoting country store nights. We now find him at the American Theatre in East Liverpool, Ohio, one of the houses of Interstate Theatres, where he is doing a nice job as assistant manager.

▽

TOM CROW
manages the First Capital Theatre, one of the houses of the Long circuit, in West Columbia, Texas. His duties in the movie business started right at the door and so quickly did he grasp theatre work that he shortly was promoted as manager of the Star Theatre in League, Texas. From there he was transferred to his present job and is doing his "durndest" to make a great success in it. Our best wishes, Tom.

▽

JOHN NORMAN FENDLEY
began as operator in a small North Alabama town, in 1922, while still attending high school. He remained there for five years, then quit to try his hand at selling insurance. Several years later John bought a half interest in the Bonita Theatre, Marion, managing there for over a year, then selling to return to the commercial field. By 1937, feeling he had sold everybody some insurance, he felt the call to showbusiness once more and secured his present position of managing the Strand in Uniontown, Alabama.

▽

ROBERT COX
began his theatrical career at the Metropolitan Theatre in Boston, Mass., in 1930, when he secured an usher's job at that spot and shortly after was promoted to captain and assistant chief. Following this he went on to the publicity department and also had a chance to spend time in the personnel department of Paramount-Publix. Publicity work in vaudeville, as well as radio continuity were also tackled by Bob and his thespian ability brought him to both stage and screen. Several months ago, in order to gain added experience in small house operation, Bob joined the Graphic Circuit, to manage their Park Theatre, in Dexter, Maine.

IN COURTS

Tax Actions in Three States

Carlton S. Dargusch, former vice-chairman of the Ohio Tax Commission, has been retained by the Independent Theatre Owners of Ohio as counsel to protect interests of members in actions to recover on the state three per cent sales tax. The state's answers in connection with two suits for recovery are due in Franklin County court of appeals June 15th.

The Ohio ITO has advised members that they must pay the "use" tax on purchases made outside the state. Tax Commission auditors have been checking exhibitors' books and in many cases exhibitors have been compelled to pay the tax plus a 15 per cent penalty.

In Pennsylvania, the state has appealed to the supreme court to uphold the chain store and theatre tax, declared unconstitutional by a Dauphin County court. John Scott, counsel for the state, said this week that there is a clear distinction between one owner operating many stores, and many owners operating one store each, and legislation may make this distinction the subject of taxation.

Louisiana's collector of revenue has announced an appeal to the state supreme court from a district court's decision prohibiting the state from collecting a sales tax on fees exhibitors pay for showing films.

The appeal will not be considered until sometime next fall, after the court's summer recess which started this week.

Court Gets Theatre Clearance Dispute

A clearance dispute between the Schuyler and Arden theatres, both on Columbus Avenue in New York, has resulted in a suit filed in the state supreme court. Schuyler Theatre Corporation filed suit against Columbia Pictures for breach of a contract made last December, under which the theatre purchased 40 films. The contract provided, it is claimed, that the Arden was not to receive clearance over the Schuyler. The complaint charges, however, that the clearance was granted. A temporary injunction, pending trial, to prevent Columbia from granting clearance to the Arden in the future, has been asked. Harry Brandt books for the Schuyler, which is a Kaybern house. William Kaster operates the Arden.

File Paramount Suit

Suit for an undisclosed amount was filed Monday in New York supreme court against Paramount Pictures, Inc., Stanton Griffis, and Henry A. Schatzkin and Mortimer W. Loewi, trading as Schatzkin, Loewi and Company, by Blanche W. Laurence and Jules C. Leeds, executors of the estate of Abram L. Leeds, and the firm of Stear and Leeds. No details of the suit were available, but it is understood to involve purchase by Paramount of a 50 per cent interest in the DuMont Television Company. Leeds owns an interest in the company and claims part of the purchase price, it is understood.

File "Revels" Suit

A suit to restrain the exhibition of the picture, "Radio City Revels," was filed this week in federal court in New York against RKO and Matt Brooks, Eddie Davis, Anthony Veiller and Mortimer Offner, scenario writers, by Jesse Solomon. Plaintiff charges the defendant with plagarizing his play, "It goes Through Here," copyrighted in 1936, in "Radio City Revels."

IN NEWSREELS

MOVIETONE NEWS—No. 74, Vol. 21.—Submarine rescue filmed....President addresses Retailers' National Forum....King George dedicates Ottawa memorial to peace and freedom....New York witnesses ceremonies for Archbishop Spellman....Aviation....Lew Lehr interviews Irish Sweepstakes winners.

MOVIETONE NEWS—No. 75, Vol. 21.—Navy Divers seek lost 26 as 33 Squalus survivors recuperate....Franco reviews victory parade....Stalin reviews May Day parade....British warship in New York Harbor....Oriental potentate installed in Baroda....Joan of Arc Day observed in Paris...."Flame of Friendship" ceremony held in Tokyo....Fashions....Lew Lehr....Trout fishing....Archery.

NEWS OF THE DAY—No. 272, Vol. 10.—33 in sunken submarine are saved by diving bell....Largest land plane on test hop....With British king and queen in Canada....Sweepstakes winners.

NEWS OF THE DAY—No. 273, Vol. 10.—Submarine heroes recover as Navy seeks to raise Squalus....Queen's day on royal tour....Pope Pius takes possession of Basilica....Draft-dodger Bergdoll returns and is imprisoned....Fritz Kuhn arrested....Intercollegiate track meet....King George and Queen Mary view race.

PARAMOUNT NEWS—No. 85.—Navy effects rescue of the survivors of the submarine Squalus....King dedicates War Memorial in Ottawa.

PARAMOUNT NEWS—No. 86.—Fetes grow as royal visit to U. S. nears....U. S. seizes Bergdoll, 1917 draft-dodger....Biggest air transport flies 44 guests ....Transport designed for smaller airports also makes debut...."Goggle fishing" tried....Dog show in New Jersey....Queen Mary's wrecked car....Franco reviews victory parade....Pope Pius leaves Vatican in ceremony.

RKO PATHE NEWS—No. 89, Vol. 10.—Rescue survivors of submarine Squalus....President reaffirms New Deal policies....Plane crashes into Lick Observatory in California....Wisconsin honors rights and privileges of citizenship....King dedicates Ottawa memorial.

RKO PATHE NEWS—No. 90, Vol. 10.—Navy begins salvage of Squalus....Bergdoll jailed and Kuhn indicted....Moscow masses celebrate May Day....Dempsey backs new fight film bill....Age-old Japanese rite at coast fair....Delegates remold triple entente....Pope's 1st tour outside Vatican....Royal couple in Canada.

UNIVERSAL NEWSREEL—No. 774, Vol. 11.—Rescue of survivors of sunken submarine....King unveils Ottawa War Memorial....President addresses Retailers....New York Archbishop inducted....Plane hits Lick Observatory....42 on trial hop of new airliner....New Wisconsin voters honored by city....Kids show pets in big parade....Frog jumping contest held.

UNIVERSAL NEWSREEL—No. 775, Vol. 11.—Royal couple see historic horse race....Rush salvage of sunken Squalus....British confer with Russians....French speed plane production....Bergdoll jailed....Papal rites revived....Dempsey for film ban repeal ....Archery....Dog show.

Goldwyn Suit Delay Seen

Motion by United Artists to dismiss the complaint of Samuel Goldwyn and Samuel Goldwyn, Inc., in the breach of contract suit in Wilmington may not be reached for hearing before the fall, it was learned this week. Procedure in the Delaware federal courts is to hear all motions in the order in which they are filed. The calendar is more than a month behind and unless action is speeded before summer recess, the motion is not likely to be argued before October.

Burns Sues Magazine

Bob Burns has filed suit in Chicago superior court against Esquire magazine for an accounting, asking for money due him, he claims, for syndicate articles.

Smith in New UA Post

Guy Croswell Smith, who was appointed United Artists manager in Cristobal, Canal Zone, recently, sailed last week to take over his new post. Mr. Smith, a former United Artists manager in France, succeeds Paul Wir, resigned.

Altec has created a new service territory in the Philadelphia area, comprising the eastern shore of Maryland, Delaware and Virginia. W. M. Schubert will service the new territory from his headquarters in Dover, Del.

OBITUARIES

William B. Millar Dies; Headed Film Foundation

The Reverend Dr. William Bell Millar, who resigned in 1934 as general secretary of the Greater New York Federation of Churches to become secretary of the Motion Picture Foundation of the United States of America, died May 30th in New York. He was 73 years old and a native of Lake Mills, Wis.

The Motion Picture Foundation of which he became secretary was started with a large sum, supplied by a group of business men, to lend to independent producers for the promoting of "wholesome and intelligent" films.

Dr. Miller was a trustee of Drew University, the Golden Rule Foundation and the Near East Relief, and was a member of Phi Beta Kappa, honorary scholastic society, and the New York Conference of the Methodist Episcopal Church.

John Miller Dead; Former Producer

John F. Miller, 67, former producer and newspaper man, died in the United States Veterans Hospital at Sawtelle, Cal., May 24th. Mr. Miller produced films in New York, starring Ruth Roland and Grace Cunard, before moving to Culver City, Cal., in 1920. He was employed on newspapers in Buffalo and Los Angeles.

Raymond Freil Dies Of Heart Ailment

Raymond A. Freil, cartoonist, scenario writer and former motion picture director, died May 24th in Yonkers, N. Y., of a heart ailment. He used the name Dick Freil in writing and drawing. He was 45.

Mr. Freil drew for Bud Fisher and Walt Disney in the early days of the animated cartoon. He wrote scenarios, played in Mack Sennett comedies and had directed Richard Dix and Johnny Hines in pictures. Mr. Freil also had been connected with Fox Film Company, Famous Players and Paramount.

Samuel Berman Dies

Samuel I. Berman, 64, former Brooklyn exhibitor, died May 28th at United Hospital, Port Chester, N. Y. At one time he operated the Walker and Senate theatres in Brooklyn, retiring in 1929.

Ada Humbert

Miss Ada E. Humbert, known through her duties for 30 years in a New York theatrical exchange, to many actors and actresses of the stage and screen, died in New York May 28th. Among those reported to have received their first theatrical work from Miss Humbert are Katharine Cornell and Fredric March.

James Fitzpatrick

James E. Fitzpatrick, 40, branch manager in Albany for the Fitch Advertising Company, died there May 28th. He was a former president of the Albany Advertising Club.

Henceforth, associate producers on "A" pictures at Warner Brothers will receive screen credit. Associate producers on the lower budget pictures will continue to remain anonymous on the main leaders. Warners had been the only studio not recognizing associate producers on title cards.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel..........Col
Across the Plains, 3855, West..........Mono
Adventures in Sahara, Mel..........Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel.....WB
After Schooldays, Mus..........Univ
Alla en la Rancho Grande, Mus..........Foreign
All This and Heaven Too, Mel..........WB
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Yes, Madam?, Com...................Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat an Honest Man, 3065, Com. ....Univ
You Can't Get Away with Murder, 364, Mel...............................FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young in Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth in Revolt, Mel.................Foreign

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com.............................UA
Zero Hour, The, 812, Mel...............Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Crime Takes a Holiday (G)	Jack Holt - Marcia Ralston - Douglas Dumbrille	Oct. 5,'38†	59	May 7,'38
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Flight to Fame	Chas. Farrell-Jacqueline Wells	Oct. 12,'38†	57	
Frontiers of '49	Bill Elliott-Laura De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
I Am the Law (G)	Edw. G. Robinson-Wendy Barrie-Barbara O'Neill-John Beal	Sept. 2,'38	83	Aug. 27,'38
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Law of the Texan	Buck Jones-Dorothy Fay	Oct. 24,'38†	54	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Little Adventuress, The (G)	Edith Fellows-Robt. Paige	Oct. 24,'38†	62	Nov. 19,'38
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	*119	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredih	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
West of Santa Fe	Chas. Starrett-Iris Meredith	Oct. 3 '38†	57	
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				
Coming Attractions				
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms			
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 15,'39†	82	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly			
Criminal at Large*	Jack Holt-Patricia Ellis			
Escape from Alcatriz	Brian Donlevy-Jacqueline Wells			
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
(See "In the Cutting Room," May 27,'39.)				
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 30,'39†	59	
Mounted Police, No. 2	Chas. Starrett-Iris Meredith			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 22,'39†	61	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 8,'39†		
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger			

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
Man With 100 Faces (G) 8008	Lilli Palmer-Noel Madison	Oct. 1,'38†	72	Nov. 12,'38
Coming Attractions				
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Frontier Scout (G) 325	George Houston-Beth Marion	Oct. 21,'38†	61	Sept. 17,'38
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	
Coming Attractions				
At Your Age*				
Full Speed Ahead*				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard*				
Trouble Over the Pacific*				
Wonder World*				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17.'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†		
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Day at the Circus*	Marx Bros.-F. Rice-K. Baker			
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson		114	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
Maise	R. Young-A. Sothern-R. Hussey	June 23,'39†	74	
(See "Maisie Was a Lady," "In the Cutting Room," Apr. 29,'39.)				
Miracles for Sale*	R. Young-F. Rice-H. Hull	July 28,'39†		
On Borrowed Time	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'36
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62	May 27,'39
(See "In the Cutting Room," Apr. 29,'39.)				
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan Finds a Son!	J. Weissmuller-M. O'Sullivan	June 16,'39†		
(See "Tarzan," "In the Cutting Room," Feb. 18,'39.)				
Thunder Afloat*	W. Berry-C. Morris-V. Grey			
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			

MONOGRAM

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39	62	
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Girl from Nowhere 3830	Anne Nagel-Warren Hull	June 10,'39†		
Girl from the Rio	Movita	July 28,'39†		
Irish Luck	Frankie Darro	July 21,'39†		
Mr. Wong in Chinatown	Boris Karloff	July 14,'39†		
Oklahoma Terror	Jack Randall	July 20,'39†		
Roll, Wagon, Roll 3855	Tex Ritter	June 29,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	June 29,'39†		

PARAMOUNT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	*72	May 20,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64. 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55; May 20,'39, p. 63.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64	May 13,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Conor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64.)				
Unmarried (G)	Buck Jones-Helen Twelvetrees	May 26,'39†	*60	May 27,'39
Zaza (A) 3319	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick			
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	July 28,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
(See "In the Cutting Room," May 20,'39.)				
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	June 30,'39†		
Jamaica Inn*	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams			May 27,'39
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Braclets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
Undercover Doctor	L. Nolan-J. C. Naish-H. Angel	June 9,'39†		
(See "Federal Offense," "In the Cutting Room," Feb. 4,'39.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers' (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Boyd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
S. O. S.—Tidal Wave	Ralph Byrd-Kay Sutton	June 2,'39†		
Southward Ho! 855	Roy Rogers-Mary Hart	May 19,'39†	58	
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Three Texas Steers 866	Three Mesquiteers-Carole Landis	May 12,'39†	57	
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	*65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente	R. Rogers, M. Hart-G. Hayes			
Laughing Irish Hearts	Phil Regan-Jean Parker			
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	June 26,'39†		
Mountain Rhythm	G. Autry-S. Burnette-J. Storey	June 9,'39†		
Raiders of the Wasteland	Three Mesquiteers			
Wyoming Outlaw	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62.)				
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range 984	George O'Brien - Marjorie Reynolds - Ray Whitley	May 26,'39†	62	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Lands	Robert Barrat-Noah Beery, Jr.-Andy Clyde			
Career	Anne Shirley-Edward Ellis			
(See "In the Cutting Room," May 6,'39.)				
Five Came Back 927	C. Morris-W. Barrie-L. Ball	June 23,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl and the Gambler 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†		
(See "The Dove," "In the Cutting Room," Apr. 29,'39.)				
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 9,'39†	71	May 20,'39
Little Mother	G. Rogers-D. Niven-C. Coburn			
(See "In the Cutting Room," Apr. 1,'39.)				
Memory of Love	C. Lombard-C. Grant-K. Francis			
(See "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl*	Ginger Rogers-James Ellison-Tim Holt-Walter Connolly			
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
Saint in London* 929	George Sanders-S. Grey	June 9,'39†		
Sixty Glorious Years (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
Spellbinder, The	L. Tracy-B. Read-P. Knowles			
Timber Stampede	Geo. O'Brien-Marjorie Reynolds			
Way Down South	B. Breen-S. Blane-A. Mowbray			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.; Jan. 7,'39, p. 53.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39†	76	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15.'39. pp. 84. 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire... Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68.)				
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71	
(See "In the Cutting Room," Apr. 29,'39.)				
Chicken Wagon Family*	Jane Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Frontier Marshal, The 951	Randolph Scott-Binnie Barnes	July 28,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Here I Am a Stranger*	Richard Greene-Nancy Kelly-R. Dix-R. Young-G. George			
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†	72	
(See "In the Cutting Room," May 13,'39.)				
Jones Family at the Grand Canyon	Jed Prouty-Spring Byington			
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
(See "In the Cutting Room," May 27,'39.)				
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
(See "In the Cutting Room," May 20,'39.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72	Dec. 31,'38
Young Mr. Lincoln 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†		
(See "In the Cutting Room," May 13,'39.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39. p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	June 15,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz - Andrea Leeds - Joel McCrea			
(See "In the Cutting Room," May 27,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Litle Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory	Jackie Cooper-F. Bartholomew			
Dames	S. Gurie-D. Briggs-E. Arden			
Hawaiian Nights		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†	66	
(See "In the Cutting Room," Apr. 15,'39.)				
I Stole a Million	George Raft-Claire Trevor. ... D. Foran-H. Armetta-V. Jory	July 14,'39†		
Inside Information	J. Lang-D. Foran-H. Carey	June 2,'39†		
(See "In the Cutting Room," May 20,'39.)				
Mikado, The (G)	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Old Grad	Charles Grapewin-Anita Louise-Dick Foran			
(See "In the Cutting Room," May 13,'39.)				
Sandy	Baby Sandy-Mischa Auer	July 28,'39†		
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†		
(See "In the Cutting Room," May 13,'39.)				
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65; 66; Jan. 28,'39, p. 60; May 27,'39, p. 67.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Secrets of an Actress (G) 365	Kay Francis-George Brent	Sept. 10,'38†	70	Oct. 18,'38
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	May 27,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Angels Wash Their Faces, The	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "Battle of City Hall," "In Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Career Man*	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
Daughters Courageous	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran			
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Dead or Alive	Jane Wyman-Allen Jenkins			
Devil on Wheels, The	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen	Margt Lindsay-Ronald Reagan-"Crime School Kids"			
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
Lighthorse Harry	Bert Wheeler - Marie Wilson - Gloria Dickson			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Naughty But Nice	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan			
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Return of Dr. X*	Wayne Morgan - H. Bogart - Lya Lys-Rosemary Lane			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront	G. Dickson-D. Morgan-M. Wilson			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Lightning Carson Rides Again	Tim McCoy	Victory	Oct. 10,'38	59	
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School* (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds* (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39
Prison Train (A)	Fred Keating	Equity		64	Oct. 22,'38
Religious Racketeer (G)	Robert Fiske	Fanchon Royer		9 rls.	Apr. 23,'38
Topa Topa (G)	Helen Hughes	Pennant		*65	Apr. 16,'38

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday* (A)	Annabella	Hoffberg	May 2,'39	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	Dec. 23,'38	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions* (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Meinyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding*		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes* (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38
Youth in Revolt* (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39†	15½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405 (3 Stooges)	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Gorilla Hunt, The 9507	Feb. 24,'39†	8
Happy Tots (4-22-39) 9508	Mar. 31,'39†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 3502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Lucky Pigs 9510	May 26,'39†	1 rl.
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39†	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	7½
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39†	10

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Feb. 3,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39†	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 3,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	10
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 (5-20-39) 9859	May 12,'39†	10

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39†	10
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 6,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39†	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery W-886 (color)	May 13,'39†	9
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Colorful Curacao T-862	May 27,'39†	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Singapore and Jahore	Dec. 31,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Green Hills, The M-880	May 27,'39†	11
Hollywood Hobbies M-878 Sally Payne-Joyce Compton	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Prophet Without Honor M-879	May 20,'39†	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38†	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried R-805 Anthony Allen-Rita Oehman	Apr. 15,'39†	20
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Duel Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10
No. 5—K-925 (Angel of Mercy) (Sepia)	May 20,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Radio Hams S-908	May 20,'39†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39†	10
Home Early F-957	May 27,'39†	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39†	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Mexico (10-15-38) K8-2... Oct. 7,'38†10....

Republic of Panama K8-5. Mar. 24,'39†.1 rl..

HEADLINERS

Busse Rhythm (10-22-38) A8-3 .... Oct. 7,'38†10....

Henry Busse and Orch.

Champagne Music of Lawrence Welk (3-4-39) A8-8 .... Mar. 3,'39†10....

Hal Kemp and His Orch.

A8-5 .... Dec. 2,'38†.1 rl..

Lights! Action! Lucas! (9-10-38) A8-2 .... Sept. 2,'38†10....

Clyde Lucas and Orch.

Music Through the Years (2-25-39) A8-7......... Feb. 3,'39†11....

Jan Garber and Orch.

Orrin Tucker and Orch.

A8-4 .... Nov. 4,'38†.1 rl..

Paramount Presents Hoagy Carmichael .... May 5,'39†.1 rl..

Song Is Born, A (12-24-38) A8-6 .... Jan. 6,'39†10....

Larry Clinton and Orch.

Tempo of Tomorrow....... June 2,'39†.1 rl..

Richard Himber and Orch.

Three Kings and a Queen A8-9 .... Apr. 7,'39†.1 rl..

Vincent Lopez and Orch.

PARAGRAPHICS

Circus Co-ed (3-11-39) V8-8 .... Mar. 10,'39†10....

Farewell Vienna .... June 23,'39†.1 rl..

Fisherman's Pluck V8-9... Apr. 14,'39†.1 rl..

Mildewed Melodramas (10-15-38) V8-2 .... Sept. 9,'38†11....

Oh Say, Can You Ski (2-4-39) V8-5.......... Dec. 16,'38†10....

Raising Canines (11-5-38). Nov. 11,'38†10....

Rube Goldberg's Travelgab (10-15-38) V8-3 .... Oct. 14,'38†.9....

Schubert's Unfinished Symphony (11-26-38) V8-6 .... Jan. 13,'39†10....

Swans (5-27-39) .... May 19,'39†10....

That's Africa (3-4-39) V8-7 .... Feb. 10,'39†10....

PARAMOUNT PICTORIAL
(New Series)

No. 3—(9-24-38) P8-3.... Oct. 7,'38†10....

No. 4—P8-4 .... Nov. 4,'38†.1 rl..

No. 5—(12-3-38) P8-5.... Dec. 9,'38†.1 rl..

No. 6—P8-6 .... Jan. 6,'39†.1 rl..

No. 7—(2-11-39) P8-7.... Feb. 3,'39†.1 rl..

No. 8—(3-11-39) P8-8.... Mar. 3,'39†10....

No. 9—(5-20-39) P8-9 ... Mar. 31,'39†10....

No. 10—P8-10 .... May 5,'39†.1 rl..

POPEYE THE SAILOR

Aladdin and His Wonderful Lamp (4-29-39) EE8-1.. Apr. 7,'39†22....

(special)

Cops Is Always Right (1-21-39) E8-5 .... Dec. 30,'38†.7....

Customers Wanted (2-18-39) E8-6 .... Jan. 27,'39†.7....

Date to Skate, A (12-3-38) E8-4 .... Nov. 18,'38†.7....

Ghosts Is the Bunk........ June 16,'39†.1 rl..

Goonland E8-3 .... Oct. 21,'38†.1 rl..

Leave Well Enough Alone (5-13-39) .... Feb. 24,'39†.7....

Mutiny Ain't Nice (10-15-38) E8-2........ Sept. 2,'38†.7....

Wotta Nitemare T8-8..... Mar. 24,'39†.1 rl..

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

No. 1—(10-15-38) J8-1.... Sept. 2,'38†10....

No. 2—J8-2 .... Nov. 4,'39†.1 rl..

No. 3—J8-3 .... Jan. 6,'39†.1 rl..

No. 4—J8-4 .... Mar. 10,'39†.1 rl..

No. 5—(5-27-39) J8-5..... May 12,'39†11....

GRANTLAND RICE SPORTLIGHTS

No. 54—Hunting Thrills (8-27-38) R8-2 .... Sept. 2,38†10....

No. 55—Racing Pigeons (10-15-38) R8-3 .... Sept. 30,'38†10....

No. 56—Champion Air-hoppers (11-12-38) R8-4. Oct. 28,'38†10....

No. 57—Super Athletes (11-19-38) R8-5 .... Nov. 25,'38†.1 rl..

No. 58—Frolicking Frogs R8-6 .... Dec. 23,'38†.1 rl..

No. 59—Two Boys and a Dog (12-31-38) R8-7... Jan. 20,'39†10....

No. 60—Hold Your Breath (2-18-39) R8-8 .... Feb. 17,'39†10....

No. 61—The Sporting Irish (3-4-39) R8-9.......... Mar. 17,'39†10....

No. 62—Good Skates (5-6-39) R8-10......... Apr. 14,'39†10....

Title Rel. Date Min.

No. 63—Diamond Dust R8-11 .... May 12,'39†.1 rl..

No. 63—Death Valley Thrills R8-12........... June 9,'39†.1 rl..

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

No. 2—(10-22-38) L8-2... Oct. 7,'38†11....

No. 3—(2-4-39) L8-3..... Dec. 2,'38†11....

No. 4—(1-28-39) L8-4.... Feb. 3,'39†10....

No. 5—(5-6-39) L8-5..... Apr. 14,'39.11....

No. 6—L8-6 .... June 16,'39†.1 rl..

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Crime Rave 93,703........ Jan. 13,'39†18....

Home Boner 93,704....... Mar. 10,'39†20....

Major Difficulties 93,702... Nov. 18,'38†10....

Moving Vanities (5-6-39) 93,705 .... May 5,'39†17...

Ring Madness 9370....... June 30,'39†19...

Stage Fright (9-3-38) 93,701 .... Sept. 23,'38†18....

HEADLINERS

No. 1—Sea Melody (10-1-38) 93,601 .... Oct. 21,'38†19.. .

No. 2—Romancing Along 93,602 .... Dec. 30,'38†21....

No. 3—Swing Vacation 93,603 .... Feb. 24,'39†17...

EDGAR KENNEDY COMEDIES

Baby Daze 93,405 .... May 19,'39†15....

Beaux and Errors (10-8-38) 93,401 .... Oct. 7,'38†18....

Clean Sweep, A 93,402... Dec. 2,'38†17...

Clock Wise (4-1-39) 93,404 .... Mar. 24,'39†18....

Maid to Order 93,403..... Jan. 27,'39†18..

MARCH OF TIME
1938-39

No. 1—Prelude to Conquest —Father Divine (9-3-38) 93,101 .... Sept. 2,'38†.2 rls.

No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102........ Sept. 30,'38†19....

No. 3—Inside the Maginot Line (11-5-38) 93,103... Oct. 28,'38.20....

No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104 .... Nov. 25,'38†19....

No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105 .... Dec. 23,'38†18....

No. 6—State of the Nation (1-28-39) 93,106 .... Jan. 20,'39†18...

No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107........ Feb. 17,'39†19....

No. 8—Background for War: The Mediterranean (3-18-39) 93,108 .... Mar. 17,'39†18....

No. 9—Japan: Master of the Orient (4-15-39) 93,109 .... Apr. 14,'39†19....

No. 10—Dixie-U.S.A. (5-13-39) 93,110........ May 12,'39.19....

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 .... May 12,'39†11....

Lillian Roth

Cafe Rendezvous (12-3-38) 94,205 .... Dec. 23,'38†10....

Hello Mama (4-1-39) 94,209 .... Apr. 14,'39†11....

George Jessel

Readin' Ritin' and Rhythm 94,207 .... Feb. 17,'39†10....

Lucky Millinder and Orch.

Samovar Serenade 94,208.. Mar. 17,'34†.1 rl..

Luba Malina

Styles and Smiles (10-15-38) 94,202....... Sept. 30,'38†11....

Virginia Verrill

Talent Auction 94,203..... Oct. 28,'38†10....

Irene Beasley

Tropical Topics 94,206..... Jan. 20,'39†10....

Rosita Ortega

Under a Gypsy Moon (9-3-38) 94,201......... Sept. 2,'38†10....

J. Harold Murray

Venetian Moonlight 94,204. Nov. 25,'38..1 rl..

Mario Cozzi

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Hectic Honeymoon 93,201.. Nov. 4,'37†17....

Title Rel. Date Min.

Plumb Crazy 93,202....... Feb. 3,'39†16....

Dog-Gone 93,208.......... Apr. 21,'39†16....

RAY WHITLEY COMEDIES

Prairie Pappas 93,502..... Dec. 16,'38†18....

Ranch House Romeo (4-1-38) 93,503......... Apr. 7,'39†17....

Sagebrush Serenade 93,504. June 6,'39†19....

Western Welcome, A 93,501 .... Sept. 9,'38†18....

REELISMS

Air Waves (3-17-39) 94,607 .... Mar. 10,'39†10....

Dude Ranch (12-3-38) 94,603 .... Nov. 11,'38 9....

Gold 94,606 .... Feb. 10,'39†.1 rl..

Newsreel (12-31-38) 94,604. Dec. 9,'38†10....

Pilot Boat 94,605 .... Jan. 20,'39†.9....

Soldiers of Sea 94,608.... Apr. 7,'39†.9....

Television (5-6-39) 94,609. May 5,'39†.9....

Trans-America 94,602 .... Oct. 14,'38†11....

Submarine Circus (10-8-38) 94,601 .... Sept. 16,'38†10....

RKO PATHE SPORTSCOPE

Big Leaguers 4-29-39 64,309 .... Apr. 21,'39†.9....

Bird Dogs (11-19-38) 94,303 .... Nov. 4,'38.10....

Blue Grass (12-17-38) 94,304 .... Dec. 2,'38†10....

Bow Strings 94,306....... Jan. 27,'39†.9....

Devil Drivers 94,311...... June 16,'39†.9....

Fishermans Paradise (10-8-38) 94,301........ Sept. 9,'38†.9....

On the Wing 94,305...... Dec. 30,'38†10....

Smooth Approach (5-20-39) 94,310 .... May 19,'39†.9½..

Snow Falls (3-18-39) 94,307 .... Feb. 24,'39†.1 rl..

Sporting Wings (4-1-39) 94,308 .... Mar. 24,'39†.9....

WALT DISNEY CARTOONS

Autograph Hound 94,116... July 21,'39†.8....

Brave Little Tailor (10-1-38) 94,101 .... Sept. 23,'38†.9....

Beach Picnic (5-27-39) 94,114 .... June 9,'39†.8...

Donald's Cousin Gus (5-20-39) 94,113........ May 19,'39†.8...

Donald's Golf Game 94,103 .... Nov. 4,'38..8....

Donald's Lucky Day (10-1-38) 94,107 .... Jan. 13,'39†.8....

Donald's Penguin (5-27-39) 94,117 .... Aug. 11,'39†.8....

Farmyard Symphony (10-1-38) 94,102 ...... Oct. 14,'38..8....

Ferdinand the Bull (10-1-38) 94,104....... Nov. 25,'38†.8....

Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)

Goofy and Wilbur (10-1-38) 94,110 ...... Mar. 17,'39†.8....

Hockey Champ (5-20-39) 94,110 .... Mar. 17,'39†.7..

Merbabies 94,105 .... Dec. 9,'38†.8..

Mickey's Parrot (9-10-38) 84,118 .... Sept. 9,'38..8...

Mother Goose Goes Hollywood (10-38) 94,106..... Dec. 23,'38†.7½.

Pointer (5-27-39) 94,118.. Sept. 1,'38.8....

Practical Pig, The (10-1-38) 94,109 .... Feb. 24,'39†......

Sea Scout 94,115.......... June 30,'39†.8...

Society Dog Show (11-12-38) 94,108 ...... Feb. 3,'39†.8...

Ugly Duckling, The (10-1-38) 94,111 .... Apr. 7,'39†.8..

Whalers, The (8-10-38) 84,117 .... Aug. 19,'38..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.

Athletic Oddities 9204..... Nov. 11,'38†.1 rl..

Daily Diet of Danger, A 9203 .... Dec. 9,'38†.1 rl..

Filming Big Thrills 9202.. Sept. 30,'38†.1 rl..

Sand Hogs 9205 .... May 12,'39†.1 rl..

FASHIONS (In Color)

Fashion Forecast, No. 1 (10-15-38) 9601 .... Sept. 16,'38†11....

Fashion Forecast, No. 2 (12-31-38) 9602......... Dec. 23,'38†10....

Fashion Forecast, No. 3 9603 .... Mar. 31,'39†.1 rl..

Fashion Forecast, No. 4 9604 .... July 7,'39†.1 rl..

LEW LEHR

Muscle Maulers (5-6-39) 9404 .... Apr. 14,'39†.1 rl..

What Every Boy Should Know 9401 .... Sept. 2,'38†.1 rl..

Title Rel. Date Min.

What Every Girl Should Know (10-22-38) 9402... Nov. 25,'38†10...

What Every Inventor Should Know 9403...... Jan. 20,'39†.1 rl.

MAGIC CARPET SERIES
(Lowell Thomas)

Good Neighbors 9106...... May 26,'39†.1 rl..

Land of Contentment 9102. Oct. 14,'38†.1 rl..

Isle of Pleasure (11-19-38) 9103 .... Feb 3,'39†11....

Mystic Siam (5-6-39) 9105. Mar. 17,'39†10....

Tempest Over Tunis 9107.. June 9,'39..1 rl..

Viking Trail (12-31-38) 9104 .... Feb. 17,'39†11....

TERRY-TOONS

Africa Squawks 9516...... June 30,'39..1 rl..

Barnyard Baseball 9517.... July 14,'39..1 rl..

Barnyard Egg-citement (5-6-39) 9528 .... May 5,'39†.7.....

(color)

Cuckoo Bird, The 9511.... Apr. 7,'39†.1 rl..

Frozen Feet 9509 .... Feb. 24,'39†.1 rl..

Gandy Goose in a Bully Romance 9515 .... June 16,'39..1 rl..

Gandy Goose in G Man Jitters 9510 .... Mar. 10,'39†.1 rl..

Gandy the Goose in the Frame Up 9507......... Dec. 30,'38†.1 rl..

Gandy Goose in Doomsday 9524 .... Dec. 16,'38†.1 rl..

(color)

Glass Slipper, The (10-22-38) 9522.......... Oct. 7,'38†.7....

(color)

Goose Flies High, The 9502 ....Sept. 9,'38†.1 rl..

Housewife Herman (11-19-38) 9523 .... Nov. 18,'38†.6½..

(color)

New Comer, The 9504.... Oct. 21,'38†.1 rl..

Nick's Coffee Pot 9513.... May 19,'39†.1 rl..

Nutty Network, The 9527.. Mar. 24,39†.1 rl..

(color)

One Gun Gary in Nick of Time 9503 .... Jan. 27,'39†.1 rl..

Owl and Pussycat, The 9525 .... Jan. 13,'39†.1 rl..

(color)

Prize Guest, The, 9514.... June 2,'39..1 rl..

Stranger Rides Again, The (12-3-38) 9505.......... Nov. 4,38†.8...

Their Last Bean (4-29-39) 9512 .... Apr. 21,'39†.7....

Three Bears, The 9526..... Feb. 10,'39†.1 rl..

(color)

Village Blacksmith 9506... Dec. 2,'38†.1 rl..

Wolf's Side of the Story 9503 .... Sept. 23,'38†.1 rl..

ED THORGERSEN (Sports)

Hunting Dogs (5-6-39) 9303 .... Mar. 3,'39†11....

Inside Baseball 9304 ..... Apr. 28,'39†.1 rl..

Shooting for Par 9302 .... Jan. 6,'39†.1 rl..

Sports Immortals 9305.... June 23,'39..1 rl..

Timber Toppers (11-12-38) 9301 .... Oct. 28,'38†10....

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title Rel. Date Min.

Arabian Bazaar (12-31-38)............. 1 rl..

Eternal Fire, The (1-28-39) .... 1 rl..

Fox Hunting (1-21-39)................ 1 rl..

Jersusalem (1-14-39).................. 1 rl..

Petra (1-14-39) .... 1 rl..

Rome Symphony (12-31-38)............. 1 rl..

River Thames (4-15-39)................ 1 rl..

Ruins of Palmyra....................... 1 rl..

Wanderers of the Desert............... 1 rl..

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title Rel. Date Min.

No. 54—(11-19-38) 3352.. Sept. 12,'38†.9½..

No. 55—(12-3-38) 3353.... Oct. 3,'38†.9....

No. 56—(11-26-38) 3354.. Nov. 14,'38†19....

No. 57—3355 .... Nov. 28,'38†.1 rl..

No. 58—(2-11-39) 3356.... Dec. 26,'38†.9....

No. 59—(2-25-39) 3357.... Jan. 30,'39†.9....

No. 60—(311-39) 3358.... Feb. 20,'39†.9½..

No. 61—(4-15-39) 3359.... Mar. 13,'39†.9....

No. 62—(5-20-39) 3360... Apr. 10,'39†.9....

(Reviewed under title, "America Takes to Skies.")

No. 63—3361 .... May 15,'39†.1 rl..

No. 64—3362 .... June 26,'39†.1 rl..

No. 63—3361 .... May 15,'39†.1 rl..

LANTZ CARTUNES

Baby Kittens (12-3-38) 3245 .... Dec. 19,'38†.1 rl..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Bola Mola Land (5-27-39)	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellies of the Circus (5-20-39) 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Beauty Shoppe (8-27-38) 3222 Imogene Coca	Sept. 28,'38†	19½
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons 3232 East and Dumke	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Side Show Fakir 3223 Clyde Hager-Charloteers	Oct. 12,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes 3233 Charles Kemper	Aug. 9,'39†	17

OSWALD CARTOONS

Title	Rel. Date	Min.
Ghost Town Frolics 2294	Sept. 5,'38	7

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39)	May 24,'39	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 54—Novelty 3865	Sept. 19,'38†	9
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty (5-20-39) 3373	May 1,'39†	9
No. 63—Novelty 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Campus Cinderella 4001 Johnnie Davis	Sept. 17,'38†	18
Murder with Reservations 4010 George Campo	Sept. 24,'38†	2 rls.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012 Ken and Ray Paige	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39†	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo 4028 Red Skelton	June 3,'39†	2 rls.
Quiet Please (5-27-39) Fritz Feld (color)	July 1,'39	20

COLOR PARADE

Title	Rel. Date	Min.
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience 4610	May 20,'39	1 rl.
Mechanix Illustrated, No. 5 4612	June 17,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House 4310	June 3,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39) Claude Rains	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals 4813	June 3,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Ray Kinney and Hawaiians 4702	Oct. 1,'38†	1 rl.
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch (5-27-39) 4712	Mar. 18,'39†	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. 4715	June 10,'39†	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
No. 82—Naughty But Mice 4520	May 0,'39†	1 rl.
No. 83—Believe It or Else	June 3,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Pow Wow 4401	Oct. 1,'38†	
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902 Ruth Aarons	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 13,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May 27,'39	10

Title Rel. Date Min.

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
ABPC		
Come Back to Erin (5-20-39)		33
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
BRITISH		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35
CIVIC		
City, The (5-20-39)		44
LENAUER		
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
SACK (with Negro Cast)		
Pickin' Cotton	Oct. 1,'38†	8
Road Back, The	Oct. 1,'38†	19
SANDERS FILM		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brillante		
WPA		
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston (1st episode 27 min.)	May 6,'39†	
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala (1st episode 29 min.)	Dec. 3,'38†	2 rls. (each)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (1st episode 30 min.) (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39†	
Oregon Trail, The (5-20-39) Johnn Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The Bela Lugosi Dorothy Arnold		
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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for general studio use

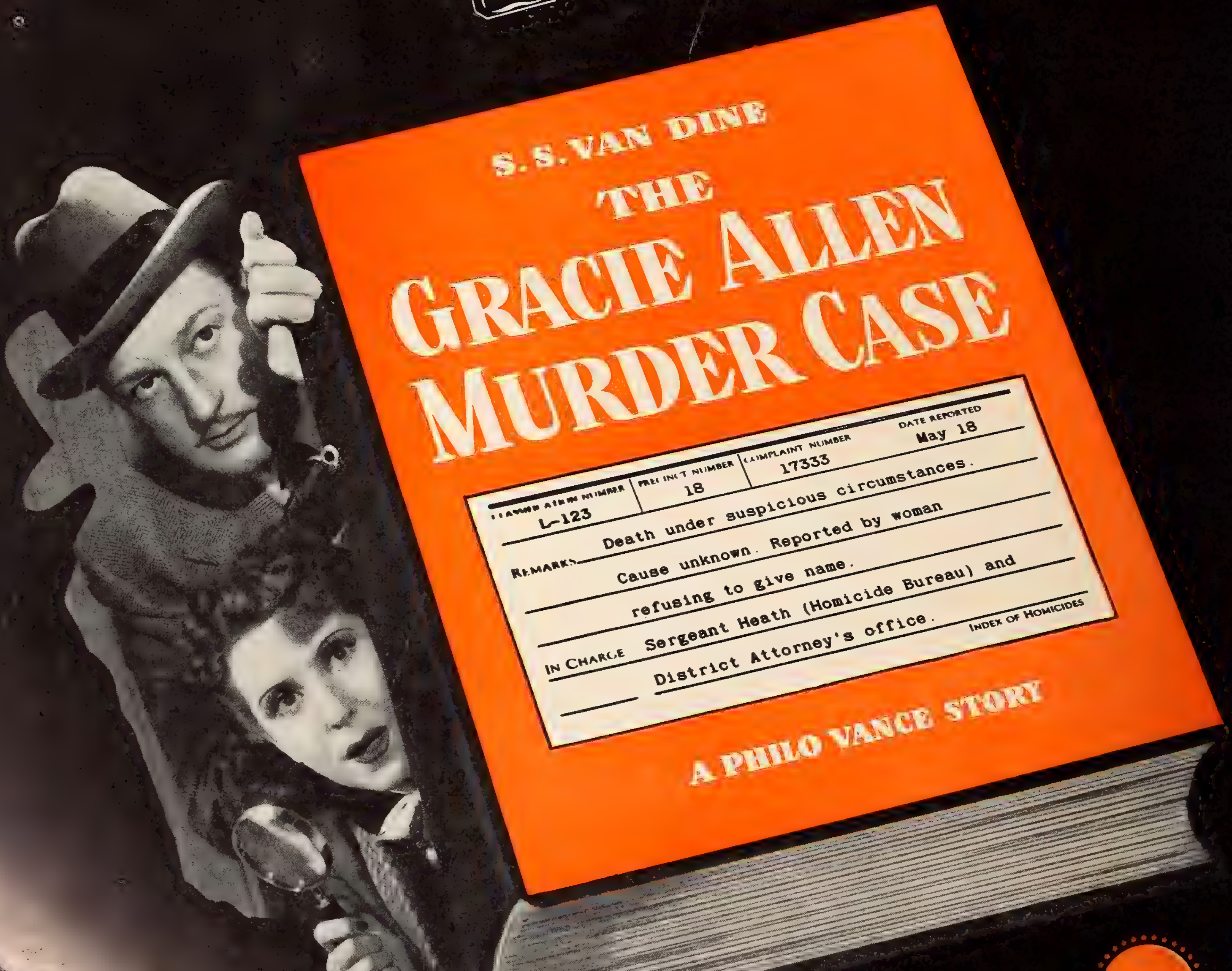
SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work

smell this flower . . .
AND DIE!

puff this cigarette . . .
AND DIE!

sniff this perfume . . .
AND DIE!


S. S. VAN DINE

THE GRACIE ALLEN MURDER CASE

CLASSIFICATION NUMBER	PRECINCT NUMBER	COMPLAINT NUMBER	DATE REPORTED
L-123	18	17333	May 18

Death under suspicious circumstances.

REMARKS Cause unknown. Reported by woman refusing to give name.

IN CHARGE Sergeant Heath (Homicide Bureau) and District Attorney's office.

INDEX OF HOMICIDES

A PHILO VANCE STORY

Paramount Pictures

SEE

. . . what Gracie does to Philo Vance (Warren William) in "THE GRACIE ALLEN MURDER CASE" and you'll *die laughing!*

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

ON PICTURE
HERALD

Industry's Leaders Meet Hopkins on Trade Problems

Vote on Trade Practice Plan Up at National Allied Session

Cameras Cover Royalty From Washington to Hyde Park

Radio Censors Draw Fire of Broadcasters, Congressmen

Paramount Announces 58 at Hollywood Sales Convention

VOL. 135, NO. 10

JUNE 10, 1939

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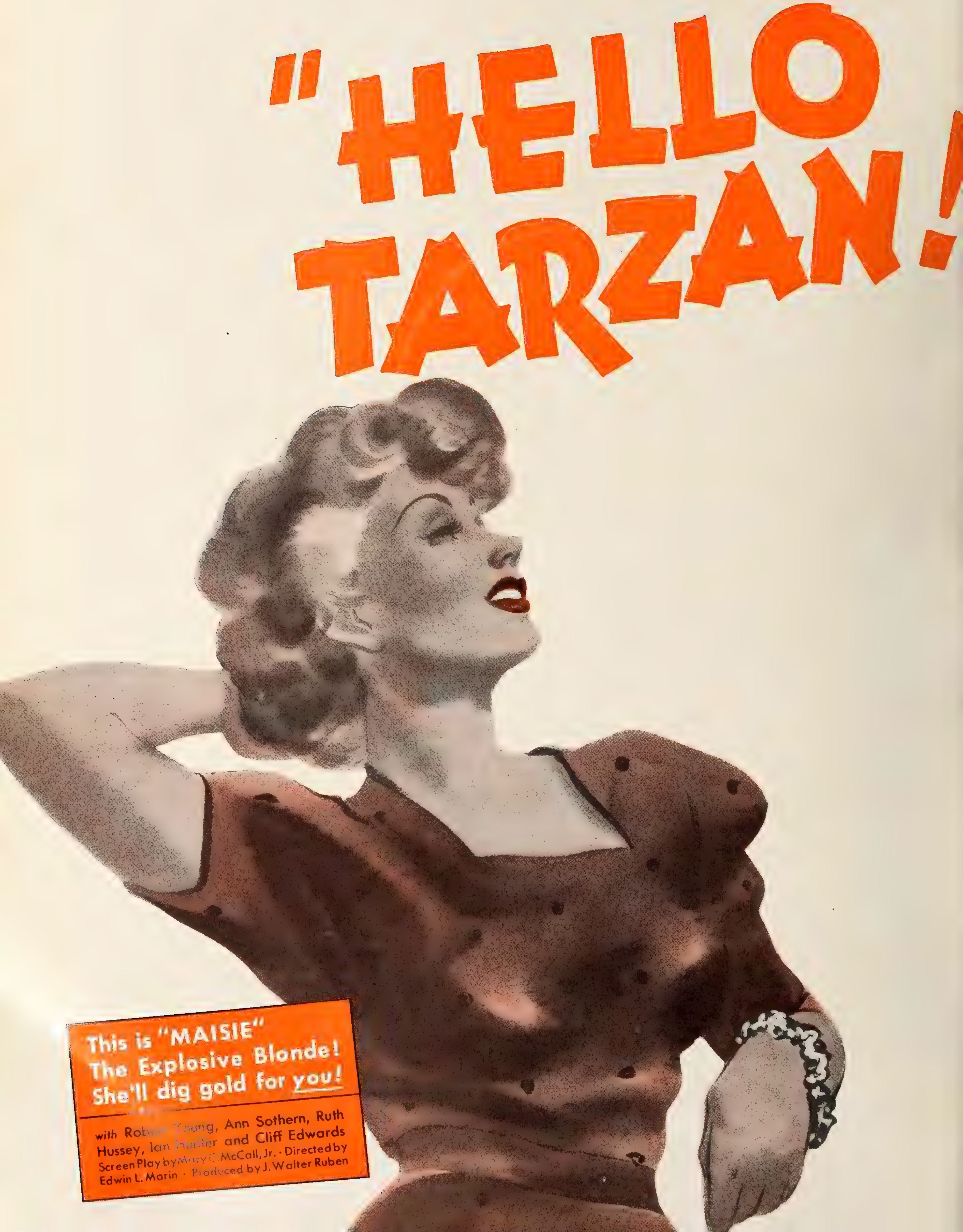
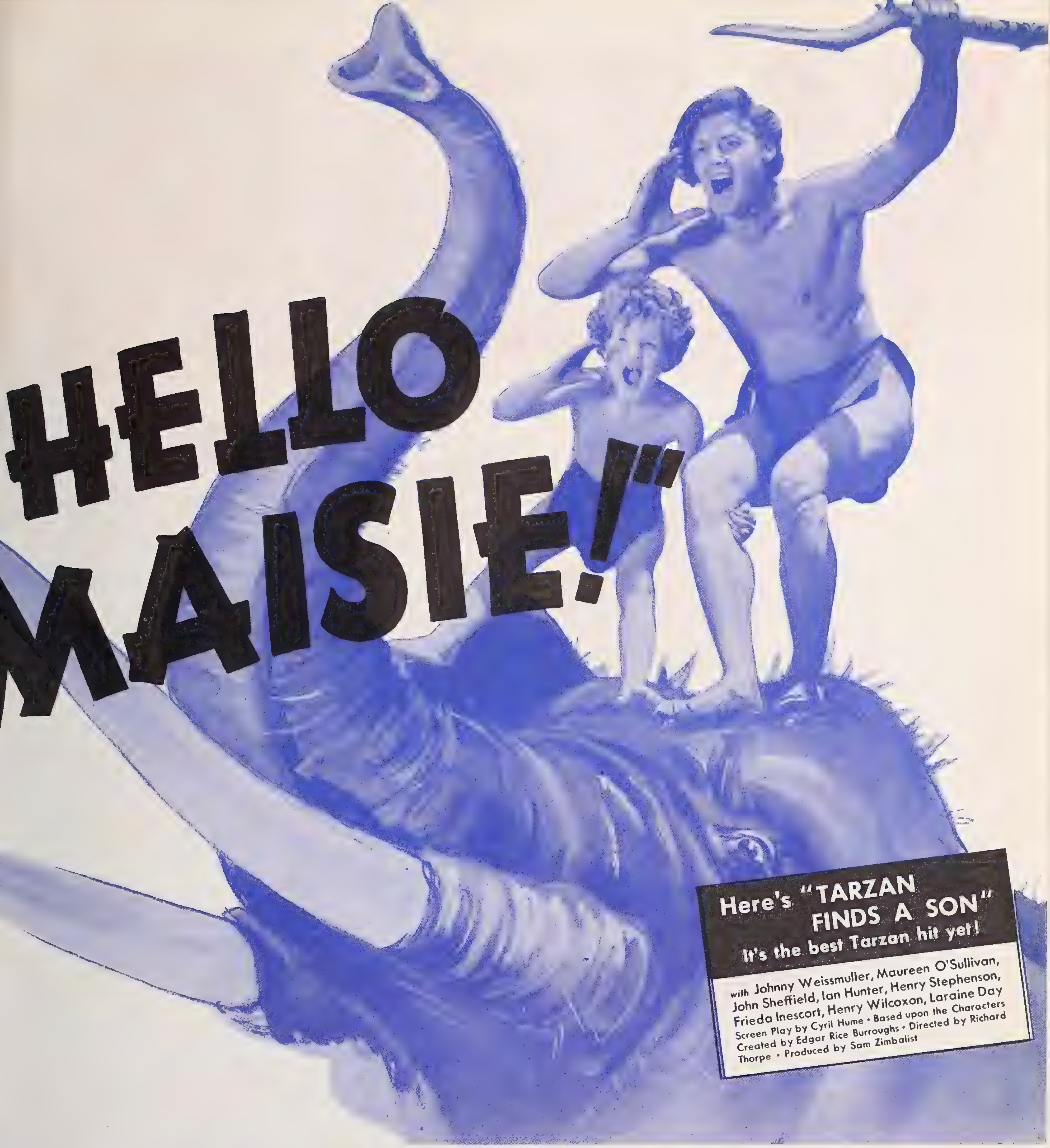

"HELLO TARZAN!"

This is "MAISIE"
The Explosive Blonde!
She'll dig gold for *you!*

with Robert Young, Ann Sothern, Ruth Hussey, Ian Hunter and Cliff Edwards
Screen Play by Mary C. McCall, Jr. · Directed by Edwin L. Marin · Produced by J. Walter Ruben



Here's "TARZAN FINDS A SON"
It's the best Tarzan hit yet!

with Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Ian Hunter, Henry Stephenson, Frieda Inescort, Henry Wilcoxon, Laraine Day
Screen Play by Cyril Hume • Based upon the Characters Created by Edgar Rice Burroughs • Directed by Richard Thorpe • Produced by Sam Zimbalist

"HELLO MR. EXHIBITOR!"

Here are Two Big M-G-M Shows for Showmen!

ust when the thermometer goes up and your business goes down, along comes The Friendly Company with two grand box-office attractions. Screen them fast! They'll inspire you to roll up your sleeves and yell 'Hello Tarzan! Hello Maisie! Welcome to the box-offices of America!"

WAR

ARE 'WAY AHEAD!

Every Single One of
Is Already Finishe

DAUGHTERS COURAGEOUS
(John Garfield, the 'Four Daughters'—Priscilla Lane, Rosemary Lane, Lola Lane and Gale Page—Claude Rains, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Frank McHugh, Dick Foran)

EACH DAWN I DIE
(James Cagney, Geo. Raft, Jane Bryan, Geo. Bancroft)

HELL'S KITCHEN
("Dead End" Kids, Ronald Reagan, Margaret Lindsay, Stanley Fields)

The LADY and the KNIGHT
(Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price, Alan Hale, Donald Crisp)

The ANGELS WASH THEIR FACES
("Dead End" Kids, Ann Sheridan, Ronald Reagan)

WATERFRONT
(Gloria Dickson, Dennis Morgan, Marie Wilson)

NAUGHTY BUT NICE
(Ann Sheridan, Dick Powell, Gale Page, Helen Broderick, Ronald Reagan, Allen Jenkins, Zasu Pitts, Maxie Rosenbloom)

The SEA HAWK
(Errol Flynn)

FOOTSTEPS in the DARK
(Edward G. Robinson)

The DEAD END KIDS at MILITARY SCHOOL

JACK L. WARNER *In Charge of Producti*

NERS

WILL STAY AHEAD!

ese Giant Attractions
Actually in Work!

UAREZ
Paul Muni, Bette Davis, Brian Aherne, John Garfield,
onald Crisp, Gale Sondergaard, Gilbert Roland)

The OLD MAID
Bette Davis, Miriam Hopkins, George Brent)

ON YOUR TOES
Vera Zorina, Eddie Albert, James Gleason,
rank McHugh, Alan Hale. From the Rodgers
nd Hart stage hit)

NDIANAPOLIS
SPEEDWAY
Pat O'Brien, Ann Sheridan, John Payne,
ale Page, Frank McHugh)

DUST BE MY DESTINY
John Garfield, Priscilla Lane, Henry Armetta,
lan Hale, Billy Hallop, Bobby Jordan,
llen Jenkins, Charley Grapewin)

CAREER MAN
Joel McCrea, Brenda Marshall, Jeffrey Lynn,
rank McHugh)

The Story of DR. EHRLICH
Edward G. Robinson)

GIVE ME A CHILD
Geraldine Fitzgerald, Jeffrey Lynn,
Gladys George, Johnnie Davis, Gale Page)

The WORLD MOVES ON
James Cagney. Story by Mark Hellinger)

ALL THIS,
AND HEAVEN, TOO
From the best-seller sensation. Starring Bette Davis.
George Brent heads tremendous support)

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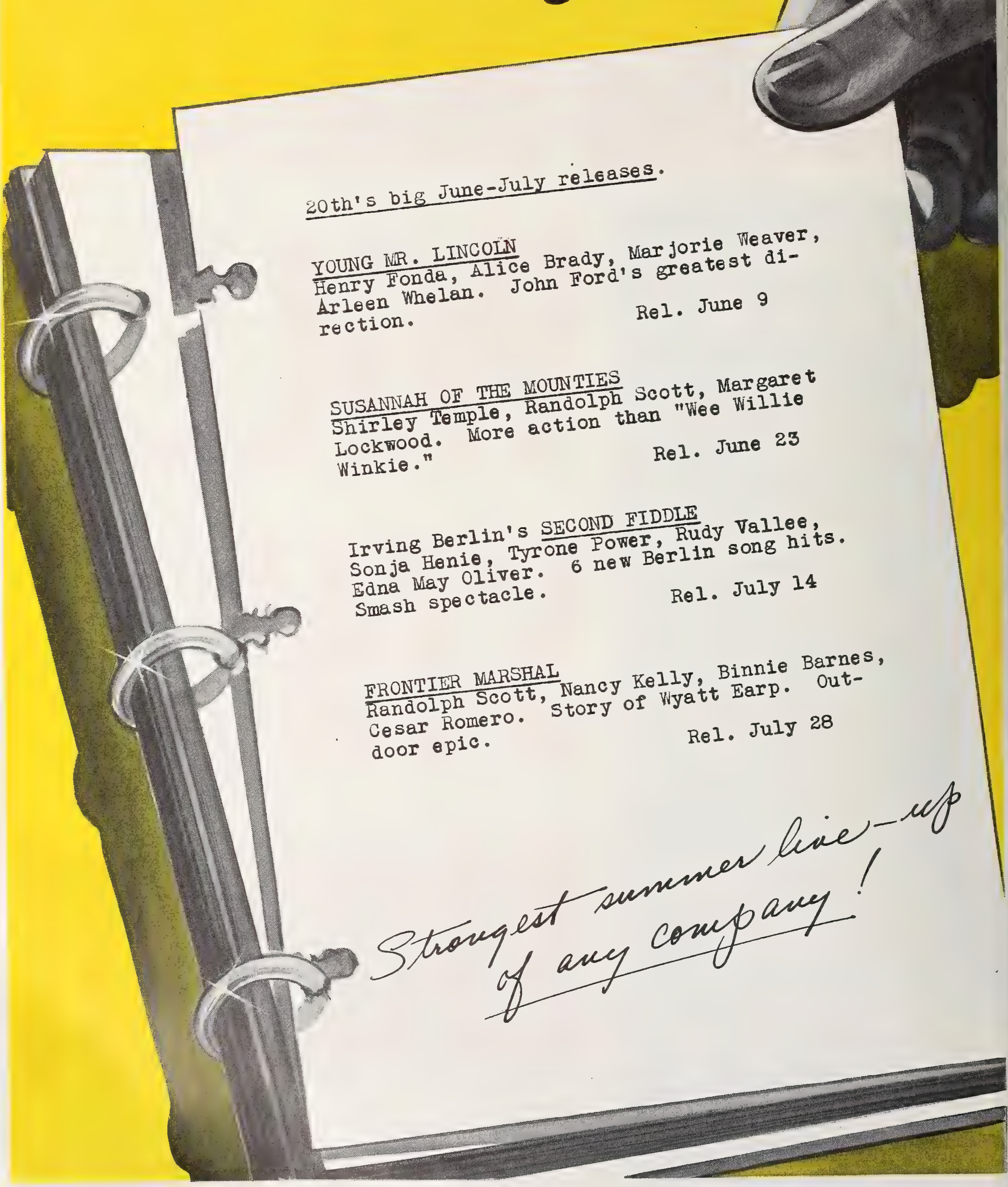
Take a leaf

FROM A SHOWMAN'S NOTE BOOK!



20th's big June-July releases.

YOUNG MR. LINCOLN
Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan. John Ford's greatest direction. Rel. June 9

SUSANNAH OF THE MOUNTIES
Shirley Temple, Randolph Scott, Margaret Lockwood. More action than "Wee Willie Winkie." Rel. June 23

Irving Berlin's SECOND FIDDLE
Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver. 6 new Berlin song hits. Smash spectacle. Rel. July 14

FRONTIER MARSHAL
Randolph Scott, Nancy Kelly, Binnie Barnes, Cesar Romero. Story of Wyatt Earp. Outdoor epic. Rel. July 28

Strongest summer line-up of any company!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 10

June 10, 1939

PICTURES *for* AMERICA

THE sum total of world pressures and problems of the motion picture result in an outlook for product most favourable for the American exhibitor.

The news of the industry is full of the issues and the endeavours at selling the patrons overseas.

The facts of the industry, as reflected by the production plans of Hollywood, show a more intensive and conscious address to the homeland market than has ever before been visible in the entire history of the business.

The product announcements in hand, and to come, promise more pictures made primarily for the consumption of the people between Eastport, Maine, and Point Loma, California, than since Mr. Thomas A. Edison built the Black Maria studio in West Orange.

Not so long ago every first class ship brought over some personality proclaimed as a discovery for Hollywood, really intended as a selling point for some overseas market. By that formula we may presently now and then be getting some Latin-American names from the keen, high coloured, and slender art of the Latin-Americas, but in the main for a while we shall be seeing motion pictures presenting the people of today's Hollywood and normal acquisitions from the English speaking stage.

THE American motion picture industry has been, for the most of the years of its existence, international, tending to cosmopolite service of its homefolks. The land of the melting pot has taken it and liked it. Until sometime around the period of the War Between the States, British literature, mostly pirated, dominated the American book market. An indigenous art of the word arose, but we still buy British books, and lots of them. It now seems that the course of the screen will be something like that, all over the world.

But, while once peoples were free to buy and read and see, new factors of influence appear. The last issue of *Motion Picture Herald* presented a headline: "Japan Joins Nazis, Italy, on Film Control to Advance its Culture." Some two years ago or more *The Herald* said that would be.

From our neighbor south, Mexico, come tidings that production is to be financed by the National Workers and Industrial Bank—"money for pictures, however, is to be allowed only those producers endorsed by the Mexican Producers Association and the labour organizations."

We are yet to hear much from the Latin-Americas south of the equator. There are frontiers as primitive as colonial America, and capitals as sophisticated as New York, London and Paris.

MOST interesting, most serious, is the problem of the American motion picture in Britain, where poised against each other are the concerns of showmen dependent on Hollywood's output and a nationalism which would have an important industry of its own.

And, more than that, there is in Britain's endeavours about the cinema a special showing of what may be had out of the notion of a "planned economy." It is proving so far, if one is to accept the tidings of difference between British exhibition and British production, not so satisfactory. Once upon a time, and for a long while Britain was a "free trader," the doctrine of a seller in a seller's market. Since 1914, and now, the motion picture is in Britain something to buy—and with taxes on it. Once there was a Boston tea party over an issue like that.

Despite, and because of, the problems of the world market, the American exhibitor and his public are today so much the largest customers of the Hollywood production machine that they can rule the output. The wave of acute Americanism on the screen, somewhat transiently expressed in terms of patriotic product, tends presently to evolve into service of, rather than preachment to, the home audience.

△ △ △

PEGLER ENTERPRISE

MR. WESTBROOK PEGLER, celebrated Scripps-Howard columnist, last week regaled his readers with a bit of lore about his remarkable dad, Mr. Arthur James Pegler, journalist extraordinary, now retired in his middle 70's. Then Time Magazine picked up the tale and told of the enterprising successes of the two Pegler sons, Westbrook and Mr. Jack Pegler, motion picture and advertising figure, and mentioning, too, that Pegler-the-elder had a fling in motion pictures in association with your editor.

So now we'll tell one. Back yonder when Jack and Westbrook were in knee pants, their father and your editor lived next door in Chicago, a-newspapering together. Also together one day they returned home to hear sounds of riot, confusion and cries of murder on the back verandah. Together they raced to the rescue to find the scene occupied by the little Pegler boys, holding between them the family parrot, which was vociferating at the indignity of an effort to give him an enema.

The parrot had an amazing vocabulary.

Indignantly, in alarum, the father demanded: "What goes on here—what are you doing?"

"We're trying to get back our dime," Westbrook indignantly explained. "This so-and-so swallowed it."

They were born with a spirit of enterprise.

△ △ △

PRODUCTION NOTE

CHERISHING in malicious memory as we do that euphemistic phrase from Mr. M. H. Aylesworth, about "the wedding of the arts," it is with special interest that one regards the sharp statistical fact that in the motion picture's program of about five hundred productions for the coming season, two (2) take their origin from radio. It would seem a decided possibility that the motion picture industry might make some remarks about non-support—artistically.

It is pleasant to observe the report from Mr. William R. Weaver, our Hollywood editor, that "major companies alone will supply sixty-one westerns." It is to be hoped that they will make them outdoors. Too many "A" pictures observed of late are laden with painted, well painted but nonetheless painted, backdrops, and many others have used process treated scenes all too obviously.

The analysis which decides that 212 of the coming pictures are to be "originals" is a bit fine-haired. All motion picture

[*Continued on following page, bottom of column* 1]

This Week

Washington Conference

Ranking officials of the industry and the president of its trade organization went abruptly to Washington this week to discuss with the secretary of commerce "broad problems affecting the motion picture industry in its relation to the general economic structure." Broadest of the problems in everyone's minds was the matter of a possible consent decree settlement of the Government's pending anti-trust suit. Particular business of the meeting was not disclosed but Frank Murphy, attorney general, intimated his department had initiated the suggestion for a meeting.

The report starts on page 12.

58 for Paramount

Paramount, meeting in convention at the source of production in Hollywood this week, heard 1939-40 plans for 58 features. Emphasis in the new program will be on action pictures, American history figuring importantly, and great store is being set in a group of young players which the company is developing.

Titles and details are in the convention story on page 26 and on the same page Terry Ramsaye reports the details of the unloading of 18 *cars of Paramount salesmanship on Hollywood after transcontinental miles of conferences.*

PRODUCTION NOTE

[*Continued from preceding page*]

versions are distinctly original, regardless of source. Mr. Henry Ford is said once to have testified that "history is bunk." He should see it on the screen—it's really putty, moulded under entertainment license.

△ △ △

COMING *and* GOING

BY TRAIL, plane and radio the nation has been taken, this hectic year of 1939, to openings at Dodge City, Omaha, and Springfield. And this is written at 80 miles an hour on a special train which heads for Los Angeles to make it, for the days of the Paramount annual convention, the capital of the corporation's dominion. The motion picture business seems to be full of elsewhere, and these days Broadway is where you find it. The home office in the world of tomorrow will be in a dirigible.

Terry Ramsaye

"Pernicious Effects"

After long weeks of hearings on arguments for and against Federal legislation against motion picture block booking, latest in a series of official and public arguments on the matter which have dotted the years, Senator Matthew M. Neely of West Virginia this week, in his committee report on this year's bill was eloquent on the "pernicious effects" of block booking and blind selling, the propaganda effects of the MPPDA, the high salaries of film company executives and other "evils" in the industry.

The 19 page report is quoted on page 16.

Royal Visit

Arrangements for newsreel coverage of the visit to the United States of the King and Queen of England, record breaking in their completeness and scope, were concluded early this week. At the Canadian border, in Washington, at the World's Fair, at Hyde Park and along the routes between these points newsreel crews were posted and ready to film the royal couple's travels for a waiting world.

The ingenuity of the newsreel companies in securing vantage points for their cameramen is reported on page 17.

MOTION PICTURE HERALD

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Fair Strike Threat

Dissatisfaction of New York theatrical trades unions with the attitude of both the management of the New York World's Fair and that of the concessionaires operating in the amusement area, culminated at mid-week with the likelihood of a strike, in which would be involved all of the unions associated in the New York Theatrical Trades Council.

These unions are the Musicians' Union, Local 802; the American Federation of Actors; the Projectionists' Union, Local 306; the Cameramen's Union, Local 644; the Stagehands' Union, Local 4; the Motion Picture Studio Mechanics' Union, Local 52; the Theatrical Teamsters' Union, Local 817.

The strike, which was anticipated by week's end, would also involve all of the union members working at the fair, inasmuch as no American Federation of Labor members were expected to pass a picket line.

Specific cause for the dispute appeared to be the boiling dissatisfaction of the union officials with the Fair management, whom they declare not only failed to aid unions in obtaining recognition from individual concessionaires, but whom also they charge with failing to favor the employment of union members by the Fair Corporation.

The Cameramen's Union some time ago refused to allow its members to enter the Fair; and the Local 306 has been attempting, unsuccessfully, to have its members operate the 16 mm machines at the Fair.

Vote in Minneapolis

The highlight of the annual convention of Allied States Association of Motion Picture Exhibitors which opens next week in Minneapolis will be, according to the present program, a vote by delegates on the floor, no matter what their organization affiliation, on their attitude toward the proposed trade practice program to be presented by distributors. The arbitration clause of the revised code was presented last week in New York and the complete document, as revised will be studied at the Minneapolis meeting.

Final plans for the meeting are on page 14.

Encore

Universal's Gilbert and Sullivan operetta, "The Mikado," showing at the Rivoli, New York, is to be made the subject of experiments to study the audience response to encores for certain scenes, according to an announcement from the theatre management. Trade representatives will be invited to early morning screenings of the picture at which regular projection "change-over" technique will be employed to throw on reserve reels so as to repeat a scene in answer to applause.

Television Knockout

Boxer Lou Nova lacerated slugger Max Baer into submission in eleven rounds on Thursday evening last, before 17,000 persons in the Yankee Stadium, New York—and before uncounted thousands more, who were not at the stadium. It was the first telecast of a professional boxing match in this country, and it was, to the National Broadcasting Company engineers and television proponents generally, a proof of television's practicability in reporting news events. The fight was received with clarity, but not with fine definition. The consensus was that the television camera will have to be closer to its objects than it was on that night. Nevertheless, television spectators had the "feel" of the fight, and all published reports called the telecast at least "satisfactory." Several New York theatres played to capacity crowds—in their lobbies and lounges, where their television receivers caught the fight.

Other television news on pages 44 *and* 45.

Trade Practices

First official expression by an exhibitor organization on the majors' new trade practice program came late Wednesday from the ITOA in New York which accepted with reservations, as the majors' committee was finishing the final draft.

Harry Brandt, president of the ITOA, at a general membership meeting at New York's Astor Hotel announced acceptance of the trade code provided the distributors revise the rules of arbitration to assure more representation for independent exhibitors on the panels of arbitrators, charging the setup as proposed gives distributors and affiliated circuits an advantage.

Mr. Brandt was reelected president.

June 16th was designated for negotiations of a new contract with Local 306 operators.

New England Unions

Units of the International Alliance of Theatrical Stage Employees in New England, in convention this week in Boston planned a campaign to clean up non-union conditions, another to bring 16 mm operators under union jurisdiction, and voted confidence in international officers.

See page 46.

Insurance Rates Rise

With increases in some cases running as high as 66 per cent, the rates on liability insurance for exhibitors have been raised; the new rates going into effect this week.

Theatres in Boston are affected the most; with New York, Kansas City and St. Louis houses also affected strongly.

An account and analysis of the new rates will be found on page 52.

Bingo Law

Exhibitors in Connecticut, long irked under rulings outlawing chance games, this week watched the state legislature pass and submit to the Governor a bill permitting the operation of Bingo games. But under the law as it stands they achieve no benefit. The games can only be played by non-profit organizations such as churches, schools and clubs.

Reports from other states on chance game laws are on page 40.

From the Ledger

A Securities and Exchange Commission brochure containing "selected information" published this week in Washington reports that seven of ten film production and distribution companies whose securities are listed with the Commission did a total business in 1937 of $406,855,095 on total assets of $529,950,000; showed a combined operating profit of $40,911,459, and a combined profit after all charges of $34,091,330. Dividends paid were $22,343,341.

The statistics are explored on page 22.

Griffith's Camp

R. E. Griffith, upon whose ranch at Belton, Texas, the Dallas Variety Club has been maintaining a boys' camp, has arranged that the ranch may be used by the Dallas club as long as they sponsor the camp. Mr. Griffith is head of the Griffith circuit, of Texas and Oklahoma. The camp has been opened for the summer.

FOR READY REFERENCE

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Commission Under Fire

Aside from the provision for an extension of the license period from six months to one year, few of the more important of the Federal Communications Commission's proposed new regulations for standard broadcast stations were given the approval of the radio industry at final arguments before the Commission this week.

The proposed extension was unanimously commended, although the idea was voiced that the license term should be even longer and suggestions were made that Congress may be asked to force such action on the part of the Commission.

The proposed financial ability proof to be demanded of every applicant for station license, however, drew the fire of the industry counsel who argued the rules as being entirely too stringent. Under such regulations, it was declared by Philip Loucks, special counsel for the National Association of Broadcasters, new stations might be impossible in times of depression and, he said, "whether a station can make or lose money, based upon testimony nebulous at its best, should not be the sole criterion upon which the Commission decides whether or not a community requiring service shall have that service supplied."

The Commission this week was digesting the flood of protests from broadcasters, Congressmen and the public which followed its recent declaration of rules, governing short wave international broadcasts. Mildest of the protests charged attempts to assume censorship. See page 34.

Mischief in Illinois

The Illinois Senate on Wednesday received a bill passed by that state legislature's House, prohibiting exhibitors from screening any film or films continuously for longer than two hours. An intermission of 15 minutes is required at the beginning of each hour in excess of two.

Zay and French Bill

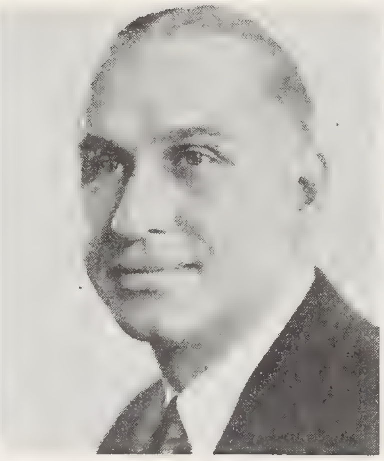
The bill pending in France for control of the film industry will not interfere with any existing treaties or agreements between France and other countries, especially the United States, Jean Zay, French Minister of Education, said on his arrival in New York this week.

Mr. Zay is sponsor of the proposed legislation, on which action has been deferred to the fall. He is in this country on educational matters and to receive a degree from Columbia University. American companies have feared that the bill, if enacted, would seriously affect their revenue and operations in France, as a ban on double billing was included.

This Week in Pictures

CLIMAXING intensive exploitation through the middle west, W. R. Ferguson, Barrett Kiesling and Oscar Doob, left to right above, of the MGM and Loew's advertising departments are on their way to see the fruits of their labor at the premiere of "Goodbye, Mr. Chips" in Dayton, Ohio.

"FIVE TIMES FIVE" is the tentative title for a two reel subject to be made of the Dionne Quintuplets by RKO Pathe which Frederic Ullman, Jr., production chief; Dr. Alan Roy Dafoe, and Alexander Woollcott, narrator, are discussing above.



GEORGE G. TSCHUME, right, is the new manager of the photographic lens and specialty departments for Bausch and Lomb Optical Company.

ANNIVERSARY congratulations are extended by studio workers, left, to Cliff Work, production chief for Universal, at a surprise party which marked the completion of his first year at the studio post. Left to right, Charles Whalen, Charles Ives, of the laboratory, and Mr. Work.

"A FAIRER BILL OF RIGHTS than has ever before been offered" was Edward Kuykendall's characterization of the proposed trade practice code in an address before a convention of North and South Carolina exhibitors, at Myrtle Beach, S.C., Below, first row, Charles Piquet, Lyle Wilson, president; Mrs. Pauline Griffith, secretary-treasurer; Henry Barry, vice-president; Frank Beddingfield, vice-president; C. A. Turnage. Second row: Sid Stephenson , Senator Roy Howe, H. H. Buchanan, Robert Bryan, J. M. Massie.

CARL LAEMMLE, Jr., below, in New York for a vacation discusses plans for a possible return to film activity in a story on page 52.

By staff photographer

By staff photographer

ARTHUR HORNBLOW, JR., above, visiting in New York before returning to new production assignments for Paramount. See page 15.

By staff photographer

By staff photographer

FOREIGN executives for Columbia, above, are hopeful of better conditions in the export market. Jack Segal, left, manager of foreign exchange operations, returned from a trip to Europe and the Far East, and M. M. Bergher, manager for Japan, discuss the future optimistically on pages 44 and 46.

IN COSTUME for his part in Warner Brothers' "Dust Be My Destiny," John Garfield, above, greets Donald Seasholtz, operator of the Capitol, Chambersburg, Pa., and Mrs. Seasholtz.

Above: Mr. and Mrs. Dave Lebovitz of Memphis, Tennessee. Mr. Lebovitz operates the Harlem Amusement Company, owners of the Harlem and Ace, Memphis; the Grand and Amusu, Chattanooga, and the Grand, Charlotte, N. C.

Above: Harold Armistead, operator of the Lyric and Avalon in Easley, South Carolina, and Mrs. Armistead.

Right: Thomas J. Sullivan, of the Grand theatre, Detroit, and Mrs. Sullivan, accompanied by their daughter, Mrs. George Knapp of Royal Oak, Mich.

NORTHWEST EXHIBITION is represented in Hollywood, below, by Syd Turner of Seattle, and Mrs. Turner, and Fred Mercy, Sr., operator of an Oregon circuit, and Mrs. Mercy, meeting Jeffrey Lynn on the Warner lot.

IN TOWN FOR THE FAIR

PICTURED at right, left and below are exhibitors who came this week from the west and south and from Europe to vacation in New York and the World of Tomorrow. They are shown as they paused in the RKO reception room in Radio City.

(By staff photographer)

Above: Mr. and Mrs. Gustav A. Gran of Oslo, Norway. Mr. Gran is chief inspector of film theatres in the Norwegian capital.

Left: Mr. and Mrs. Rubel Hutchings of Allen, Nebraska, where Mr. Hutchings operates the Allen theatre.

U. S. AND MAJORS TALK ABOUT "BROAD PROBLEMS"

Consent Decree Reported One Of Points Discussed as Company Executives, Will Hays Meet Secretary of Commerce

by FRANCIS L. BURT
in Washington

With the dramatic abruptness of a bare few hours' advance announcement to the public, executives representing the highest motion picture officialdom met with the United States Government in Washington on Tuesday to discuss "broad problems affecting the motion picture industry in its relation to the general economic structure." And at the end of the day all agreed to meet again, in Washington, early in the new week.

The discussions were between the United States Secretary of Commerce Harry Lloyd Hopkins, and other officials of his Department, and Will H. Hays, president, Motion Picture Producers and Distributors of America; Nicholas M. Schenck, president, Loew's, Inc.; Harry M. Warner, president, Warner Brothers Pictures, and George J. Schaefer, president, RKO Radio Pictures. Also participating were J. H. Hazen, executive vice-president of Warners; Willard L. Thorp, economic adviser to Secretary Hopkins; Nathan D. Golden, Chief, Motion Picture Division of the U. S. Bureau of Foreign and Domestic Commerce, and Ernest A. Tupper, chief statistician of the Bureau.

Conferences of Department of Commerce officials with representatives of the film industry will have no effect on the Department of Justice plan for prosecution of the New York suit, Frank Murphy, attorney general, said on Wednesday.

However, he added, "We will view with great respect and consideration any recommendations that Secretary Hopkins may make, and know he will only try to be helpful."

Mr. Murphy suggested that it is possible that the Commerce Department conferences will reach some trade practice agreement that may simplify settlement of the litigation in New York and elsewhere.

"As with all industries engaged in practice of violation of the anti-trust laws, we have to take immediate action to enforce the law," he explained. "Whatever we do, we hope will have an effect good for the public. We hope it will be good for the industry, and will not harm it. We hope to bring it into line with practices we approve of, and we do not want to be harmful but want the industry to flourish."

The attorney general admitted the implication that the Commerce Department was acting, possibly, as an intermediary, and negotiator for a consent decree in the film case, and that the conferences had been suggested by the Justice Department.

By Harris and Ewing

Discussing the economic problems of the motion picture industry in Washington, left to right, Harry M. Warner, Nicholas M. Schenck, Will H. Hays, George J. Schaefer, J. H. Hazen, executive vice-president of Warners, and Harry Hopkins, United States secretary of commerce. The group will meet again early next week.

He made it plain, however, that while it might be possible to settle civil cases by consent decree, no such action could be taken on criminal prosecution.

No official announcement was forthcoming following the initial discussions, but informal opinions were expressed, and Capital observers understood that "many problems" confronting the industry were before the conferees, among them possibilities of a consent decree to end the Government's pending anti-trust suit against the majors in New York; the industry's new trade practice agreement and system of arbitrating trade disputes, block booking, labor problems and foreign trade of films.

Department of Commerce Statement

First open disclosure that a meeting had been arranged came Monday afternoon in the following broad statement from the Department of Commerce at Washington.

"The Secretary of Commerce, Harry L. Hopkins, and other officials of the Department of Commerce will confer Tuesday, June 6th, with representatives of the motion picture industry to discuss economic problems concerning their industry.

"The discussion will embrace broad problems affecting the motion picture industry in its relation to the general economic structure.

"The meeting is in line with the Commerce Department's policy of serving as a government agency with which business men can confer on specific problems in terms of broad, economic factors."

Sidney R. Kent, president of Twentieth Century-Fox, was mentioned also as participating, but he was visiting South America.

Business Aspects

Mr. Hazen remained in Washington after the conversations, to acquaint Commerce Department statisticians and economists more intimately with the motion picture industry, its economics, operations and structure. Mr. Hays likewise stayed on, returning Thursday. Mr. Schaefer, Mr. Warner and Mr. Schenck returned to New York Wednesday morning.

None, of course, would discuss the visit with Secretary Hopkins, Mr. Schenck reporting that Mr. Hays was "the spokesman" for the film group, although he did say that the conversations would be continued in the new week.

One report is that the officials presented the business aspects and potentialities of what heretofore has been a series of legal and other moves against the organized industry.

There are some who point out that not taken into account in the Government's suit is the size and scope and general economic structure of the industry, with its 282,000 persons and $368,560,000 annual expenditure on steady payrolls; its estimated $1,000,000,000 gross turnover annually at the boxoffice; its $100,000,000 estimated annual tax payments to the Federal Government alone; its $2,000,000,000 capital investment in theatres, studios and exchanges.

Capital observers expect to see brought out in the present conversations such points as the feelings of some in the industry regarding the

(*Continued on opposite page*)

CALLED ECONOMICS BUREAU FEELER

(Continued from opposite page)

inability of Hollywood to make big, quality pictures if certain changes in the general structure are forced by the courts, legislation or otherwise.

Speculation on Reactions

The all-important question in speculation, of course, is just how much effect even the most sympathetic reaction of Secretary Hopkins can and would have upon the Department of Justice in its prosecution of the industry, assuming that such is even possible.

MOTION PICTURE HERALD, on June 3rd, page 50, reported that "considerable speculation over the possibilities of developing the long-sought program to give industry and the Government an intermediary through which adjustments may be made of situations which give rise to anti-trust suits follows the 'exploratory' conversations between Department of Commerce officials and representatives against which Thurman Arnold, assistant district attorney general, has announced he will take action in the near future."

"For years," the article continued, "the motion picture and other important industries have pleaded for the establishment of some agency in the Federal Government which could give them advice in advance as to whether proposed practices or actions would be deemed counter to the anti-trust statutes.

"Convinced, on the whole, that the Department of Justice means business, many industries now are anxious for an opportunity to 'clean house'. . . . And it was on this basis that representatives of West Coast oil companies met with Dr. Willard Thorp, economic adviser to Secretary of Commerce Harry Hopkins, apparently with the approval—or at least without the disapproval of the assistant attorney general."

Describing a situation existing similarly in the motion picture industry, the HERALD article of June 3rd, said "Since the Department of Justice is preparing to take action against the oil men, its officials could not well undertake conversations with the (oil) men they planned to prosecute, lest the negotiations fail of result and jeopardize the Government's case. But, it is said, those officials had no objection to the oil men seeking counsel elsewhere in the Government, with a view to developing a program for correction of the abuses at which the proceedings will be aimed and which might be used as the basis for suspension of action, by consent degree or in some other way. . . . Because of the similarity in the structure and operating methods of the two industries, motion picture interests are said to be watching closely the attempt by the oil companies to develop new machinery for the settlement of monopoly complaints."

Monopoly and Trade Practices

Although both the Commerce and film groups refused to say that their Tuesday meeting was designed to explore the possibilities of a consent decree to end the Government's pending New York suit against the industry, Washington understood the question of monopoly and trade practices was among the important subjects discussed.

The film group is said to have laid before Secretary Hopkins its latest proposals for a trade practice agreement, explaining that it was hoped the pact would put an end to the internecine conflict within the industry.

The foreign trade conversations covered not only the situation in the European countries but also the possibilities of development of the Latin American market.

Although it was denied by Department of Commerce officials that the meetings are designed to establish a basis for the settlement of anti-trust prosecutions, it is significant that the groups which have thus far participated—oil, phosphates and films—are all involved in cases brought by the Department of Justice, and it was admitted that the conferences have been approved by that department and in some instances, it was said, suggested by Mr. Arnold acting for the Justice Department.

Bureau of Economics Feeler

The meetings are viewed by observers in Washington as an exploration of the possibilities of establishing a bureau of industrial economics in the Department of Agriculture to give business advice as to the propriety of proposed activities but this is denied by the Department of Justice. Such a bureau was suggested some time ago by President Roosevelt and last month was given the approval of Mr. Murphy in his statement explaining his anti-trust policy.

Following the conference, Mr. Hays in Washington, said: "We discussed all the economic problems involving the industry that we could think of. They were in the nature of a general survey and we hope much will come out of it."

The conference convened at about 10:30 a.m., and, with the exception of an hour for lunch, at which, however, the discussions continued, lasted until 5:30 p.m., when, with both Government and industry groups remaining firm in their denial that the New York suit was a major subject of discussion, it became known that the underlying purpose of the meetings is the development of consent decree proposals which can be laid before the Attorney General and his assistant in charge of anti-trust enforcement.

It was pointed out that the meeting was attended by the highest paid officials in the industry, whose time is too valuable to be devoted to a discussion of quotas, labor problems and other questions with which other officials more directly concerned are probably more familiar.

The film men, it was said, appeared to be prepared to bargain on a consent decree and ready to make many concessions in order to bring the New York proceedings to a quick conclusion.

It was indicated that when they return in a week the film officials will have more definite matters to lay before the Department.

It was freely admitted outside the conference chambers in the Commerce Building that the conferences are for the purpose of determining what the Department of Commerce can do as liaison between the motion picture industry and other government departments in an effort to reach a solution to some of the problems affecting the industry, Dr. Thorp said, speaking for the Department. He indicated that this could be taken to mean that the Commerce Department would act as an intermediary for the industry in its dealings with the government.

Two More Trust Suits Hit Majors; Action Filed in Brooklyn and Boston

Independents filed two more anti-trust suits this week against the majors, adding to the score or more pending in Federal courts.

Ida Shereff, as secretary-treasurer, filed an action in behalf of Folly Amusements, former operator of the Folly theatre, Brooklyn, N. Y., in U. S. District Court, New York, against Randforce Amusement and Samuel Rinzler and Louis Frisch, of Randforce, independent circuit, also naming the eight major companies and the independent Monogram and Republic distributors.

Damages of $750,000 are asked for alleged violation of the Sherman anti-trust act,

Interstate Theatres, Rockingham Operating Company, Graves Theatres and Loew's, Vitagraph (Warners), Paramount, United Artists, Universal and Columbia are named defendants in a $100,000 suit alleging monopoly in restraint of trade filed in Boston U. S. District Court by George S. Ryan, Boston, and Arthur L. Graves, of St. Johnsbury, Vermont, in behalf of Andrew Tegu, operating at St. Johnsbury.

Government, Defendants Confer in New York Case

Counsel for the Department of Justice and the major company defendants in the New York anti-trust action have discussed settlement. The "negotiations" are understood to have as their purpose to find out whether basis for agreemen exists and to devise a "truce" plan. The discussions are reported to have been held in New York and Washington, and some by mail.

Columbia Will Ask For Dismissal of U. S. Suit

Columbia on Tuesday, in New York federal court, filed notice that on Friday next it will ask the court for an order to direct the Department of Justice, which has named Columbia in its list of defendants in the New York anti-trust action, to file a more detailed bill of particulars; and that it will ask, if this request is denied for dismissal of the government suit against Columbia, or for the prevention of the Government from presenting evidence against Columbia at the trial.

Hays at Rogers Unveiling at Washington

Will Hays, president of the Motion Picture Producers and Distributors of America, and Major Leslie Thompson, RKO executive, represented the industry at the unveiling, on Tuesday, in Statuary Hall of the Capitol in Washington, of the statue of Will Rogers, late and renowned film star. Mr. Rogers' family, vice-president Garner, hundreds of political luminaries, stage and screen stars, Oklahomans, and ordinary citizens were present.

Mr. Hays and Mrs. Sally McSpadden, sister of the late humorist, unveiled the statue, which was executed by sculptor Jo Davidson.

STEFFES CALLS "EVERY EXHIBITOR" TO MINNEAPOLIS TO VOTE ON PACT

First National Exhibitor Meet Since Completion of Program For Self-Regulation Convenes Tuesday, with Majors Present

The first mass balloting by independent theatre owners on the majors' new program for self-regulating distribution-exhibition is virtually at hand, as promised by William Alvin Steffes, Allied leader, for the highlight of the tenth annual convention of Allied States Association, running from Tuesday to Thursday in the Nicollet Hotel in Minneapolis.

Sending out an eleventh-hour warning on the seriousness of pending trade practice matters, Mr. Steffes, as convention chairman, in a statement this week, told exhibitors, both independent and affiliated, that, "The trade practices are so important that I don't believe any exhibitor leader or group of leaders has a moral right to make a decision for their members; therefore, every theatre owner in the United States, if it is humanly possible, should be on hand to act."

Action by independents on the code, said the national convention chairman, is the most important piece of business for the theatre owner in the industry's recent history.

A "secret vote" by exhibitor delegates on the floor to decide on the program will prevail, with all independent owners eligible, regardless of affiliation, according to Mr. Steffes.

He also disclosed that high film rentals will be the second matter for action, in what "Fighting Al" promises will be "a knockdown, drag-out affair."

Mr. Steffes at the convention will be aided by a special convention committee, composed of Jack Kirsch, Chicago; Maurice Rubin, Minneapolis; Henry Lazarus, New Orleans; Herman Blum, Baltimore; Nathan Yamins, Fall River, Mass.; Ray Branch, Michigan; Irving Dollinger, New Jersey; M. B. Horwitz, Cleveland; P. J. Wood, Columbus; Martin Smith, Toledo; M. A. Rosenberg, Pittsburgh; Sidney Samuelson, Philadelphia; C. H. Olive, Washington; Colonel H. A. Cole, national Allied president, Dallas; Edward F. Maertz, Milwaukee, and Abram F. Myers, board chairman and national counsel, of Washington.

Setting the program this week, the committee also put on the agenda the problems of giveaways and 16mm competition.

"Something must be done at this convention about non-theatrical competition which is gaining a foothold," declared Mr. Steffes, who admitted, too, that there is "quite a movement by theatre owners throughout the country to admit patrons to theatres on box tops, box covers, coupons taken out of packages, etc."

A vote on the Neely anti-block selling bill, now pending in Congress, "is out of order," he declared, answering reports that the convention would so act. There will be no vote, he continued, because "Allied has already gone on record as being in favor of the bill and should use its best efforts to bring about its passage." He thinks chances for passage by the Senate "are very good."

Bringing the completed trade practice program to the convention for the majors will be William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, who as chairman of the majors' code negotiating committee, announced completion of the arbitration system for adjudicating code disputes, two weeks ago, at Allied's regional convention in New York. Mr. Rodgers will head a delegation of sales managers to Minneapolis this weekend.

TORONTO OWNERS SEEK RELIEF

Independent Theatres Association in Toronto is making a canvass of all independent theatre owners in Canada for the Anti-Protection League, which seeks relief from clearance schedules now in effect. The argument is advanced that protection in its present form is having a disastrous effect on subsequent run business.

A special committee of the organization, with J. O. Scott, of Toronto, as chairman, is organizing the drive for concessions and it is claimed that 60 independents of the Greater Toronto area already have become league members.

Failure to get relief will cause the unit to take its case to the public, and, if necessary, to the legislature.

The matter of a "mass buying and booking combine" of and by independents may be brought up on the floor, as suggested by individual independents.

Selling policies, product and such are also slated for open discussion.

In order to give independent theatre owners an opportunity to be heard, the convention committee has decided to make the first session, Tuesday, an executive session. There will be no one admitted to the meeting room at the opening session, which is to start at 2:00 P. M., other than independent motion picture theatre owners. There will be no producer representatives or distributor representatives present at that time. All other sessions, however, will be thrown open to general industry affairs. Producer-distributor representatives will be accorded the floor the same as the independent exhibitors.

After all discussions have been held there will be a secret ballot taken. No one other than bonafide independent theatre owners will be allowed to vote.

Registration opens at the Nicollet Hotel on the mezzanine floor at 11:00 A. M. on Tuesday, continuing throughout the entire three days There will be a luncheon meeting of the Allied national board of directors at 12:00 noon sharp in the Junior Ballroom at the Nicollet Hotel. At 2:00 P. M. President Cole will call the convention to order.

All theatre owners registered will receive guest tickets to any downtown or suburban theatre in the city of Minneapolis. They will also receive green fee tickets for Oak Ridge Golf Club where they can play golf Wednesday or Thursday morning.

There will be a meeting of the national board of directors at 11:00 A. M. Wednesday in the Nicollet Hotel. A luncheon will be served to all registered guests in the Minnesota Terrace at 12:30. The convention will reconvene at 2:00 P. M. in the main ball room of the Nicollet. This session will be open to all guests, visitors, etc.

A dinner in the Minnesota Terrace will be held Wednesday evening.

At 10:00 A. M. Thursday the national board of directors again will meet.

A buffet luncheon will be served at 12:00 noon and the third day's session will start at 1:00 P. M. and will continue until adjournment.

The tenth annual birthday dinner will take place at 7:00 P. M. Thursday, at which time leaders of the motion picture industry will be heard from as well as city, state and government officials.

Carolinas Approve Code, Oppose Neely Bill

The North and South Carolina Theatre Owners, in convention Monday and Tuesday at Myrtle Beach, S. C., voted their unalterable opposition to the Neely anti-block selling bill, approved the efforts of Ed Kuykendall, MPTOA president, in behalf of the new trade practice program, and voted approval of distributors' actions against non-theatrical opposition, as provided in the trade program.

The trade program is a "fairer bill of rights than has ever before been offered, and while it is not exactly Utopian, it should be accepted when completed," Mr. Kuykendall told the Carolina exhibitors, district and branch managers and salesmen in convention.

He pleaded for closer cooperation between exhibitors and distributors. He condemned the Neely bill and assailed governmental interference in business.

Mr. Kuykendall took issue with Abram Myers, Allied attorney, for his stand on the Neely bill. He recommended the organization of a delegation to create legislation against ASCAP.

The meeting was presided over by Lyle Wilson, exhibitor of Roanoke Rapids, N. C. Addresses were made by Colonel Holmes Springs of Myrtle Beach and Frank Beddingfield of Charlotte.

A board of directors' meeting was held.

Guests at the convention included: O. C. Lam, Rome, Ga.; Edward Auger, RCA Photophone, New York; Gus King, Capitol City Supply, Atlanta; Hugh Anderson, National Carbon, Atlanta; John Mangham, Atlanta Monogram exchange.

Also, Hubert M. Lyns, district manager for RKO, Atlanta; Charles Lester, district manager, National Screen Service, Atlanta; Fred M. Jackson, district manager of Warners, Dallas; Roy Rogers, Republic western star; Nandy Fiore, Altec, Atlanta.

Committees included: Resolutions, M. S. Mill, chairman; E. L. Hearne, Albert Sottile; membership, George Pharr, chairman; S. S. Stevenson, J. I. Sims; publicity, W. C. Ormond, chairman; Mrs. C. H. Albrecht, R. B. Benfield; ladies' entertainment, Mrs. Runa Curtis, chairman; Mrs. M. W. Johnson, Mrs. H. T. Green; recreation, John Vickers, chairman; Buster Schnibben and L. C. Sipe.

H. M. Richey, exhibitor relations head for RKO, also spoke on fair trade practice code and advanced the thought that it was the nearest scientific approach to the solution of the industry problems yet advanced. His thought on clearance in the future is based on a more scientific theory of a sliding rule based on admission prices, seating capacity, local economic conditions, etc. This, he believes, would result in larger revenue to producers from the best balance obtainable.

Officers serving the Carolina unit until the next meeting in December include Lyle Wilson, president; Frank H. Beddingfield, H. R.

(Continued on following page)

EXHIBITOR UNITS CALL MEETINGS

(*Continued from opposite page*)

Berry, and Albert Sottile of Charleston, S. C., vice-presidents; Mrs. Walter Griffith of Charlotte, secretary and treasurer.

Competitive Oklahoma Boards in Meeting

Meetings of the board of directors of both Oklahoma theatre owners associations were held in Oklahoma City this week, with the MPTO of Oklahoma meeting at the Biltmore Hotel Monday and members of the board of Allied Theatre Owners of Oklahoma meeting in the same hotel on Tuesday. The Allied board voted against the new arbitration system.

Both meetings were open meetings to which all exhibitors from over the state were invited.

Purpose of the MPTO meeting was to complete plans for the association's annual convention which will be held June 26-27.

The Allied meeting brought the members of the "board," the organizing committee, together to complete final plans for their membership drive and to also draft plans for a September convention, and a five-state buying combine.

Ed Kuykendall, president of the MPTOA, will head the list of speakers at the convention of the Oklahoma Theatre Owners, at the Biltmore Hotel June 26 and 27. Morris Loewenstein is president.

Other speakers will be D. R. Milstein, Tulsa, state representative for Ascap; Bessa Short, booker of shorts for Interstate Circuit, Dallas; Bob O'Donnell, president of Interstate, and Paul Short, sales manager of National Screen Service.

New York Allied to Talk on Clearance

New York Allied, meeting in Albany Tuesday, decided to send a committee of Albany, Troy and Schenectady members to a meeting in New York Friday with Si Fabian and Henry Ritchie, circuit operators, on clearance.

Clearance in some cases is understood to be running up to 120 days. Mitchell Conery, regional vice-president, was named delegate to the national Allied convention in Minneapolis next week.

Virginia MPTO Meets Monday

The MPTO of Virginia will hold its annual midsummer convention at the Hotel Roanoke, Roanoke, Monday. Mayor Walter W. Wood will welcome the delegates at the business session in the morning. A dinner dance will be held in the evening.

Elmore Heins, chairman of the convention committee, has appointed the following exhibitors as aides: Hunter Perry, Charlottesville; Frank Falls, Lynchburg; R. F. Plank, Blackburg; Allen Sparrow, Richmond; D. D. Query, Marion; J. M. Moody, Wytheville; Frank O'Brien, Richmond, and F. L. Steele, Roanoke.

Robinson to Serve For Jersey Allied

Charles Robinson, former New Jersey exhibitor, has been appointed field contact man by Allied Theatre Owners of New Jersey. The position has been vacant since E. Thornton Kelly resigned as executive secretary to take a similar post with New York Allied.

The organization will hold its seventh annual convention in Atlantic City in September. Its next meeting is set for June 27th.

Diplomats, Hays and Quigley in Chile--Teatro al Dia Film Tribute

Will H. Hays, president of Motion Picture Producers and Distributors of America; Alberto Cabero, Chilean Ambassador to the United States; Martin Quigley, publisher and editor-in-chief of the Quigley Publications, and Anibal Jara Letelier, Chilean Consul-General, are among the speakers expected to take part in the Pan-American radio broadcast arranged on the occasion of the reception tendered by the Chilean Government in honor of the American motion picture industry, with the cooperation of "Teatro al Día," the Quigley Pan-American magazine.

This reception will be held Friday, June 16th, from 2:00 to 6:00 P.M., in the Chilean Pavilion in the World's Fair. Special buses will drive the guests leaving from Nine Rockefeller Plaza, where the offices of the Chilean Consulate-General are located in New York. The Committee in charge has arranged for a typical Chilean fiesta which will include outstanding native stars at present appearing in New York City. A buffet consisting of Chilean dishes will be served, and the industry will be toasted with Chilean wine. The broadcast has been arranged through the facilities of Columbia Broadcasting System and its international stations in New York and Philadelphia, and it will be re-transmitted by the leading stations in Latin America.

Dorita Norby, Argentine artistic delegate to the World's Fair, and one of Latin-America's foremost folk-lore singers; Tito Coral, Venezuelan baritone, and other noted Spanish-American artists will avail themselves of the opportunity to render tribute to Chile by taking part in the program.

Alfonso Merlet, Chilean delegate to the World's Fair, and H. Albán-Mestanza, editor of "Teatro al Día," are in charge of the arrangements. Mr. Merlet will act as master of ceremonies.

Stage is Behind Times: Hornblow

The motion picture industry can learn much from the legitimate theatre, but the legitimate theatre had better learn showmanship soon, "or else," according to Arthur Hornblow, Jr., Paramount producer, who left New York for the coast on Monday, after ten days during which he saw about ten legitimate shows. It was Mr. Hornblow's first visit East in two years. He had completed "Man About Town" for Paramount before leaving the coast. (Picture in Pictorial Section).

Mr. Hornblow called the legitimate theatre "30 years behind the times" and predicted its collapse unless it received a Federal subsidy or accepted the change in public taste, which he defined as a desire, at present, to receive more for one's money.

"American audiences want more for their money," he said. "Witness the double feature. Price cutting is difficult in the legitimate field, but is necessary if the public is to regain its lost habit of theatre going. In any event, production budgets should be increased. Present production is slipshod and shoddy."

Mr. Hornblow also criticised the maintenance, ventilation, and exploitation methods of the legitimate theatre. He declared that, during his visit to New York, he searched for one theatre, and discovered he had been standing in front of it.

"That is poor showmanship," he concluded.

That the public will "'go for" legitimate shows at lower prices is proven by the success of the WPA theatre projects, according to Mr. Hornblow. He cited long WPA theatre runs on the West Coast.

"I think we in production activity on the coast should come more often to the East, the home of the legitimate theatre," Mr. Hornblow said. "We learn much from it; we can benefit by its ability to experiment; from the new ideas it develops. I know I certainly am fond of the theatre, possibly because I began my career in it."

Martin S. Quigley Wins Honors

Martin Schoefield Quigley, son of Martin Quigley, head of Quigley Publications, was graduated Monday from Georgetown University, Washington, D. C. He received his Bachelor of Arts degree magna cum laude, as well as the Ryan Medal for the highest average of the year in psychology, natural theology and ethics, and the Quicksall Medal for the best oral examination in three plays of Shakespeare. He led his class over a period of four years.

E. J. Sparks Florida circuit will add a new theatre with the construction of a 450 seat house at Dania.

ASKS BLOCK SALE BAN TO "RESTORE, NOT INNOVATE" INDUSTRY PRACTICE

Senator Neely In New Attack On Opponents of His Block Booking Bill, Is Eloquent on 'Pernicious Effects' of Practice

Lashing out at the "pernicious effects" of block booking and blind selling, the propaganda efforts of the Motion Picture Producers and Distributors of America, the high salaries of film company executives, and other socalled "evils" in the motion picture industry, Senator Matthew Mansfield Neely told the Senate Saturday that enactment of his meaure to outlaw block booking "aims more at a restoration than an innovation in industry practice."

Expected to Die in House

It is expected in Washington that the bill will be forced to a vote in the Senate by a motion but that even if it is passed no action will be taken in the House.

In a 19-page report, more than three pages of which were devoted to a defense of the constitutionality of the legislation prepared by Noel T. Dowling, Francis X. Fallon, Jr., and Delmar Karlen for the National Motion Picture Research Council—associated with Allied States in pushing the bill—the Senator pictured the plight of the independent exhibitor and excoriated the "Big Eight" now involved, he pointed out, in the Government's New York anti-trust suit, in which block booking is an issue, he said.

"The primary purpose of the bill is to establish freedom in the selection of motion-picture films," he explained. "A secondary purpose is to relieve independent interests in the motion picture industry—producers, distributors and exhibitors—of monopolistic and burdensome trade practices."

The report pointed out that the exhibitors constitute the only logical and readily available points of contact between the motion picture industry and the various communities.

Cites Independent's Problem

But, Mr. Neely continued, when groups or organizations protest against undesirable pictures exhibited in the local theatres, they find that because of these practices the exhibitor is not a free agent in the selection of films, is required to buy blindly and in blocks, and to refuse to exhibit "even the most objectionable picture included in a leased block" would be subject to financial loss which he can seldom afford to bear.

"These representatives also find that the exhibitor is helpless in the matter of obtaining many outstanding pictures not included in the blocks, under contract for the reason that three or four blocks of pictures will virtually preempt his playing time and he cannot obtain the meritorious pictures of other distributors without buying their entire blocks which, in the circumstances, he cannot possibly use," he said.

"To the foregoing evil effects of compulsory block booking and blind selling should be added the injury to the independent producer whose pictures are not distributed by the 'Big Eight,' and who finds the playing time on the screens so monopolized by his stronger rivals that he can only obtain occasional spot bookings for his output and consequently has little or no incentive to increase either the number or quality of his productions."

At the same time, the Senator's report set forth, "remote control of local environment is un-American" and has already produced bad effects. The campaign of the Legion of Decency was a result of this remote control, the Senator asserted, and another has been the activity of the public relations department of the MPPDA in persuading local welfare groups to confine their efforts to advertising the best films.

NEELY DROPS FIGHT ON DAYLIGHT SAVING

Senator Neely has abandoned all efforts to have enacted at this session of Congress his bill which proposes daylight savings time on a national scale. It was indicated that he will renew the bill in Congress next year. Exhibitors everywhere are opposed to daylight-saving.

Sees "Propaganda Machine"

"A third unfortunate result has been the creation of a monstrous propaganda machine over which communities have no control."

Quoting from the testimony of Colonel Jason S. Joy, of Twentieth Century-Fox, that in the event of war the industry will be required to change its programs almost overnight "and it would not be at all possible for us, this summer, to indicate what we would have in pictures if such an emergency came about," the Senator's report declared that "if such a course were followed, local communities would, under existing conditions, have to submit to centralized control of public opinion by means of the movies. It is by the control of such means of mass communication that the European dictatorships have been able to maintain their hold on national sentiment."

To support his contention that block booking and blind selling are a "blight" on creative effort, production and employment, Senator Neely quoted from leading trade papers and various producers, pointing out that MOTION PICTURE HERALD for December 17, 1938, carried an editorial by Martin Quigley, its publisher, acknowledged by the Senator as an authority on motion pictures, in which he said:

"The industry's greatest asset is the reputation of the motion picture. It should be cherished and preserved. This most decidedly is not done when pictures which are known to be below acceptable standards are forced upon the screens of thousands of theatres, not by any demand that exists for them—on part of either the public or the exhibitor—but rather by a system which automatically insures their distribution."

Says Risks Are Passed On

"In no other industry are all of the risks of the manufacturer or producer passed on to the retailer and the consumer," Senator Neely continued. "The Big Eight designate a certain number of pictures to be paid for on the basis of a stated percentage of the gross receipts of the theatres while showing such pictures. But these designations are not made until after the box-office value of the pictures has been determined by test runs, so that no risk is involved so far as the Big Eight are concerned.

"The independent exhibitor, in order to get any films, is obliged to contract to accept and pay for all that the producer sees fit to release during the contract period—one year. He cannot cultivate the good will and suit the preferences of his patrons by selecting the pictures best calculated to please them. Subject only to minor exceptions, the rule is 'all or none.'"

Explaining the various provisions of the measure, the Senator revealed his recognition of the contention of producer witnesses that the synopsis provisions would require the attachment to contracts of what would virtually be a copy of the final shooting script, and that he would offer an amendment easing the situation, when the bill was taken up for consideration.

The Synopsis Requirement

The new requirement for an "accurate synopsis" will call for "a general outline of the story and description of the principal characters, and a statement describing the manner of treatment of dialogs concerning and scenes depicting vice, crime, or suggestive of sexual passion."

The amendment also will explain that "it is the purpose of this section to make available to the exhibitor sufficient information concerning the type and contents of the film and the manner of treatment of questionable subject matter to enable him to determine whether he wishes to select the film for exhibition and later to determine whether the film is fairly described by the synopsis."

Throughout the report, Senator Neely stressed the contention that the bill would not do injury to the industry.

"The Big Eight do not exhibit the poorer pictures in their own theatres and do not enforce block booking against one another," he said.

Charges Discrimination

"If the producers refrain from showing their poor pictures in their own theatres, and do not force them upon one another, it is manifestly unfair to force them upon the independent exhibitors," he added. "The significant fact is that, by this discrimination, the Big Eight have withdrawn 2,500 of the largest and best situated theatres from the assured market for films and look only to the independent exhibitors to underwrite the cost of producing poor pictures, plus a profit for the producers.

"The enactment of this bill cannot result in loss to the industry as a whole. * * * Loss from the curtailment of playing time for poor pictures will be more than compensated for by the increased playing time of good pictures. The market will still be there—an assured market—but the good pictures will earn more and the poor pictures will earn less.

"What the Big Eight fear is loss of monopolistic privileges over and above the legitimate rewards of enterprise—privileges that have been enjoyed so long that they are now regarded as vested rights."

Attacks High Salaries

These privileges, he said, have given rise to high salaries. Calling the attention of the Senate to a fact that greatly impressed him when brought out at the hearings, he said: "One Hollywood executive received, in 1937, a salary that exceeded the combined salaries of the 96 United States Senators."

Most of all, however, he declared, the Big Eight fear competition.

Analyzing the provisions of the proposed industry code, the Senator declared it would not be a proper substitute for his bill, explaining.

"After having failed to make good on prom-

(*Continued on page* 18, *column* 3)

CAMERAS COVER BRITISH ROYALTY FROM WASHINGTON TO HYDE PARK

Motion Picture and Still Cameramen in Army Tank Ride 20 Feet from British King from Train to White House

Preparations for the arrival in this country of King George and Queen Elizabeth have been as elaborate as the historical occasion prescribed including preparations by the newsreels.

Among all the formal hustling-and-bustling in Washington by the United States Government, its President and First Lady, its Department of State, its Army, Navy and Marine Corps; and, at Grover Whalen's World's Fair on Flushing Meadows, with its specially-polished guards and top-hatted receptionists; and at Hyde Park, at Roosevelt's home—in and around all of those persons and places there stood out in bold relief the soundmen and cameramen of the five American newsreels, to record the reception to the first British Emperors ever to set foot on American soil.

Trying Obstacles Overcome

By Tuesday afternoon, the newsreel managements had completed all their arrangements to make as complete a coverage as ever was focused on any foreign dignitary in this country's history. Their Washington managers and special contact men had overcome some of the most difficult obstacles of assignment ever faced inland, and by Thursday morning, a few hours after the actual arrival of the Royal Pair, they already had celluloid well on its way to the projectors of the country for showing before the weekend.

That there were obstacles to overcome by the newsreels may best be attested by the fact that all the arrangements for the visit of Their Majesties were under the control of the studiously-correct State Department and the equally meticulous Secret Service, to say nothing of the Britons' own Scotland Yard men, Washington police and the police of all the other places visited.

On the whole, the cameramen fared better than did still photographers, newspaper men or broadcasters in Washington. And there were some 50 newsreel camermen, soundmen, assistants, contact men, helpers and whatnot on the "royal party.".

The radio contingent did not know until almost the last minute just what advantageous points it would be to cover and conversations were going on between broadcasting representatives and State Department officials almost to the moment of the arrival of the royal train.

The broadcasters were able finally to get a quite complete picture of the arrival of the King and Queen, their ride from the Union Station to the White House, the Capital reception and other events, with men stationed at major points and others spotted along the route, all equipped with portable short-wave transmitters feeding into the networks.

More Privileges Than Expected

Although the newsreel representatives insisted to the last that they had not been given all the privileges they thought they should have, they privately admitted that after all, they had been given many more than they had expected.

Where possible, each of the newsreels stationed its own men and did its own filming, but where circumstances demanded, one camera made the shots for all and all got "lavenders." Thus, every company was able to participate in the arrival and reception at the Union Station, the reception at the Capitol and the arrival at the White House.

INTERSTATE EXTENDS COMMUNITY WORK

The Texas Interstate circuit plans to extend its community work along lines suggested by Karl Hoblitzelle, president. The circuit is undertaking a campaign in Texas public schools to promote traffic safety with the cooperation of local theatres.

Robert J. O'Donnell, general manager of the circuit, plans to give special shows for children, the proceeds to be used to purchase badges for junior traffic directors and copies of Irving Caesar's song "Sing a Song of Safety."

Mr. Hoblitzelle has also suggested sponsorship of contests among high school bands, with probable benefit performances where instruments are needed.

As the King and Queen descended from their train in the Union Station they faced one camera—all that space permitted. Again, as they met President and Mrs. Roosevelt in the reception room in the station, another camera was shooting from a doorway, again due to the limitations of space.

On the station plaza, as the party entered the official State automobiles which were to take them to the White House, all the newsreels had men. At the Capitol, arrangements were made for shots both inside and out, and along the route between the Union Station, Capitol and White House, each company had about ten men spotted, shooting individually. At the White House, all companies again dependent on the one camera for which arrangements had been made.

Cameramen in Army Tank

Not only were the cameras able to get the King and Queen leaving the train, meeting the President, receiving the 21-gun salute outside the station, leaving the Plaza and all along the route, but one motion picture and one still cameramen, dressed in Army uniforms, rode the whole distance in an Army tank within 20 feet of the King's automobile.

The tank spot was an achievement of no little distinction. Two Army officers were forced out of a coveted position to make room for the newsreel filmers, and there was no competition from radio, for the broadcasters, seeking a similar privilege, had been turned down.

The newsreel camera coverage of the King and Queen, like the reception itself and the escort to the White House, had all been rehearsed on the arrival of the President of Nicaragua in May, so that every newsreel man participating knew exactly his place and the moves he was to make. There could be no upsets.

Rigid regulations for deportment while filming were in order. All camermen were instructed by the State Department and British officials to stay at a specified distance from the Royal Pair. Wearing special armbands, they were not permitted to "shout" or issue directions to the King or Queen, nor instruct them how to pose. The State Department also issued special badges to the newsreelmen.

Special Stands Designated

The special stands spotted along the Washington route were designated as to placement by the State Department and built under close Departmental scrutiny.

On coverage at the World's Fair, State Department officials, New York City Police representatives and newsreel managers met Tuesday and completed arrangements. Because of the crowds the arrangements at the Fair were even more limited than those at Washington.

Following the Washington visit, Thursday and Friday, the newsreels are to ride from Washington to Red Bank, N. J., in proximity to the Royal party, then motor over to Fort Hancock for the reviewing of troops.

World's Fair Visit

The King and Queen and all the British and American dignitaries accompanying them are to board a U. S. destroyer at Red Bank, unless bad weather compels them to board a special train to Jersey City. From special tugs the newsreels are to cover the destroyer going up New York Bay. There will also be special crews at the Battery where New York will officially receive the pair. The official cars will speed from the Battery up New York's West Side Highway, for five miles to the Triborough Bridge, and on over Grand Central Parkway to the Fair, with newsreel cameramen either riding along or shooting from vantage spots en route.

Then at Columbia University

More coverage comes with the visit of the King and Queen at Columbia University, and, finally at the Presidential home at Hyde Park, where the pair officially will bid adieu to the United States.

Some of the newsreel companies will not have specials, others may. Pathe's first plans included the holding of the weekend reel, Thursday, to insert pictures of the reception at Washington, to be shipped to key spots by plane. Eight crews had been lined up by this company for coverage.

In charge at Washington for Fox Movietone News were Tony Muto, Washington manager, and Earl Allvine. In New York and Hyde Park, A. A. Brown and Mr. Allvine are handling arrangements. The company was yet to decide on a special release; if not, it was to insert Thursday pictures in the weekend release, like Pathe.

News of the Day scattered 15 crews through Washington, New York and Hyde Park, and tentatively had decided upon a special release.

Universal had eight crews. It decided against a special.

Paramount was also well placed at Washington, New York and Hyde Park.

—

Fox Rushing Special

Fox Movietone News is expressing, by air, to all of the Dominions, a special reel covering the visit of the King and Queen of England to Washington. The newsreel company is also re-issuing its color reel on the coronation of the royal pair. Pathe had planned, but gave up

(Continued on following page, column 1)

TUGS COVER DESTROYER

(*Continued from preceding page*)

the idea, filming the American tour of King George and Queen Elizabeth in color.

—

Testimonial Broadcast

Radie Harris, radio interviewer and commentator, was to be in charge of the special National Broadcasting Company testimonial broadcast from Hollywood, for their Majesties, on Sunday afternoon, during the visit of the royalty to Hyde Park, New York.

—

Color Photographs

"The British Cavalcade of Color," a special showing of color photographs of England, Ireland, and Scotland, and also of the early part of the royal pair's Canadian tour, was shown at the Hall of Color in the Eastman Kodak Exhibit at the New York World's Fair.

—

Theatre on Ship

The "theatre" on board the Empress of Britain, the homeward-going ship of the British King and Queen, is elaborately furnished and well equipped. It is, in reality, the main ballroom, has floor space of 70 by 40 feet, and is decorated by the British artist, Sir John Lawery.

—

Radio Coverage

The visit of King George and Queen Elizabeth to Canada and the United States was well covered by all the American networks, in cooperation with the Canadian Broadcasting Corporation. There have been broadcasts from Quebec, Montreal, Ottawa, Toronto, and Victoria; planned have been broadcasts from Niagara Falls, Washington, Mount Vernon, Arlington, and New York; also from Halifax on June 15, when the King will deliver his "farewell" address.

—

Music Hall Program

Co-incidental with the arrival of the British King and Queen on American soil, and in New York on the weekend, the Radio City Music Hall, in New York City, presented Universal's drama about the British Empire, "The Sun Never Sets."

—

"Victoria" Re-bookings

RKO reports requests by exhibitors for "Victoria The Great," a Herbert Wilcox picture released through RKO. Visit of the British royalty, and the attendant publicity, is regarded as the reason for the re-engagements. Mr. Wilcox's "Sixty Glorious Years," also in color, and also on the life of Queen Victoria, will be released under the title, "Queen of Destiny."

—

"We're getting fine cooperation from the State Department, the New York Police and the World's Fair," said William Montague, assistant editor of Paramount News. Paramount was expected to bring crews in from Boston and Philadelphia to augment its forces for the event. Paramount has nine crews assigned.

Sees Higher French Budgets

French producers are gradually increasing their budgets on a number of films which are being made with an eye on the American and English markets, according to Max Glass, French producer, who is in New York, arranging for distribution of two of his films, "Entente Cordiale" and "Imperial Tragedy."

Natan Sentenced By French Court

Bernard Tanenzapf, who as Bernard Natan was known for years as the French film "czar," has been found guilty with two associates of defrauding stockholders of the French Pathe Film Company, which has no connection with any American Pathe company. Mr. Tanenzapf was sentenced to four years in prison, Jean Cerf was sentenced to three years, and Alexandre Johannides, Greek film engineer, to two years. A fourth defendant, Lucien Dollfuss, was acquited.

A judgment in the 13,000,000 franc film swindle of 5,000,000 francs ($130,000) was ordered against the three jointly, in addition to individual fines of 3,000 francs ($78). The 5,000,000 francs is to come from the receivership management of Pathe Cinema.

The court found Mr. Tanenzapf principally to blame for a series of illegal transactions in which Pathe Cinema's assets were dissipated in the establishment of many subsidiary concerns and in the purchase of worthless motion picture patents from a fictitious company operated by his lieutenants.

The difficulties of the French Pathe company began in April, 1935, when its stockholders filed complaints against Mr. Tanenzapf charging violation of a law prohibiting the formation of dummy companies. Later in the same year Pathe was declared bankrupt, and thereafter an investigation was undertaken to clarify all phases of the company's finances.

Last December, as a result of the investigation, 7,000 stockholders of Pathe joined in preferring charges of fraud and conspiracy against Tanenzapf, Cerf and Johannides. It was said at the time that the investigation had disclosed the formation of 33 dummy corporations under the French Pathe company.

Local 306, Empire State Unions Reported Merging

Solution of the New York state projectionists' union squabble—a solution which would leave uncontested the Local 306, an affiliate of the International Alliance of Theatrical Stagehands and Employees—was reported in New York this week.

The plan, reportedly to go into effect soon, would have the Local 306 absorb the Empire State Motion Picture Operator's union, Local 306's sole rival in New York. Unemployed Empire members, not immediately taken into 306, would be placed on a "preferential list."

Local 306 officials were non-committal, but did not deny that negotiations were going on.

Empire State officials flatly denied that any negotiations were under way, and charged that any reports of Empire's absorption by Local 306 were "plants" by the latter, to "scare" exhibitors holding Local 306 contracts into remaining with Local 306.

Neely Attacks Foes of His Bill

(*Continued from paeg 16*)

ises of voluntary reform undertaken while similar legislation was under consideration in 1936, the Big Eight, on the eve of the hearings on this bill, brought forth a proposed voluntary trade-practice code as a substitute for the bill.

"Objections were raised by the proponents of the bill on the grounds that because of the manner in which the proposal was brought forth and the history of such attempts in the past, the good faith of the gesture was open to doubt; that the committee room ought not to be made a 'bargaining counter' for the adjustment between different branches of the industry of practices affecting the public; that since the proposal really amounts to an agreement to perpetuate in modified form the practices in question, it is of doubtful legality; and, in any case, it is not a fair substitute for the bill.

"The producer's proposals do not abolish compulsory block booking or blind selling, but, on the contrary, they propose to perpetuate those practices. Certain of the proposals would slightly diminish the hardships of compulsory block booking, but they would effect no change in blind selling. Relief from the effects of the objectionable practices would be slight, and such as it might be would be accomplished by a limited right of cancellation, by allowing the withdrawal of a picture locally offensive, and by allowing an exhibitor to get a popular picture under special circumstances without having to lease an entire block."

Calls It "Moderate" Move

In conclusion, the Senator declared: "in reporting the bill favorably, the committee is confident that it will meet in as moderate a manner as possible a need for legislation that is constantly growing more acute, due to the tremendous influence of the movies on the morals, thinking and culture of the country (admitted by proponents and opponents of the bill alike), and to the monopolistic control which the Big Eight now exert and are constantly increasing over all branches of the motion-picture industry.

"The contention that the movies have improved in quality since the Legion of Decency campaign in 1934 is irrelevant since the public is entitled to choose even as between good pictures. But the reformation was made only in response to insistent public demand and there is no assurance that even present imperfect standards will be maintained if this legislation is not passed. Experience as recounted at the hearing teaches that, as a rule, such reforms are sporadic, are always forced by outbursts of public indignation, and are usually of short duration."

Audio Reelects Speidell

Frank K. Speidell has been reelected president of Audio Productions and Eastern Service Studios. Charles L. Glett has been renamed vice-president of the studio company in charge of productions. G. C. Wagner continues as secretary-treasurer and P. J. Mooney as assistant secretary.

Tavern Film Inquiry

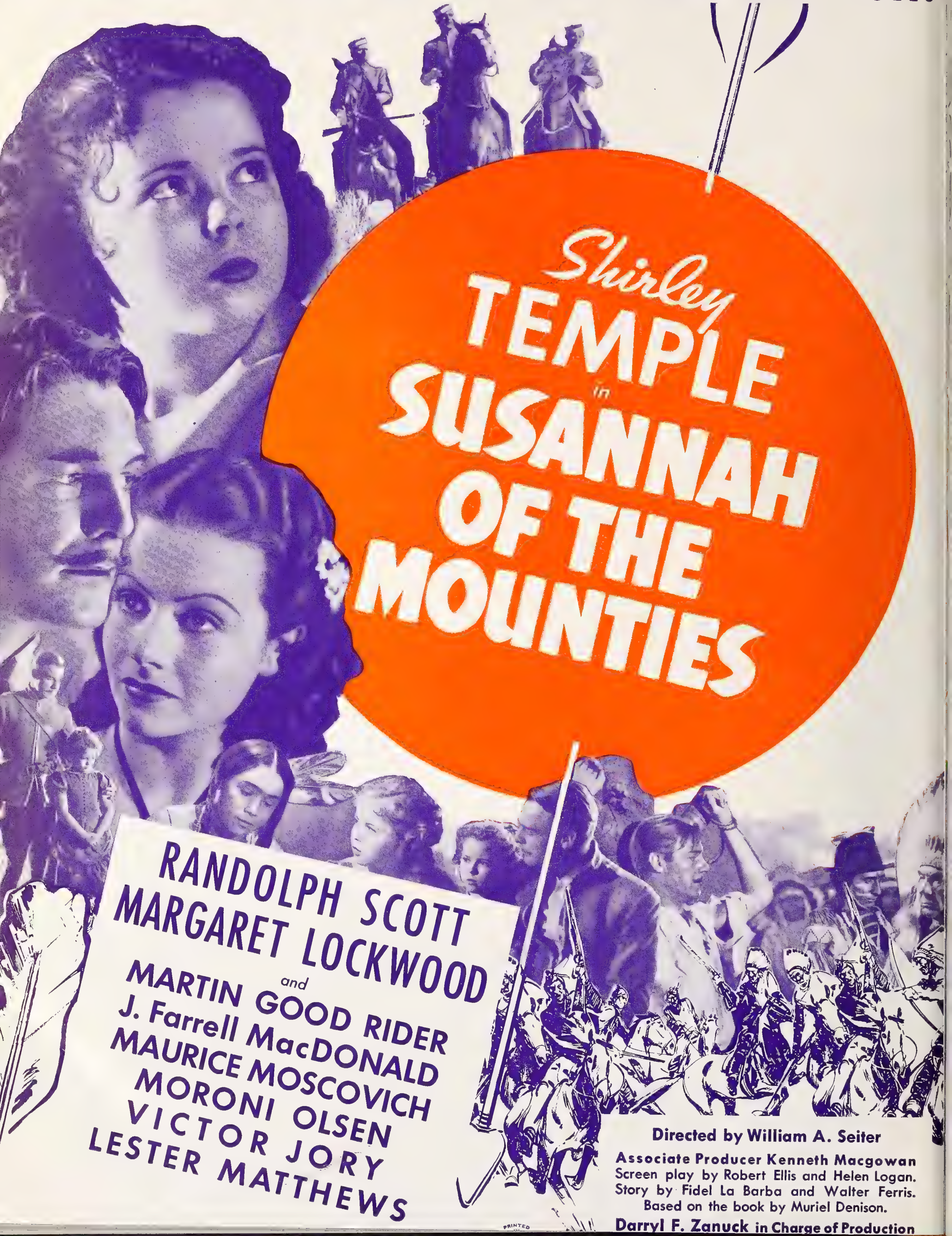
An investigation to determine how many taverns are showing silent pictures as part of their entertainment programs and to determine if such places comply with safety standards has been ordered in Milwaukee by Leon M. Gurda, building inspector.

- A thousand savage redmen raid!
- A handful of Mounties meet their charge!
- And out of the peril and conflict, a lone woman in a land of men finds love!...and Susannah of the Mounties learns courage!

Spectacular action, unmatched thrills...every inch REAL MOVIE!

THE FAMOUS STORY OF THE OLD NORTHWEST BRINGS YOU SHIRLEY TEMPLE, IN BUCKSKIN AND CALICO—AND A PICTURE BLAZING WITH DRAMATIC POWER!

ANOTHER SENSATIONAL SUMMER ATTRACTION FROM THE STUDIOS OF 20TH CENTURY-FOX!



Shirley
TEMPLE
in
SUSANNAH OF THE MOUNTIES

RANDOLPH SCOTT
MARGARET LOCKWOOD
and
MARTIN GOOD RIDER
J. Farrell MacDONALD
MAURICE MOSCOVICH
MORONI OLSEN
VICTOR JORY
LESTER MATTHEWS

Directed by William A. Seiter

Associate Producer Kenneth Macgowan
Screen play by Robert Ellis and Helen Logan.
Story by Fidel La Barba and Walter Ferris.
Based on the book by Muriel Denison.

Darryl F. Zanuck in Charge of Production

Skouras Answers Warner Charge

Flat denial that Warner Brothers had suffered by the double feature policy of Fox West Coast theatres; an assertion that Warner Brothers should abolish double features in their theatres before reproaching independent circuits for the practice; and a declaration that West Coast disapproved double features but had to accede to public demand for them, were the points made Tuesday by Spyros Skouras, executive vice-president of National Theatres Corporation, in reply to Gradwell Sears, general sales manager of Warner Brothers, who last week announced that his company, in resentment against the double featuring policy of Fox West Coast, a National Theatres subsidiary, would sell away from that circuit.

Counter Accusation Made

"If Warner Brothers aspire to the honor of being the standard bearers for the abolition of double features," said Mr. Skouras, "they should abolish double features in some three hundred theatres which they own and operate themselves."

Mr. Sears, last week, in announcing the policy, declared that Warner Brothers would "get a better return" by selling away from Fox West Coast.

"The double feature policy," he said, "as practiced by Fox West Coast reduces the possibility of film rentals on deserving pictures, freezing the possibility of returns to such an extent that support of this practice makes it impossible to produce fine, big budgeted productions for a fair return."

Mr. Sears had also charged the handling of Warner product by Fox West Coast, over a number of years, did "not contribute to our progress."

Mr. Skouras, continuing his charge that Warner Brothers, through its theatre chain, practiced the double feature policy for which it criticized Fox West Coast, said:

"For instance, the Warner Beverly Theatre of Beverly Hills, California, has recently played double bill such attractions as the following: 'Four Daughters' with 'Valley of the Giants'; 'Wings of the Navy' with 'Yes, My Darling Daughter'; 'Dodge City' with 'The Story of Vernon and Irene Castle'; 'Three Smart Girls' with 'Confessions of a Nazi Spy'; 'Dark Victory' with 'Confessions of a Nazi Spy.'

This double feature policy is practiced in over three hundred Warner theatres located in the territories of Pittsburgh, Chicago, and Albany, and in the states of Connecticut, New Jersey, Ohio and Wisconsin."

Mr. Skouras found that the public wants double features, though he and his organization deplore the practice; and, in the NRA conferences in Washington, the Skouras representative had advocated the abolition of double features, he said.

"Although he was unsuccessful, his endeavors and the efforts of those who joined with him are a matter of record," Mr. Skouras said. "It is well recognized that competitive conditions at present necessitate the use of double feature programs in certain localities. . . . This necessity is recognized by the Warner theatres as well as by other theatre operators throughout the country. . . . While we appreciate that many people do not like double features, nevertheless, experience has shown us that the masses demand double features."

Mr. Skouras argued the Warner contention that Warner experience with Fox West Coast had not been beneficial to the former, and cited figures, thus:

"Under the present management of Fox West Coast Theatres Corporation and the other theatre interests of National Theatres Corporation, the film rental paid to Warners for their pictures was about $500,000 in 1932, and will be over $1,500,000 for the year 1939, for the same number of theatres.

"Wholehearted approval," nevertheless, of the new Warner policy, was voiced by Mr. Skouras. said he:

"We have not solicited Warner pictures for the coming year. We cannot, and of course, do not, object to Warner Brothers' election to sell to other exhibitors. This freedom to contract has always been respected by us. We wish Warner Brothers every success."

In Hollywood, Mr. Sears was to meet on Thursday and Friday of this week to set up new machinery to sell Warner product to sources other than Fox West Coast. He asserted that about 50 deals had been made with independents in the Kansas area.

Heads Merged 20th-Fox Offices

Rodney Bush, until this week head of the exploitation department at Twentieth Century-Fox in New York, now is in charge of both the exploitation and publicity departments, under an appointment made by Charles McCarthy, director of advertising and publicity, who merged the two departments.

Mr. Bush, formerly eastern representative for Wanger Productions and before that associated with RKO and Paramount, joined 20th-Fox two years ago to handle cooperative campaigns on major features.

His assistant in the exploitation department, William C. Chambliss, also will work under Mr. Bush in the new alignment, having succeeded Leonard Gaynor, resigned. Mr. Gaynor had been with the company seven years, in charge of exploitation until the exploitation department was formed and in charge of newspaper and syndicate contacts.

Earl Wingart will continue to handle trade paper and publicity contacts.

American Films Advance in Peru

American motion pictures have made noteworthy progress in Peru in the current year and the outlook is definitely favorable, according to David M. Clark, acting American commercial attache in Lima, in a report to the Department of Commerce.

The report said that Spanish dialogue pictures, especially those produced in Mexico, have lost considerable ground.

The increasing popularity of American films in Peru is shown by the percentages of English and Spanish dialogue films exhibited this year as compared with 1938, the attache reported. The ratio of English films advanced from 48.5 per cent of the total exhibited in the first quarter of 1938 to 52 per cent in the corresponding period of 1939, while that for Spanish films declined from 41.5 per cent to 39.7 per cent.

In the first 16 days of April English films accounted for 65.9 per cent compared with 47.8 per cent in the corresponding period, with the ratio of Spanish declining to 31.5 per cent as against 41.8 per cent.

Leaders Sponsor Institute

Among the 52 leaders in varied fields in American life agreeing to serve as sponsors of the 1939 Williamstown Institute of Human Relations are Lenox Lohr, president of the National Broadcasting Company; William S. Paley, president of the Columbia Broadcasting System, and J. Robert Rubin, vice-president of Loew's, Inc. The purpose of the Institute, according to Dr. Everett R. Clinchy, director, is to provide an occasion for analysis, study and exchange of experience in connection with problems recognized as of common concern to large numbers of citizens. The 1939 meeting of the Institute will be held at Williams College from August 27th to September 1st, with "Citizenship and Religion" as its central theme.

George D. Fawcett, stage and screen actor, died Tuesday night in Nantucket, Massachusetts, at the age of 77. Mr. Fawcett, who had been retired for the last few years, served a term as third vice-president of Actors' Equity; and started his stage career in 1886.

"Daughters Courageous"

On Wednesday, the same day that the picture has its premiere on the coast, Warner Brothers will hold a special preview of "Daughters Courageous" and a luncheon, for the trade press and exhibitors, at its New York home offices. Carl Leserman, Mort Blumenstock, and Sid Rechetnik will be the New York hosts, for the picture company.

Houghton Returns

After a leave of absence of several months, on the staff of American Ambassador Joseph P. Kennedy, in London, Arthur Houghton, of the West coast staff of Joseph Breen, Production Code Administrator, returned to the coast this week. Mr. Houghton, long a friend of Mr. Kennedy, had worked with the latter, in London, on British film quota matters.

$406,855,095 SALES BRING PROFITS OF $40,911,459 TO SEVEN COMPANIES

Combined Profit After All Charges 8.3% of Sales in 1937 Compared With 7.2% the Year Previous, Says SEC

Seven of the ten motion picture producing-distributing companies whose securities have been registered with the Securities and Exchange Commission at Washington did a total business in 1937 of $406,855,095 on total assets of $529,950,444, showed a combined operating profit of $40,911,459, or 10.1 per cent of sales, and a combined profit after all charges (including non-operating gains and losses, prior claims, interest and income taxes) of $34,091,330, or 8.3 per cent of sales, and paid dividends of $22,343,341.

Higher Than in 1936

These figures, contained in a report on "selected information" on such companies, released by the Securities and Exchange Commission Tuesday, compared with sales in 1936 of $375,703,530, an operating profit of $32,822,156, or 8.7 per cent; a combined profit after all charges of $27,146,462, or 7.2 per cent, and dividends of $13,982,505.

For 1935, total sales of the seven companies were $336,950,924; operating profit was $24,402,985, or 7.2 per cent; combined profit after all charges was $13,039,979, or 3.8 per cent, and dividends were $5,948,809.

The report on motion picture companies is one of a large number being prepared by the Securities and Exchange Commission on important industries.

The purpose of the compilation, it was explained, is to bridge in some measure the gap between these data in the Commission's files and the potential users of such material.

The seven companies whose figures are included in the above totals are those for which complete information for a period of three years is available. The seven include Columbia, Educational, Loew's, Paramount, 20th-Fox, Universal and Warner. Data for three other companies registered are available for less than that period, including Grand National, Monogram and Universal Corporation.

Six Share in $70,000,000 Sale Increase

Six of the seven companies participated in the $70,000,000 increase in gross sales between 1935 and 1937, it was shown, the individual figures being as follows:

Columbia Pictures: $17,499,028 in 1935; $19,066,100 for 1936; $20,101,699 for 1937.

Educational: $2,597,824 in 1935; $2,425,370 in 1936; $2,312,849 in 1937.

Loews: $85,032,702 in 1935; $94,805,279 in 1936; $107,821,923 in 1937.

Paramount: $90,581,006 in 1935; $102,820,646 in 1936; $104,185,953 in 1937.

Twentieth Century-Fox: $42,447,609 in 1935; $51,670,694 in 1936; $56,172,192 in 1937.

Universal Pictures: $14,317,188 in 1935; $14,711,314 in 1936; $16,396,242 in 1937.

Warner Brothers: $84,475,567 in 1935; $90,204,127 in 1936; $99,864,237 in 1937.

WARNERS START FAIR INFORMATION SERVICE

As a service to exhibitor visitors to the New York World's Fair, Warner Brothers has set up an information service at its home office at 321 West 44th Street, with Isabel Turner of the advertising and publicity department in charge.

Mrs. Turner will advise visitors on where to sightsee, places to dine and shows to see so that they may get the most out of their New York stay.

Assets Rise Also

The report showed also that there has been an increase in the total assets of all the companies, except Educational, as follows:

Columbia Pictures: 1935, $13,520,919; 1936, $15,465,001; 1937, $16,515,933.

Educational: 1935, $1,349,556; 1936, $1,164,969; 1937, $996,902.

Loews: 1935, $129,274,195; 1936, $138,562,712; 1937, $142,544,024.

Paramount: 1935, $118,940,433; 1936, $116,869,157; 1937, $120,219,281.

Twentieth Century-Fox: 1935, $54,171,916; 1935, $56,783,548; 1937, $60,364,096.

Universal Pictures: 1935, $11,591,569; 1936, $10,617,205; 1937, $11,765,602.

Warner Brothers: 1935, $168,471,829; 1936, $173,009,011; 1937, $177,544,606.

Grand National figures were available only for 1936, when it had sales of $1,205,651 and total assets of $1,857,652. Monogram picture figures were available only for 11 months in 1937, during which it had sales of $286,780 and total assets of $1,262,376. Universal Corporation figures were available for 1936 and 1937, sales being $16,359,879 for the latter against $14,718,696 for the former, and total assets of $13,372,241 against $13,315,033.

Return on Invested Capital

The return on invested capital at book value in the fiscal years ended on or about Dec. 31, 1937, based on a total net profit before prior claims, interest and income taxes of $49,000,000 for seven enterprises, was 10.6% compared with 9.2% in the fiscal years ended on or about Dec. 31, 1936; and 5.9% in the fiscal years ended on or about Dec. 31, 1935. The return on tangible net worth based on totals for seven enterprises was 12.0% in the fiscal years ended on or about Dec. 31, 1937; compared with 10.1% in 1936; and 5.2% in 1935. All these returns were after depreciation, depletion, etc. which for individual enterprises, ranged from 1.2% to 5.8% of sales in the fiscal years ended on or about Dec. 31, 1937; from .9% to 6.5% of sales in 1936; and from less than 1/20 of 1% to 7.2% of sales in 1935. The "seven enterprises" mentioned are those already referred to.

The combined totals for the five selected expense items shown separately in the reports studied—maintenance and repairs; depreciation, depletion, amortization, etc.; taxes (other than federal income and excess profits); management and service contract fees; and rents and royalties—amounted to approximately $60,000,000 in the fiscal years ended on or about Dec. 31, 1937. This compares with $54,000,000 in 1936; and $51,000,000 in 1935. Changes in individual items included increases in maintenance and repairs which rose from $3,000,000 in 1935 to $5,000,000 in 1937; taxes which rose from $10,000,000 in 1935 to $14,000,000 in 1937; and management and service contract fees which rose from $1,000,000 in 1935 to $3,000,000 in 1937. Depreciation, depletion, amortization, etc. of approximately $14,000,000 and rents and royalties of approximately $23,000,000 showed little change during the same period.

Dividends paid out by these seven enterprises during the fiscal years ended on or about Dec. 31, 1937 totaled $22,000,000 compared with a combined profit after all charges (including non-operating gains and losses, prior claims, interest and income taxes) of $34,000,000. In the fiscal years ended on or about Dec. 31, 1936 dividends paid out totaled $14,000,000 compared with a combined profit after all charges of $27,000,000; while in 1935 dividends paid out totaled $6,000,000 compared with a combined profit after all charges of $13,000,000. Of the total of approximately $42,000,000 paid out by these seven enterprises during the four-year period as dividends, $40,000,000 was in cash and $2,000,000 in stock. Cash payments were $9,000,000 for current dividends on preferred

(*Continued on following page*)

SEC COMPARES GROSS INCOME, TOTAL ASSETS FOR SEVEN COMPANIES

	1935		1936		1937	
Companies	*Gross Sales*	*Total Assets*	*Gross Sales*	*Total Assets*	*Gross Sales*	*Total Assets*
COLUMBIA	$17,499,028	$13,520,919	$19,066,100	$15,465,001	$20,101,699	$16,515,933
EDUCATIONAL	2,597,824	1,349,556	2,425,370	1,164,969	2,312,849	996,902
LOEW'S	85,032,702	129,274,195	94,805,279	138,562,712	107,821,923	142,544,024
PARAMOUNT	90,581,006	118,940,433	102,820,646	116,869,157	104,185,953	120,219,281
20TH-FOX	42,447,609	54,171,916	51,670,694	56,783,548	56,172,192	60,364,096
UNIVERSAL	14,317,188	11,591,569	14,711,314	10,617,205	16,396,242	11,765,602
WARNERS	84,475,567	168,471,829	90,204,127	173,009,011	99,864,237	177,544,606
TOTALS	$336,950,924	$497,320,417	$375,703,530	$512,471,603	$406,855,095	$529,950,444

INVESTED CAPITAL RETURN 10.6%

(*Continued from preceding page*)

stock; $2,000,000 for arrears on preferred stock; and $29,000,000 for dividends on common stock. Stock dividends of $2,000,000 were paid on the common stock. During the same period, interest expense for the seven enterprises was $29,000,000.

The combined total for all surplus accounts for these enterprises increased approximately $49,000,000 during the three fiscal years ended on or about Dec. 31, 1937. This increase was the result of increases of $8,000,000 in 1935; $21,000,000 in 1936; and $20,000,000 in 1937.

Combined Balance Sheets

The combined balance sheet assets for the seven enterprises totaled $530,000,000 on or about Dec. 31, 1937 compared with $512,000,000 on or about Dec. 31, 1936; and $497,000,000 on or about Dec. 31, 1935. Cash and cash items moved downward from $35,000,000 on or about Dec. 31, 1935 to $27,000,000 on or about Dec. 31, 1936; and then rose to $29,000,000 on or about Dec. 31, 1937. Marketable securities rose from $4,000,000 on or about Dec. 31, 1935 to $8,000,000 on or about Dec. 31, 1936 and then declined to $5,000,000 on or about Dec. 31, 1937. Trade receivables and inventories increased—the former from $7,000,000 on or about Dec. 31, 1935, to $11,000,000 on or about Dec. 31, 1937; the latter from $94,000,000 on or about Dec. 31, 1935, to $121,000,000 on or about Dec. 31, 1937. There was no material change in "other" current assets. The net result of these changes was a steady increase in current assets from $146,000,000 on or about Dec. 31, 1935, to $156,000,000 on or about Dec. 31, 1936; and to $172,000,000 on or about Dec. 31, 1937. Treasury securities reported as assets were not material during the three year period. Investments reported were approximately $45,000,000 at the close of each of the three fiscal years, and intangibles, deferred charges and "other" assets showed no material change during the same period. Land, buildings and equipment after reserves showed an increase from $285,000,000 on or about Dec. 31, 1935, to $290,000,000 on or about Dec. 31, 1937. This same pattern was followed by reserves for land, buildings and equipment which rose from $105,000,000 on or about Dec. 31, 1935, to $113,000,000 on or about Dec. 31, 1937.

The liability side of the combined balance sheet reveals a steady increase in current liabilities from $37,000,000 on or about Dec. 31, 1935 to $55,000,000 on or about Dec. 31, 1937. Notes payable which amounted to $8,000,000 on or about Dec. 31, 1935, rose to $12,000,000 on or about Dec. 31, 1937. Accounts payable rose from $12,000,000 on or about Dec. 31, 1935 to $15,000,000 on or about Dec. 31, 1937. Accrued items moved steadily upward from $14,000,000 on or about Dec. 31, 1935 to $21,000,000 on or about Dec. 31, 1937, while "other" current liabilities rose from $4,000,000 on or about Dec. 31, 1935 to $8,000,000 on or about Dec. 31, 1937. Long-term debt decreased during the period from $161,000,000 on or about Dec. 31, 1935, to $148,000,000 on or about Dec. 31, 1937, while "other" liabilities showed no material change. Reserves and minority interest both declined during the same period—the former from $11,000,000 to $8,000,000 and the latter from $7,000,000 to $5,000,000. Stockholders' equity, as indicated by the total of capital stock and surplus, moved upward from $268,000,000 on or about Dec. 31, 1935 to $284,000,000 a year later; and to $300,000,000 two years later.

The current ratio based on totals for seven enterprises was 3.12:1 at the close of the fiscal years ended on or about Dec. 31, 1937; as compared with 3.52:1 a year earlier; and 3.90:1 two years earlier. Current ratios for individual enterprises ranged from 1.34:1 to 9.12:1 on or about Dec. 31, 1937; from 1.00:1 to 6.62:1 on or about Dec. 31, 1936; and from .82:1 to 6.76:1 on or about Dec. 31, 1935. Net sales per dollar of inventory or "turn-over" of inventory based on totals for all seven enterprises was 3.59 in the fiscal years ended on or about Dec. 31, 1935 and Dec. 31, 1936; and then declined to 3.35 in the fiscal years ended on or about Dec. 31, 1937. Turn-over of tangible net worth based on totals for all seven enterprises was uniformly higher in each of the three years studied, increasing from 1.33 in the years ended on or about Dec. 31, 1935; to 1.40 in 1936; and to 1.43 in 1937.

Summary of Selected Data

The Securities and Exchange Commission's report is the 17th of a series of reports based on a Works Progress Administration project known as the Census of American Listed Corporations.

The report contains a summary of selected data on ten motion picture producers and distributors registered under the Securities Exchange Act of 1934. It provides individual data for each of the companies and also combined data for all companies in the group. Included in the data on individual companies are a general survey, the names of the parents and subsidiaries of each company, the outstanding security issues of each company, sixteen financial and operating ratios for each company, salary data for each company, and individual balance sheets, profit and loss statements and surplus reconciliations. The combined data for each group as a whole include a balance sheet, a profit and loss statement, a surplus reconciliation, totals of selected expense items, and selected expense items, and sixteen financial and operating ratios.

The Census of American Listed Corporations (a Works Progress Administration project carried on in New York City under the sponsorship of the Commission) was begun in January 1936. It was designed to abstract the more significant data available in registration statements filed with the Commission under the Securities Exchange Act of 1934. The study covers about 2,000 companies having securities listed on national securities exchanges.

A forthcoming summary will cover data on registered companies manufacturing automobile parts and accessories. The study does not cover railroads and other carriers reporting to the Interstate Commerce Commission, communications companies reporting to the Federal Communications Commission, insurance companies, banks and trust companies, bank holding companies, bondholders protective committees and foreign companies other than Canadian and Cuban.

The study has been confined to factual presentation of basic data, plus ratios and percentages derived from the data, with no attempt to draw conclusions or to indicate opinion.

This study was conducted as a project of the Works Progress Administration, which in New York is under the administration of Colonel Brehon B. Somervell, and was carried on under the general supervision and with the advisory assistance of James C. Buckley, Rexford C. Parmelee, and Ralph H. Krapp of the Research Staff of the Securities and Exchange Commission.

"Little Business Men" to Probe Status Of Small Companies at June Meeting

Fifteen representatives of smaller business in virtually all lines will draw up the program of small business needs and demands for presentation to the second convention of the National Small Business Men's Association which will be held in Detroit June 27th–29th. This committee on resolutions, headed by J. S. Westbrook of Bridgeport, Connecticut, is now receiving the suggestions of association members and others interested in the welfare of smaller business. "Small business men" in motion pictures participated in the formation of the organization two years ago.

The association's declaration of principles and program of immediate objectives adopted at the Pittsburgh convention last September will provide the foundation on which the committee will work in preparation for the Detroit meeting, according to announcement this week from national headquarters at Akron, Ohio.

Invitations to speak at the convention have been given to Senators Arthur Vandenberg of Michigan and Harry Byrd of Virginia, R.F.C. Chairman Jesse Jones, and others. Roy A. Foulke, economist for Dun & Bradstreet, will talk on finance and credit problems of small business. A large part of the time on the three-days program will be reserved for discussions by members of the association on problems of small business, including labor.

Membership in the association now extends into 43 states, according to national headquarters, with organized units formed in dozens of cities between Springfield, Massachusetts, on the east and Omaha, Nebraska, on the west. Following the Detroit meeting, the association hopes to extend to the south and far west.

Columbia Reports Loss of $80,158

Columbia Pictures on Tuesday reported a net loss of $80,158 for the nine months ending April 1, 1939, compared with a net profit of $438,268 for the same three-quarter period ending in April, 1938.

The balance sheet shows current assets of $12,105,516, running almost on a 12-to-1 ratio to the current liabilities of $1,285,161. Working capital totaled $10,800,000.

When you want to know whether a picture's a hit . . **ASK**

KATE CAMERON *tells*

readers of N. Y. Daily News *(circulation 1,802,423)—*

"A memorable picture. Its release at the Roxy was signalled by a full house in a week when theatre attendance has been dropping."

EILEEN CREELMAN *tells*

readers of N. Y. Eve. Sun *(circulation 301,558)—*

"Certainly the best Lincoln picture yet to reach the screen. Henry Fonda has the great chance of his acting career. He makes the most of it."

BLAND JOHANESON *tells*

readers of N. Y. Daily Mirror *(circulation 737,424)—*

" 'Young Mr. Lincoln' is an outstanding experience. One of the most profoundly stirring pictures to have come out of Hollywood."

LOUELLA O. PARSONS *tells*

readers of 90 I. N. S. papers across the nation—

" 'Young Mr. Lincoln' completely captivated the large audience. I should like to personally compliment Darryl Zanuck and 20th Century-Fox."

ROSE PELSWICK *tells*

readers of N. Y. Journal American *(circulation 623,318)—*

" 'Young Mr. Lincoln' is one of the finest pictures of this or any year. Richly human and enormously engrossing. Don't miss it!"

Darryl F. Zanuck's production of **YOUNG**

HE WOMEN!

Women love it –
and women talk!

So business has been building day-by-day in every theatre YOUNG MR. LINCOLN is playing *— and it's*

HELD OVER ROXY, N.Y.

where it is doing the biggest business on Broadway!

Mr. LINCOLN

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

PARAMOUNT TO SPEND 30 MILLIONS ON 58 FEATURES, 85 SHORTS IN '40

Draws Upon Exhibitors and Public, Through Questionnaires, in Determining Product, Studio Convention Is Told

Promising the biggest year in the history of the studio and representing an investment estimated by the management at $30,000,000, 58 features and 85 short subjects will be released by Paramount Pictures during 1939-40, it was announced Friday at the Paramount national sales convention at the Ambassador Hotel in Los Angeles.

The announcement disclosed that Paramount has launched a new policy in film production by drawing upon exhibitors and the American public for story material and aid in the selection of screen talent.

Polls Theatregoers

More than six months ago the company instituted an elaborate system of polling theatregoers and theatre operators on their likes and dislikes in motion picture entertainment. Many of the features on the 1939-40 Paramount program are the direct result of suggestions reaching production executives of the company in this manner

The 260 sales delegates and studio and home office executives assembled at the Ambassador were told that while some Paramount pictures for the coming year will be made in England and possibly New York, the bulk of the $30,000,000 program will be produced, as usual, at the Paramount Hollywood studios, maintaining local payrolls at top level.

In an address to the delegates, Barney Balaban, Paramount president, paid high tribute to Y. Frank Freeman, vice president in charge of studio operations, and William LeBaron, managing director of production, under whose direction the Hollywood plant is operated.

"With these men at the studio helm, Paramount confidently undertakes the biggest program of features in the industry," he said. "A program calling for at least one feature each week and every week, a record that only Paramount has had for the past 1,300 weeks."

Ninth Large Convention

Paramount is the ninth of the ten large companies to hold sales conventions to date for 1939-40, RKO Radio concluding the sales convention season when it holds its convention in Westchester, N. Y., June 19th to 22nd.

While Paramount's feature lineup for 1939-40 is numerically the same as this year's, its production budget of $30,000,000 is an increase of $4,000,000. The short subject total of 85 is 17 less than the 102 on the 1938-39 program. The newsreel, of course, is in addition.

Mr. Freeman expressed the company's appreciation to theatre men from all parts of the country for their assistance in the preparation of Paramount's 1939-40 production program.

"From such outstanding theatremen as Spyros Skouras, John Balaban, Tracy Barham, Abe Blank, Ralph Branton, Dave Cockrill, Harry David, Fred Dolle, J. J. Fitzgibbons, John Friedl, Bill Jenkins, Harry Katz, Mike Kincey, S. A. Lynch, M. A. Lightman, Martin Mullin, Harry Nace, Bob O'Donnell, Sam Pinanski, E. V. Richards, Harold Robb, Ed Rowley, Jay and Maurice Rubens, Ed Sparks, Tony Sudekum, Bob Wilby, and others, either by personal contact or by telephone or letter, have come showmanship ideas that have been invaluable to us," said Mr. Freeman.

"From you salesmen, you men in the field who have stood in the lobbies of the small-town theatres from Beeville to Bennington, and from Waycross to Wenatchess, who hear what the small-town exhibitor and his customers want, have come some of the most important production suggestions in our new program lineup for 1939-40.

In his remarks at the convention, Mr. LeBaron promised the sales force that Paramount will make motion pictures that truly move—"pictures with a maximum of action and a minimum of dialogue.

"Using suggestions from Mr. and Mrs. Public, from film salesmen, and from theatremen, we have shaped a production program which offers this year one of the longest lists of fresh box office personalities in the company's history

"Some of the internationally famous stars who will appear in Paramount hits during the coming season are:

Fay Bainter
George Bancroft
John Beal
Jack Benny
Mary Boland
John Howard
Allan Jones
Dorothy Lamour
Charles Laughton
Margaret Lockwood
Bill Boyd
Olympe Bradna
George Brent
Joe E. Brown
Bob Burns
Madeleine Carroll
Claudette Colbert
Ronald Colman
Gary Cooper
Jackie Cooper
Frank Craven
Bing Crosby
Andy Devine
Melvyn Douglas
Leif Erikson
Doug Fairbanks, Jr.
Preston Foster
William Frawley
Will Fyffe
Paulette Goddard
Tito Guizar
Bob Hope
Ida Lupino
Fred MacMurray
Joel McCrea
Ray Milland
Isa Miranda
Douglas Montgomery
Thomas Mitchell
Victor Moore
J. Carrol Naish
Lloyd Nolan
Pat O'Brien
Donald O'Connor
Lynne Overman
Elizabeth Patterson
Anthony Quinn
Martha Raye
Shirley Ross
Charlie Ruggles
Barbara Stanwyck
Akim Tamiroff
Roland Young
"Rochester"
(Eddie Anderson)

"In addition to these great box office names," continued Mr. LeBaron, "Paramount has as-

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They Meet by the Mile, Then Unload 18 Cars of Paramount Salesmanship

by TERRY RAMSAYE
in Hollywood

Hollywood got a load of Paramount salesmanship this Wednesday—18 cars of it on the longest special train to travel over the rails of the road which was named for Cecil B. DeMille's "Union Pacific." The occasion was, and for the rest of the week was to be, the annual Paramount sales convention, a function pertaining to certain matters that Neil Agnew has had in mind for the last several months.

The arrival and opening hour of the national conclave took keynote from the unconcealed fact that Paramount Pictures Corporation is disposed to put emphasis on its production entitled "Beau Geste." So, in Foreign Legion caps, with no implied characterization of its visitors by Hollywood, the array of executives, salesmen and gentlemen of the ensemble marched, by bus, upon the Paramount studio lot for a flag-raising ceremony with military ritual and bugles sounding the calls, including "the charge" and "cease firing." The sounding of "the charge" was by request of Mr. Agnew. The American flag was raised to signify the taking over of Hollywood by the United States. Immediately under the national ensign was the Paramount flag, including stars and the dynamic volcano, to imply, it is understood, symbolistically, the taking over of the American market by Paramount. It was a gala occasion followed immediately by the exodus of the foreign legion from New York, Chicago, and American way stations, to the Hotel Ambassador and a hot bath.

The trans-continental excursion of the big Paramount special train was an unqualified success in expeditionary showmanship, when, at journey's end, Stanton Griffis and Adolph Zukor, bridge partners, were one dollar and seventy-eight cents winners over A. O. Dillenbeck, advertising agency expert, and Arthur Prachett, in charge of Mexico. A suggestion that television might supplant bridge signals was not denied, but ignored.

An endeavor to draw Barney Balaban, president, into a discussion of some of the complex aspects of the motion picture industry and its controversies resulted in a ringing statement from him that he felt that whereas the scenery of the high prairies of Wyoming offered volume, he felt that Westchester County enjoyed certain advantages of quality.

The overland trek was unmarked by important events until arrival at Chicago, when Terry Ramsaye and Al Wilkie, presiding for the publicity department,

[*Continued on opposite page, column 2*]

STARS OF TOMORROW IN TRYOUTS

(*Continued from opposite page column 3*)

sembled the greatest array of younger talent—stars of tomorrow—ever placed under contract by a Hollywood studio. These are Paramount's 17 'Golden Circle' players, so-called in commemoration of the 50th anniversary of Thomas A. Edison's invention of the Kinetoscope, forerunner of the modern movie projector without which our industry could not exist.

The "Golden Circle" Players

"These youngsters, it should be emphasized, are not novices. Already they have been tried in the guelling competition of stage and screen and without exception have proved their brilliance and the fact that they are ready to step up into the ranks of our greatest stars. The group includes:

"Joseph Allen, Jr., who has 'clicked' on both stage and screen and who soon will be seen in the romantic lead of 'Our Leading Citizen,' the forthcoming Bob Burns starring picture;

"Muriel Angelus, of the Broadway show, 'The Boys from Syracuse';

"Judith Barrett, who has turned in impressive performances in a dozen pictures and soon will be seen in the film version of the Lloyd C. Douglas best-seller, 'Disputed Passage';

"Louise Campbell, whose performance in 'Men with Wings' won her the feminine lead opposite Bing Crosby in 'The Star Maker';

"Tom Coley, who played the juvenile lead in the roadshow of 'Our Town', and who will make his screen debut in 'Dr. Cyclops';

"Ellen Drew, whose performances in 'Sing You Singers' and 'If I Were King' won her co-starring roles in 'The Lady's From Kentucky' and 'French without Tears';

"Betty Field, who was in Broadway's two-year hit, 'What A Life' and whom Paramount signed for the same role in the screen version of the play;

"Virginia Dale, who proved her talent in vaudeville as one of the Paxton Sisters and who will make her Paramount film bow in 'Death of a Champion';

"Susan Hayward, whose screen debut will be in the feminine lead of 'Beau Geste';

"William Henry, already established as a screen personality who has added to his stature with performances in several Paramount features, including 'Geronimo';

"William Holden, who is currently playing the title role of 'Golden Boy' after Columbia Pictures had conducted a nationwide search for a young actor with sufficient talent for the part;

"Evelyn Keyes, who was last seen in 'Union Pacific' and who is now playing the role of Suellen in 'Gone with the Wind';

"Janice Logan, blonde newcomer to the screen who already has impressed with her performance in 'Under-Cover Doctor' and who will be seen next in 'What A Life';

"Joyce Matthews, the Florida girl who was last seen in 'Boy Trouble' and whose next performance on the screen will be in 'Night Work';

"Betty Moran, who made her screen debut for Harry Sherman and who now is playing in 'The Star Maker';

"Patricia Morison, Irish-American, who was discovered in the Broadway musical, 'Two Bouquets' and who was in 'Persons in Hiding';

"Robert Preston, whose performance in 'Union Pacific' won him the role of Digby Geste in 'Beau Geste'.

"That great pictures demand the services of great directors is fully recognized by Paramount in its 1939-40 production program which bears the names of 27 of the most important men in that field," continued Mr. LeBaron.

The 27 directors he named are these:

George Archainbaud
Anthony Asquith
Frank Borzage
Cecil B. DeMille
Eddie Dmytryk
George FitzMaurice
Robert Florey
Edward H. Griffith
Henry Hathaway
Alfred Hitchcock
James Hogan
Louis King
Mitchell Leisen
Frank Lloyd
Lewis Milestone
Ralph Murphy
Kurt Noumann
Elliott Nugent
Theodore Reed
Alfred Santell
Ernest Schoedsack
Lesley Selander
Paul Sloane
Andrew Stone
William Wellman
Tim Whelan
E. H. Venturini

Neil F. Agnew, Paramount vice president in charge of sales, pointed out to the delegates that never before in company history has Paramount approached the beginning of a season with as many pictures completed and shooting.

"With the initial release for 1939-40 still three months away, we have an unprecendented backlog of 13 great pictures completed and on the verge of completion," he told the convention.

The convention program the first day, Thursday, consisted of the following schedule: breakfast at 8:00 A.M. in the French Room and Patio; meeting at 9:30 in the Fiesta Room with Neil F. Agnew, vice-president and general sales manager, chairman; roll call by G. B. J. Frawley; address of welcome by Mr. Agnew; introductions by Adolph Zukor, Barney Balaban, Stanton Griffis, John W. Hicks, Jr., and members of the foreign department; and 100 Percent Club by J. J. Unger. The delegates adjourned for lunch in the Cocoanut Grove. At 2:15 P.M. the session was resumed with the production department being represented by Y. Frank Freeman, William LeBaron, A. M. Botsford and members of the production department. Dinner was held at the Cocoanut Grove, screenings at the studio.

On Friday, following breakfast, delegates assembled for an analysis of product by Neil F. Agnew; the advertising department activities were outlined by R. M. Gillham and A. O. Dillenbeck, of the Buchanan Agency. Don Velde

(*Continued on following page, column 1*)

Omaha Emerges From Its Whiskers

[*Continued from second and third columns of opposite page*]

engaged in a survey of the effect of sumptuary laws about breakfast food in Illinois on election days. The results, while spotty, were adequate. The lid leaks.

At Omaha, which only now is beginning to emerge from the whiskers it grew for Mr. DeMille's ceremonials, a local radio station, suspected of railway influence, surrounded Mr. Balaban on the station platform for a statement on the air about how he felt about the prospects of a picture entitled "Union Pacific." He indicated a certain reasonable optimism, assurance, in fact.

After Omaha, where the expedition took on a brace of new steam-electric locomotives and quite a load of ice and assorted fruits, nothing much happened until a couple of ranchers in the region of Grand Island ran past a flagman and stalled their two alleged automobiles on the main line. The engineer tried out his new electric brakes, slithering a matter of several thousand tons of train and man-power to stop within two feet of the stalled cars. The exploit broke a coupling knuckle, a lot of glass ware and bankrupted the vocabulary of the traffic officials on board. "Judge" Frawley of Paramount's expeditionary statistical department found his accounts moved over two decimal points.

The rest of that night passed uneventfully except for a search of the entire train by the officials in charge for a volume entitled "The Philosophies of Plato" belonging to one Peter Harrison, a bridge expert giving lessons to clients enroute.

Since the special had the entire home office of Paramount on board, there was, of course, the customary series of meetings and conferences consisting of various arrangments of patterns, including Mr. Agnew, Mr. Balaban, Mr. Griffis, Mr. Zukor, and Mr. John Hicks, Jr., of the foreign department. They met by the miles, hundreds of them. Mr. Zukor and Mr. Hicks are, by degrees, approaching an examination of the state of affairs in Australia—where, if one may interject an opinion, American pictures do very well. Mr. Hicks, under pressure, has been given an assignment to see if the cliche phrase "by leaps and bounds" was born of the kangaroo—an important matter to no one save the editor of the *Herald*.

The meetings, conferences and conclaves involved, of course, the district managers aboard, such as Oscar Morgan, Joe Unger and Charles Reagan, and, of course, Morris Milligan of Canada, whose territory in these days of the concentration on the English speaking market assumes special importance.

Mr. Alec Moss of Paramount, with whom your correspondent made an exhaustive examination of the cuisine of New Orleans on the occasion of "The Buccaneer," has authorized quotation to the effect that this is "our year." He has reference to a certain motion picture company.

TITLES OF NEW SEASON PRODUCT

(*Continued from preceding page*)

discussed ad sales. The afternoon session, getting under way at 1:30 P.M., was devoted to both newsreel and short subjects in talks by Russell Holman and Lou Diamond. The meeting was adjourned at 3:00 P.M. with all delegates boarding busses to the studio. Two hours were spent on sets and at 6:00 P.M. a buffet supper took place in the studio restaurant. Starting at 7:30 P.M. screening of new product was held at the studio.

Saturday, the last day of the three-day session, was devoted to discussions by divisional managers. J. J. Unger's talk concerned "The Turning Point"; C. M. Reagan discussed "Sales Policy" and Oscar Morgan's topic was a discussion of "Shooting Trouble." The afternoon session, starting at 2:00 P. M., was attended by district and branch managers only with both Neil F. Agnew and Austin C. Keough discussing the new trade practice regulations. The meeting concluded with a dress banquet at the Cocoanut Grove at 8:00 P.M.

Arrangements were made by Columbia Broadcasting and Paramount for presentation of a nationwide broadcast with a hookup of 101 stations in commemoration of the 50th anniversary of Thomas A. Edison's invention of the Kinetoscope. The broadcast originated at the Cocoanut Grove in the Ambassador Saturday evening, preceding the banquet.

Jack Benny M. C.

Jack Benny acted as master-of-ceremonies with Cecil B. DeMille, Bob Hope, Dorothy Lamour, Tito Guizar, Linda Ware and others participating in the program. Anson Weeks' orchestra supplied the music.

Irving Reis and Bob Hussey produced and directed the show. Mr. Reis, former CBS producer, now holds a writer-director contract with Paramount. In addition to the coast-to-coast broadcast the program was short-waved to Europe and South America.

Winners in Paramount's "Four-Star" sales drive were announced by Mr. Agnew. Leaders in the five separate divisions of this 13-week drive period were as follows: for district managers, George A. Smith was first with Ralph C. LiBeau second.

In the branch managers' division first place was won by Albert Mendenhall, of Omaha; second, John T. Howard, of Detroit, and third, by Chester J. Bell, of Denver.

Salesmen division was led by I. G. White, of Los Angeles; second, E. Rubin, of Omaha, and third place to J. Wilcox, of Salt Lake.

First place in the bookers' division was won by Omaha; second, Detroit, and third place went to Denver. In the Ad Sales Managers' division, first was won by Wendall Overturf. of Omaha; second, Selby Carr, of Minneapolis, and third by James Nicoll, of New Orleans.

Paramount has completed plans for another long-distance opening—the world premiere of the new Jack Benny picture, "Man About Town," in the comedian's home town, Waukegan, Ill., on June 25th at the Genesee theatre, it was announced.

The real reason for the journey of Paramount's vice-president, Y. Frank Freeman, to the commencement exercises at Georgia School of Technology, his alma mater, was revealed. Mr. Freeman was awarded the Georgia Tech distinguished service plaque for 1939, presented each commencement to the outstanding alumnus of the year. Presentation was made by M. L. Britain, president of the institution. Secrecy had surrounded Mr. Freeman's trip to receive the honor because the identity of the recipient of the plaque each year is never announced until the actual presentation is made.

Mr. Freeman is a former president of the Georgia Tech Alumni Association. He returned to Hollywood via American Airlines today to greet the delegates to Paramount's convention.

Paramount's official product announcement for the 1939-40 season, beginning September 1, set forth the following productions already completed or in the final stages of production, as described by Mr. Agnew:

Beau Geste, action-drama, by producer-director William A. Wellman, from Sir Percival Christopher Wren's story of the French Legion, with Gary Cooper, Ray Milland and Robert Preston, supported by Brian Donlevy, Susan Hayward, J. Carrol Naish, Donald O'Connor, James Stephenson, Broderick Crawford and Charles Barton.

Jamaica Inn, film version of Daphne Du Maurier's novel, starring Charles Laughton in a role carrying on the "Captain Bligh" in "Mutiny on the Bounty" tradition. Directed by Alfred Hitchcock. The picture features Maureen O'Hara, Leslie Banks, Emlyn Williams and Robert Newton.

Geronimo, action story of Apache depredations in early Arizona; a successor to "The Plainsman" and "Union Pacific." The film features Preston Foster, Ellen Drew, Andy Devine, Gene Lockhart, William Henry, Ralph Morgan, Chief Thundercloud and a cast of thousands of Indians, cowboys and soldiers.

The Cat and the Canary, based on the stage play by John Willard. Directed by Elliott Nugent and starring Bob Hope and Paulette Goddard, supported by John Beal, Douglas Montgomery, Gale Sondergaard, Nydia Westman, Elizabeth Patterson and George Zucco.

What a Life, based on the George Abbott stage play, now in its second year. Theodore Reed will direct with Jackie Cooper and Betty Field co-starring and supported by John Howard, Janice Logan, Lionel Stander, Vaughan Glaser, James Corner and Hedda Hopper.

Happy Ending, directed by Lewis Milestone, and co-starring Pat O'Brien and Olympe Bradna, supported by Roland Young, Reginald Gardiner and George Stone.

Disputed Passage, from the novel by Lloyd C. Douglas. Directed by Frank Borzage, with Dorothy Lamour, John Howard and Akim Tamiroff.

Are Husbands Necessary, co-starring Fred MacMurray and Madeleine Carroll and featuring Allan Jones, Helen Broderick, Osa Massen and Carolyn Lee. Edward H. Griffith directed.

Ruler of the Seas, a Frank Lloyd production telling the story of the triumph of steam over sail in the North Atlantic. Douglas Fairbanks, Jr., Margaret Lockwood and Will Fyffe are co-starred.

French Without Tears, from Terrence Rattigan's Broadway and London stage play, produced in London under the direction of Anthony Asquith, co-director with Leslie Howard of "Pygmalion" and co-starring Ray Milland and Ellen Drew.

The Double-Dyed Deceiver, produced by

(*Continued on page 33*)

PARTICIPATING IN PARAMOUNT'S HOLLYWOOD CONVENTION

Adolph Zukor and Barney Balaban

John W. Hicks and Terry Ramsaye

Neil F. Agnew and Budd Rogers

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Five Came Back

(RKO Radio)

Melodrama

From RKO in the last six months have come several surprise pictures, whose appeals have surpassed even most optimistic hopes commensurate with their budgetary limitations. "Five Came Back" perhaps will meet with such response. A story of occurrences which follow a crash of a plane with ten persons aboard in an uncharted South American jungle, the picture is a tensely wrought and impressively told melodrama so fashioned as to have maximum audience interest.

Eleven persons are aboard a plane when it takes off from San Francisco for Panama City. One, the steward, is lost in a fall from the ship. The plane crashes in a jungle, inhabited by head hunters. The two pilots labor for days to repair the disabled engine, only to find that the craft can take only five persons back if it is to make the return flight safely. The final choice of who should go is made by a political murderer, who is being returned to his South American country for execution.

The highly capable cast is headed by Chester Morris, Lucille Ball and Wendy Barrie.

The screenplay is by Jerry Cady, Dalton Trumbo and Nathaneal West, who adapted the story by Richard Carroll. It is a moving bit of cinema literature in which each character is etched deeply.

John Farrows' direction is brisk throughout the Robert Sisk production. Lee Marcus was executive producer.

Previewed at the Westwood Village Theatre, Westwood, Cal., to an audience tensed all the way.—V. K.

Produced and distributed by RKO-Radio Pictures. Director, John Farrow. Producer, Robert Sisk. Screen play, Jerry Cady, Dalton Trumbo and Nathaniel West. Production executive, Lee Marcus. Story, Richard Carroll. Musical score, Roy Webb. Photographer, Nicholas Musuraca, ASC. Special effects, Vernon Walker, ASC. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Gowns, Edward Stevenson. Montage, Douglas Travers. Recorder, John E. Tribby. Editor, Harry Marker. P. C. A. No. 5284. Release date, June 23, 1939. Running time, 75 minutes. General audience classification.

CAST

Bill	Chester Morris
Peggy	Lucille Ball
Alice	Wendy Barrie
Crimp	John Carradine
Pete	Allen Jenkins
Vasquez	Joseph Calleia
Prof. Spengler	C. Aubrey Smith
Joe	Kent Taylor
Judson Ellis	Patric Knowles
Martha	Elisabeth Risdon
Tommy	Casey Johnson
Larry	Dick Hogan

Southward Ho!

(Republic)

Semi-Historical Western

The western film in line with the times, is having its plot ingredients garnished with historical dressing. Witness the latest production from the Roy Rogers' division. Besides the customary fancy riding, gun play and fisticuffs, the picture touches the problem of reconstruction days in Texas just after the Civil War without in any way weakening the film while it does add exploitation material.

Exhibitor reports to "What the Picture Did for Me" have been roseate in predictions for Roy Rogers' screen future. His vocal charm is exploited to its fullest besides his riding and fighting talent. Mary Hart continues as Roy's leading woman and retains her bright and appealing looks. George "Gabby" Hayes, as a bewhiskered crony of the hero, offers a rich characterization in a comic vein. The camera work is particularly good.

At the close of the war "Roy" and "Gabby" return to Texas to reclaim "Gabby's" share in a ranch. They find that a "Yankee" general, whom they have met before under circumstances that hardly could be termed amicable, is co-owner.

"Roy" learns that the partner has a lovely daughter, "Ellen." Romance is temporarily sidetracked while "Roy" and "Gabby" settle the matter of tax collection as it is unscrupulously handled by the Union Army men assigned to the job, but justice returns to work.

Seen at a private New York trade showing.—JOSEPH F. COUGHLIN.

Produced and distributed by Republic Pictures. Associate producer-director, Joseph Kane. Screen play, Gerald Geraghty. Original story, John Rathmell, Jack Natteford. Production manager, Al Wilson. Cameraman, Jack Marta. Film editor, Lester Orlebeck. Musical director, Cy Feuer. P. C. A. Certificate No. 5288. Running time, 58 minutes. Release date, May 19, 1939. General audience classification.

CAST

Roy	Roy Rogers
Ellen	Mary Hart
Gabby	George "Gabby" Hayes
Denbigh	Wade Boteler
Jeffries	Arthur Loft
Crawford	Lane Chandler
Hadley	Tom London
Skeeter	Charles Moore
Mears	Edwin Brady

The Sun Never Sets

(Universal)

Personal Melodrama

The exploitable name values in "The Sun Never Sets" are Douglas Fairbanks, Jr., Basil Rathbone, Barbara O'Neil, Lionel Atwill, Virginia Field, C. Aubrey Smith and Melville Cooper. Of significance also are the facts that the producer director, Rowland V. Lee, and the screen play author, W. P. Lipsomb, have been associated with several earlier productions of historical and semi-historical background.

The picture is both a family story and one of service to a nation. The seed of the story idea is the British overseas colonial consular service. The picture concerns itself with a great many things before it reaches the punch of its plot. Consequently there is an overabundance of dialogue and situations that have comparatively little meaning.

Loyal, self-effacing service in England's far-flung colonies and protectorates has long been considered the patriotic duty of the "Randolph" family. It is the life blood of elder brother, "Clive." Younger brother "John" has no liking for it, but is inveigled to serve by grandfather "Sir John." When the national safety of England, as well as that of the world, is menaced, "John," derelict in his duty on the African Gold Coast, is responsible for "Clive's" demotion, a disgrace to the family escutcheon. "John's" self-satisfying alibi is that his brother's wife was about to have a baby. But when he discovers a pseudo-scientist, "Zurof," is broadcasting the subversive propaganda via a secret radio hidden in darkest Africa, he interrupts a broadcast (while presumably in a drunken stupor) with information which leads bombing planes to the location. The stain removed from family tradition, "John" is proud to follow in the footsteps of family tradition and those of "Clive," who has been reinstated.

Previewed in the Pantages theatre, Hollywood. The audience was restless.—GUS McCARTHY.

Produced and distributed by Universal. Produced and directed by Rowland V. Lee. Screen play by W. P. Lipscomb. Based on a story by Jerry Horwin and Arthur Fitz-Richard. Fred Frank, assistant director. Ted Kent, film editor. Photographed by George Robinson. P.C.A. certificate No. 5404. Running time, 100 minutes when seen here (to be cut). Release date: June 9, 1939. General audience classification.

CAST.

John Randolph	Douglas Fairbanks, Jr.
Clive Randolph	Basil Rathbone
Helen Randolph	Barbara O'Neil
Zurof	Lionel Atwill
Phyllis	Virginia Field
Sir John Randolph	C. Aubrey Smith
Cosey	Melville Cooper
Mrs. Randolph	Mary Forbes
Simon	John Burton
Uncle Gerald	Arthur Mulliner
Delafons	Theodor Von Eltz
Carpenter	Douglas Walton

The House of Fear

(Universal)

Comedy-Mystery

Bearing such a title, it would be contrary to expectations if the picture were not full of weirdly spooky stuff. It is, but for every bit of business, situation, dialogue line and stage trick that sends chills chasing up and down the spine, there's a comedy counteraction. As a show the piece is audience entertainment, the kind of sustaining attraction that often saves the day when the show window attraction misfires.

It does not provide any super great names with which to excite patrons but in William Gargan, Irene Hervey, Dorothy Arnold, Alan Linehart, Harvey Stephens, Walter Wolf King, Robert Coote, El Brendel and Tom Dugan, producer Edmund Grainger rounded up a troupe of players who, under Joe May's astute direction, put the story across in lively fashion. Big names are hardly necessary, for the show is its own showmanship.

"House of Fear" is a different kind of backstage photoplay. The murder of a star baffles the police, terrifies the cast and jinxes the theatre. After a year, Detective "McHugh," posing as a producer, reorganizes the cast and plans to restage the show with the intent of capturing the killer. Immediately skullduggery takes a hand, but despite eerie voices, inexplainable phone calls and sinister threats, "McHugh" continues with his plans. "Carleton," assuming the dead star's role, is killed in the same mysterious manner as his predecessor, after the producer and others have been made victims of ghost tricks. After a bit of comedy for relief, "McHugh" makes an excursion through secret passages between walls and tunnels, and gets a clue that leads to the capture of the killer and solution of the crime, after a breakneck chase through the stages.

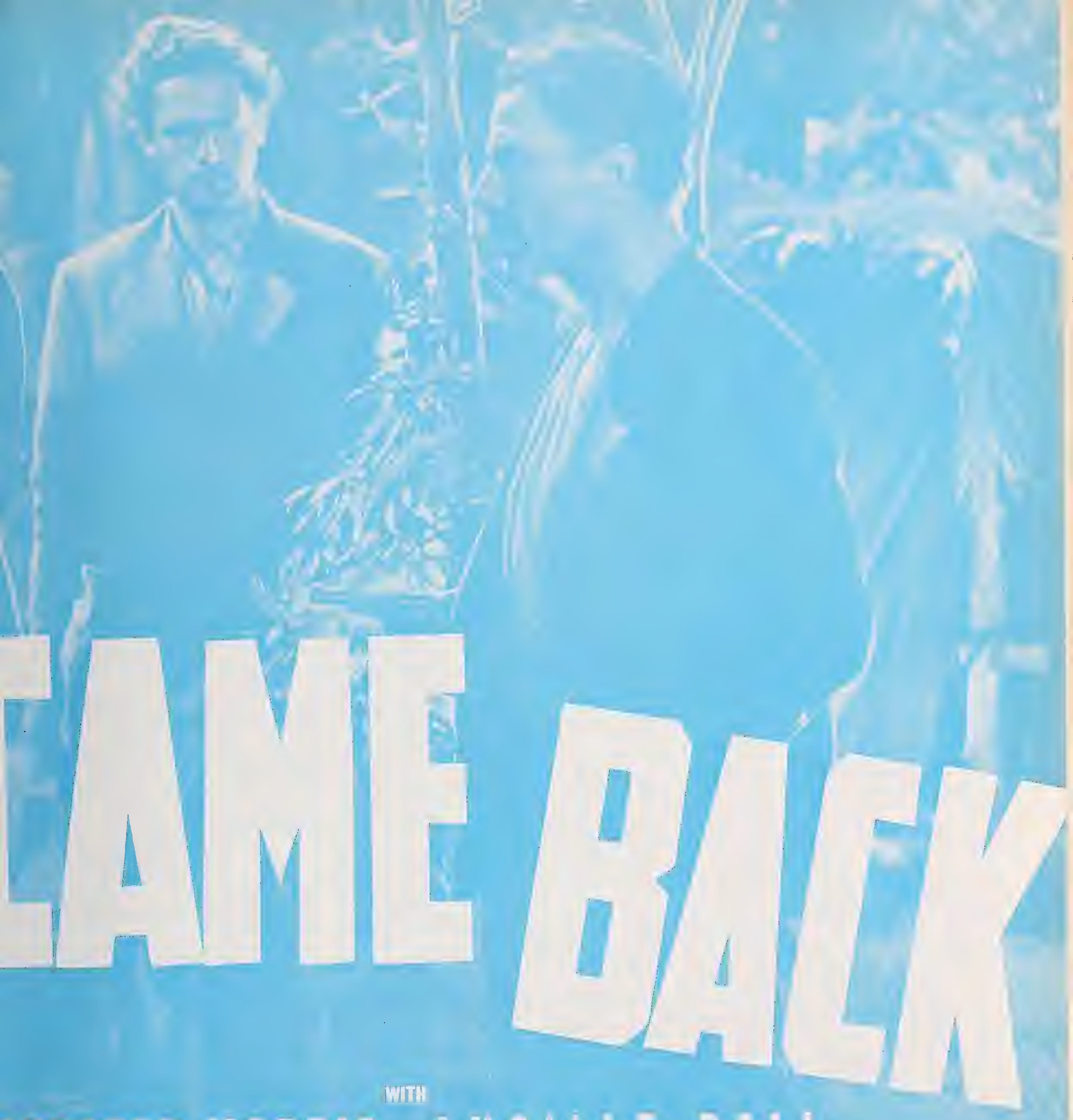
The identities revealed are a complete surprise to those who make advance conclusions.

Fast moving, awesome sometimes as it is

(*Continued on page 32*)

FEAR RIPS THEIR SOULS NAKED!

A plane-load of men and women...Down in a jungle of death! ...No more civilization to veneer raw emotions!...No more "manners" to hide stark hate and greed; black cowardice and flaming courage!...NINE MUST CHOOSE WHICH FOUR WILL BE LEFT TO DIE!...Piercing suspense!...Terrific drama!...A SHOCK OF SCREEN SENSATIONALISM bound to drive dollars to every theatre that plays it!...UNUSUAL!...POWERFUL!... HIGHLY EXPLOITABLE!...A sock attraction played by an all box-office cast of picture-stealing troupers!...PLAY IT UP!



WITH

CHESTER MORRIS · LUCILLE BALL
WENDY BARRIE · JOHN CARRADINE
ALLEN JENKINS · JOSEPH CALLEIA
C. AUBREY SMITH · KENT TAYLOR
PATRIC KNOWLES · ELISABETH RISDON

DIRECTED BY JOHN FARROW • PRODUCED BY ROBERT SISK

Screen Play by Jerry Cady, Dalton Trumbo, Nathanael West

RKO RADIO

(Continued from page 29)

comic at other moments, the picture looks like one that should garner much favorable word of mouth advertising.

Previewed at the Alexander Theatre in Glendale, Cal. Patrons are common ordinary folk who don't hesitate to show disapproval of an attraction when the occasion arises. In the case of "House of Fear," they applauded heartily.—G. M.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Director, Joe May Original story, Thomas Fallon. Screen play, Peter Milne. Photographer, Milton Krasner. Art director, Jack Otterson. Costumer, Vera West. Film editor, Frank Gross. Sound supervisor, Bernard B. Brown. Sound recorder, Joseph Lapis. Assistant director, Phil Karlstein. Unit publicity writer, George Thomas, Jr. P. C. A. No. 3038. Running time, 66 minutes. Release date, June 30, 1939. General audience classification.

CAST

Alice Tabor	Irene Hervey
Arthur McHugh	William Gargan
Carleton	Walter Woolf King
Richard Pierce	Harvey Stephens
Joseph Morton	Alan Dinehart
Gloria de Vere	Dorothy Arnold
Jeff	El Brendel
Mike	Tom Dugan
Robert Morton	Robert Coote
Sarah Henderson	Jan Duggan

Grand Jury Secrets

(Paramount)

Melodrama

The use of short wave radio transmitters and receivers in the plot of Paramount's "Grand Jury Secrets" lifts it above the limits of exploitation afforded by its title. To the ever-growing army of 'hams"—amateur short-wave enthusiasts—the picture will have intensified appeal, while it qualifies for entertaining melodrama for all.

The phase of the story involving a newspaperman anxious for "scoops" gives this Sam Engel production a peg on which to hang a showmanship campaign out of the ordinary, despite the drab title.

John Howard plays the role of the unscrupulous reporter; Gail Patrick the love interest; William Frawley a photographer, and Harvey Stephens the brother of the reporter and assistant district attorney. Others in the cast are Jane Darwell, Porter Hall, John Hartley, Elisha Cook, Jr., Kitty Kelly, Morgan Conway, Jack Norton, Richard Denning, Frank M. Thomas and Edward Marr. James Hogan directed from a screenplay by Irving Reis and Robert Yost, based on a story by Reis and Maxwell Shane.

"Keefe," anxious for news "beats," plants a short wave transmitter in the grand jury room and his paper gets the story of their investigation of "bucket shops." Embittered by his brother's actions and his mother's censure, "Keefe" starts out to trap the criminals himself, and, getting into a scrape, is rescued by "hams" who hear his coded pleas for help.

Previewed at the Paramount theatre, Los Angeles, to a pleased audience.—V. K.

Produced and distributed by Paramount. Associate producer, Sam Engel. Directed by James Hogan. Assistant director, George Templeton. Screenplay by Irving Reis and Robert Yost. Based on a story by Irving Reis and Maxwell Shane. Photographed by Harry Fischbeck. Art direction by Hans Dreier and Franz Bachelin. Edited by Hugh Bennett. P.C.A. certificate No. 5009. Running time, when seen in Los Angeles, 62 minutes. Release date, June 23, 1939. General audience classifications.

CAST.

John Keefe	John Howard
Agnes Carren	Gail Patrick
Bright Eyes	William Frawley
Mrs. Keefe	Jane Darwell
Anthony Pelton	Porter Hall
Michael Keefe	Harvey Stephens
Robson	John Hartley
Norman Hazlitt Robert Austin	Elisha Cook, Jr.
Miss Clark	Kitty Kelly
Thomas Reedy	Morgan Conway
Doyle	Jack Norton
Murph	Richard Denning
Benton	Frank M. Thomas
Malin	Edward Marr

Inside Information

(Universal)

Crime Melodrama

The chief exploitation value of "Inside Information," produced by Irving Starr for Universal, lies in the not new cinematically, factor of a fight between advocates of scientific crime detection and of the old school of using fists promiscuously in the backroom.

The cast consists of Dick Foran, Harry Carey, June Lang, Mary Carlisle, Addison Richards, Joseph Sawyer, Grant Richards, Selmer Jackson, Paul McVey, Frederick Burton, Robert Homans and John Harmon.

The screenplay, by Alex Gottlieb, was based on what the credits styled as an original story, "The 47th Precinct," by Martin Mooney and Burnet Hershey. Charles Lamont directed.

Foran has the role of "Blake," a rookie cop, trained in scientific methods, who jousts verbally with " Captain Dugan," uncle of his beloved. The usual conflict follows, the rookie cop solving the crime with the aid of "Dugan."

Previewed in a Hollywood studio projecting room.—V. K.

Produced and distributed by Universal. Produced by Irving Starr. Directed by Charles Lamont. Screenplay by Alex Gottlieb. Based on an original story "The 47th Precinct," by Martin Mooney and Burnet Hershey. Photographed by Arthur Martinelli. Art director, Jack Otterson. Associate, Charles H. Clarke. Edited by Harry Keller. Musical director, Charles Previn. Gowns by Vera West. Production manager, Ben Hersh. P.C.A. certificate No. 5384. Running time, when seen in Hollywood, 62 minutes. Release date, June 2, 1939. General audience classification.

CAST.

Danny Blake	Dick Foran
Captain Bill Dugan	Harry Carey
Kathleen Dugan	June Lang
Crystal	Mary Carlisle
Banford	Addison Richards
Grazzi	Joseph Sawyer
Bixby	Grant Richards
Huxley	Selmer Jackson
Crawford	Paul McVey
Fenton	Frederick Burton
Casey	Robert Homans
Frenchy	John Harmon

The Girl and the Gambler

(RKO-Radio)

Comedy Melodrama

Many never saw "The Dove," parent of "The Girl and the Gambler," either as a stage play or picture. Consequently there is a market for either. The play was written by Willard Mack and staged by David Belasco. The fundamental plot with all its melodrama, comedy, action, excitement and adventure is preserved, but this screen version of the original is embellished by quite a bit of dancing and vocal and instrumental music.

Leo Carrillo, Steffi Duna and Tim Holt, the principals, are the leading exploitable name values, yet further marquee strength is available by the inclusion of Chris Pin Martin, Paul Fix, Julian Rivero, Donald MacBride, Esther Muir and Eduardo Raquello in the supporting cast.

Despite all its menace, "The Girl and the Gambler" is free and easy entertainment, the appeal of which is intensified by the ways in which comedy, dancing and music are used. A sort of Robin Hood Mexican bandit, "El Rayo," considers himself very much a ladies' man, and when his eyes light upon "Dolores," a cabaret entertainer, he wagers he can win her. She is in love with an American gambler, "Johnny Powell." Unable to make much headway romantically, "El Rayo" frames a mess for "Johnny" which lands him in jail on a murder charge. Hijacking the gambler from the calaboose with the intention of shooting him, but alternately playing on the caballero's vanity and ridiculing him, "Dolores" hoodwinks him into sending both across the border to safety.

Plenty of shooting, riding and fighting supplement the thematic content and while the show may never win any prizes, it is quite apt to prove enjoyable popular entertainment.

Previewed at RKO-Hillstreet theatre, Hollywood, it went over fairly well with the Friday night crowd.—G.M.

Produced and distributed by RKO-Radio. Produced by Cliff Reid. Directed by Lew Landers. Screen play by Joseph Fields and Clarence Young. From the play by Willard Mack. James Anderson, assistant director. Desmond Marquette, Film editor. Songs by Aaron Gonzales. Photographed by Russel Metty. P. C. A. certificate number 5295. Running time 63 minutes when seen here. Release date: June 16, 1939. General audience classification.

CAST

El Rayo	Leo Carrillo
Dolores	Steffi Duna
Johnny Powell	Tim Holt
Pasqual	Chris-Pin Martin
Charlie	Paul Fix
Pedro	Julien Rivero
Mike Bascom	Donald MacBride
Rodolfo Ramos	Eduardo Raquello

Daredevils of the Red Circle

(Republic)

Serial

Three stalwart heroes are offered in this action-mystery melodrama serial. The title belongs to a "three musketeers" combination of active young collegians who use the label for their sideshow trapeze act. The lads become involved with the forces of evil when a deranged escaped convict proceeds to ruin the business and personal life of a former partner. The boys have to rely on their nimble feet, strong physiques and ready fists, whereas the opposition is equipped with all the assorted paraphernalia of serial villains—lethal gas, death dealing rays, strange gadgets of doom, secret passage ways, a cordon of bruiser stooges and limitless money and materials. The male leads, Charles Quigley, Herman Brix and David Sharpe, are cut to the pattern of the action hero and their admirers may select one or all for their adulation and be sure that the team will give them a rousing good time throughout the twelve chapters. Carole Landis is the muchly buffeted heroine. Charles Middleton is the arch-fiend of the piece. The opening chapter sets a furious pace. Running time, 30 minutes, first chapter; remaining eleven chapters, 18 minutes each. Release date, June 10, 1939.

March of Time, No. 11

(RKO Radio)

War, Peace and Propaganda

March of Time's latest edition delves into the subjects of war, peace and propaganda and the effects these subjects have on the American people. Noted are Great Britain's vast exhibit at the New York World's Fair and the receptions given King George and Queen Elizabeth on a goodwill tour of Canada and the United States. The Netherlands, neutral during the last war, are shown preparing to stop any invasion. Belgium is extending her underground frontier. How Britain, while praying for peace, is preparing for war, also is depicted. The camera turns back to America and shows how British colonies in the Caribbean figure in U. S. defense strategy while military experts debate whether the United States should cooperate directly with Great Britain in the event of a war.—Running time, 19 minutes.

First Greater Union Release

Frank Capra's "Mr. Smith Goes to Washington" will be the first picture to be released in Australia under the long term franchise agreement between Columbia Pictures Proprietary, Ltd., and Greater Union Theatres Circuit. It will be released in Sydney at the end of this year and will be the first of the 1939-40 product.

Loew's Declares Dividends

Directors of Loew's on Wednesday declared an extra dividend of 50 cents and a regular dividend of 50 cents on the common stock payable June 30th to stockholders of record June 20th. This is the third extra 50 cent dividend for the fiscal year.

New Season Films Of Paramount

(*Continued from page 28*)

Harry Sherman from the O'Henry story, "The Llano Kid," with Tito Guizar, Emma Dunn, Alan Mowbray, Gale Sondergaard, Jane Clayton and Minor Watson. E. H. Venturi directed.

RANGE WAR, a Harry Sherman "Hopalong Cassidy" film, with William Boyd, directed by Lesley Selander.

RIDERS OF THE PANAMINT, a Harry Sherman "Hopalong Cassidy" film, with William Boyd, directed by Lesley Selander.

"With this great lineup of pictures already completed or on the verge of completion," continued Mr. Agnew, "Paramount is ready to go forward with the remainder of the features which will make up the most sensational release schedule in the history of Hollywood. They will include:

THE LIGHT THAT FAILED, Rudyard Kipling's story of the gentleman adventurer-artist, played by Ronald Colman, who returns to the Sudan. Produced and directed by William A. Wellman, with Ida Lupino and Thomas Mitchell in support of Colman.

VICTOR HERBERT, starring Allan Jones, and featuring the composer's melodies. Andrew Stone will direct.

WHITE FLAME, to be made in color, against the background of the Canadian northwoods and starring Ray Milland, Patricia Morison, and Akim Tamiroff, under the direction of George Archainbaud.

REMEMBER THE NIGHT, starring Barbara Stanwyck, in a story of a girl-thief and a district attorney. Directed by Mitchell Leisen, who recently completed "Midnight."

SAFARI, an adventure-romance set against the background of the African veldt, and co-starring Madeleine Carroll and Joel McCrea, with Edward H. Griffith directing.

THE NEW YORKER, taken from the Eric Hatch book, "Fly by Night," to star Jack Benny.

EVERY DAY IS SUNDAY, starring Bing Crosby in the same type of role as in "Sing You Sinners," and directed by Henry Hathaway.

DR. CYCLOPS, to be made in color and directed by Ernest Schoedsack, who directed "King Kong," "Chang," "Grass" and "Last Days of Pompeii."

AMAZING LADY, starring Claudette Colbert, whose most recent film has been "Midnight."

THE ROAD TO SINGAPORE, with Bing Crosby, Bob Hope and Dorothy Lamour, set against a South Seas background.

THE ROYAL CANADIAN MOUNTED, a story of the Canadian mounted police, which will be produced and directed by Cecil B. DeMille, whose last film was "Union Pacific." The film will be made in color.

CASEY JONES, starring Bob Burns as the railroading hero.

SOUTH OF SAMOA, with Dorothy Lamour as a half-caste jungle queen and Robert Preston, supported by Lynne Overman. Edward H. Griffith will direct.

TRIUMPH OVER PAIN, the story of the discovery of anaesthesia, taken from the book by Rene Fulop-Miller. Henry Hathaway will direct.

DIAMONDS ARE DANGEROUS, played against the background of the South African diamond mines, co-starring Isa Miranda and George Brent.

LONDON AFTER DARK, the story of a London music hall "busker" and the girl he raised to stardom, with Charles Laughton and Vivien Leigh (star of "Gone With the Wind").

SEVENTEEN, from the Booth Tarkington novel, with Jackie Cooper and Betty Field. Louis King will direct the comedy.

THE FARMER'S DAUGHTER, by Harry Leon Wilson, starring Martha Raye as a small town girl who comes to Hollywood.

THE TEXAS RANGERS RIDE AGAIN, telling the story of the twentieth century Texas rangers.

THE WAY OF ALL FLESH, starring Akim Tamiroff and directed by Kurt Neumann. William Henry will head the supporting cast.

OUR NEIGHBORS—THE CARTERS, the story of a small town American family, with Fay Bainter, 1939 Academy Award winner, and Frank Craven, star of the 1939 Pulitzer Prize play, "Our Town." Ralph Murphy will direct.

GULLIVER'S TRAVELS, full length, cartoon comedy-romance made in color by Max Fleisher from Dean Swift's story of Gulliver's visit to the Lilliputians, and with music by Ralph Rainger and Leo Robin.

THE WORLD ON PARADE, a story of television, adventure and romance.

EMERGENCY SQUAD, about the rescue heroes of the cities, starring Lloyd Nolan.

PORTRAIT OF A MOTHER, a story of mother love, with a background of the burlesque stage. Henry Hathaway will direct.

THE NE'ER DO WELL, from the Rex Beach novel, to be brought to the screen as a "special" by Harry Sherman.

I WANT A DIVORCE, from the radio program of the same name.

$1,000 A TOUTHDOWN, a comedy about professional football, co-starring Joe E. Brown and Martha Raye.

PAROLES FOR SALE, successor to J. Edgar Hoover's "Persons in Hiding" and "Undercover Doctor," telling the story of the parole racket.

Other titles which will round out Paramount's 1939-40 schedule include "Honorable Uncle Lancy," "The Woman from Hell," "Campus Wives," "Broken Heart Cafe," "The Warden Goes to Jail," "Hot Ice," "Opened by Mistake," "Strange Money," "Light of the Western Stars," and "Knights of the Range."

In the short subject field Paramount's lineup will include 12 Popeye cartoons, 12 Stone Age cartoons, six Color Classics, 10 Paramount Headliners, 13 Grantland Rice Sportlights, Six Popular Science Shorts, six Universal Occupations Features, 10 Paramount Paragraphics, seven Paramount Color Cruises and three Symphonic Shorts, as well as 104 issues of the Paramount News.

Bluebook of Projection Published; Second Revision of Sixth Edition

The new F. H. Richardson Bluebook of Projection, *revised to date, was published this week by Quigley Publishing Company, Rockefeller Center, New York. It is the second revision of the* Bluebook's *sixth edition. Price, $7.00.*

Originally published in 1935, the sixth edition was first revised in 1937, with some textual changes and inclusion of a supplementary chapter covering technological developments. The present revision, covering further developments down to this year, was extensively rewritten. The supplementary chapter was abolished, its material being incorporated in the body of the text in the proper locations, and much new material added.

Illustrations throughout the work were changed in favor of new ones representing of equipment of later design. Textual matter covering both projection and sound apparatus was recast to include descriptions of the latest types of equipment. Sound apparatus wiring diagrams as used in the original sixth edition, chosen at that time because they represented generally used equipment and could be of direct help to many readers in addition to exemplifying basic principles for the benefit of all readers, was found to illustrate apparatus now nearly obsolete, and replaced by new diagrams and new descriptive text covering the more generally-used models of very recent systems. Textual changes were added throughout.

The new Bluebook includes 20 sound trouble-shooting charts occupying more than 40 pages. These charts appeared originally in the Better Theatres Section of MOTION PICTURE HERALD. *For the benefit of owners of older copies of the sixth edition they are also being published separately in pamphlet form.*

An alphabetical index, affording instant reference to every subject treated in the book's 719 pages, has also been added.

Approximately six months' time was required by F. H. Richardson and his collaborator on sound, Aaron Nadell, in completing the work of revision. George Schutz, editor of Better Theatres, arranged the typographical details.

West Virginia Exhibitors Feted

More than 300 exhibitors, producers' representatives, exchangemen and political dignitaries honored George D. Sallows and George P. Communitz, West Virginia owners, at a banquet in the Morgan Hotel, Morgantown, W. Va., Monday on their silver anniversary in the motion picture business.

Presiding as master of ceremonies was Burt Bishop, Metro-Goldwyn-Mayer exchange manager in Pittsburgh. Speakers included the mayor and city manager of Morgantown. A floor show was headed by Walter Framer, Pittsburgh radio "show shopper."

Guests included district managers John J. Maloney of MGM, Edgar Moss of Twentieth Century-Fox, and Bert Stern of United Artists, as well as Morris Rosenberg, regional vice-president of the Allied States Association.

All Pittsburgh exchange managers attended except Paramount's David Kimmelman, who was enroute to his California convention. Theatre owners were present from eastern Ohio, western Pennsylvania, and West Virginia.

At an afternoon meeting preceding the banquet, the West Virginia Theatre Owners Association voted to affiliate with Allied States Association following an address by Mr. Rosenberg, who is also president of the Western Pennsylvania Motion Picture Theatre Owners Association.

BROADCASTERS, CONGRESSMEN UP IN ARMS OVER U. S. RADIO CENSORSHIP

Representative Demands Commission Members Resign; Association Leader Questions Legal Authority for Move

A much bedeviled and bewildered Federal Communications Commission this week was seeking a defense against new attacks.

Still attempting to digest the suggestion of Representative McLeod of Michigan that they resign because of the new F. C. C. "censorship" provision in the new rules for international stations, the Commissioners found on their desks in Washington Monday a lengthy letter from Neville Miller, president of the National Association of Broadcasters, demanding to be informed what legal basis the Commission found for its requirements, while from the Capitol came the news that Representative Wigglesworth of Massachusetts was asking that the House Appropriations Committee hold hearings on Commission activities before it undertakes to provide any appropriation for the fiscal year which begins July 1st.

Other Requirements Protested

From the radio industry, also, came an uproar against a requirement in the new regulations that all stations on the international channels go to 50 kilowatt power within a year, protesting that the new equipment necessary and the program restrictions would involve unwarranted and unbearable expense, particularly as the short-wave field for advertising is so limited as to return negligible revenue.

If the Commission's program requirements go into effect, it will be necessary to set up special program departments for the international stations, which now are operated by only one or two broadcasters, the others using their regular sustaining programs and some of their commercials, waxed and amended to eliminate the advertising.

Enforcement of the requirement that international stations render only a service which will "reflect the culture of this country and which will promote international goodwill, understanding and cooperation," would deprive the stations of those programs which are most popular abroad, the unbiased and uncensored news broadcasts which are not available from any station in any other country in the world, it is contended.

Recognition of Foreign Censors

More important, it was pointed out by Mr. Miller in his letter to the FCC, the requirement would be considered abroad as a recognition by the United States Government of the right of foreign governments to censor the American press and radio, since it would eliminate programs which have been the subject of complaint from Germany and other countries, to which complaints the State Department always has replied that it has no authority to suppress freedom of expression.

Mr. Miller also inferentially criticized the Commission for including in its regulations "new and unprecedented restrictions and requirements" without prior public hearing, pointing out that they "precipitate certain fundamental questions which are a matter of vital concern to broadcasting generally and to the entire American public."

The interest of the National Association of Broadcasters in the matter is due, in part, to the fact that a majority of the nine licensees, operating 14 international stations, are members of the organization, the letter disclosed.

"We have been unable to find a legal basis for the regulations which we have discussed," Mr. Miller wrote with respect to the program requirements.

"While the Communications Act of 1934 clothes the Commission with extremely broad powers on matters of allocation and the technical and physical operations of broadcast stations, we can find nothing in the act or in the several decisions of the court which have been based upon this act to support this character of regulation."

Further, he pointed out, "if the Commission has the authority to promulgate this character of regulation in the international field, it must have equal authority with respect to domestic broadcasting, as the same provisions of law govern both classifications. If licensees of international broadcast stations can be required to restrict their programs to any regulatory authority's concept of American culture, it would seem clear that the licensees of domestic broadcasting stations could be required to limit their programs to some 'official' definition of culture, education and entertainment.

In view of the furore which has resulted from the issuance of its regulations, it is not improbable that the Commission will adopt Mr. Miller's suggestion that application of the regulations be postponed and opportunities given interested parties to present their views.

Insist on Theme

Regardless, FCC spokesman in Washington insist that this country's international broadcast stations must "promote international good will, understanding and cooperation" with their programs beginning November 1st.

Only last week, Edward M. Kirby, director of publication relations for the Broadcasters Association, told the National Council of Women, meeting in New York's Hotel Commodore, that the radio industry's own code of self-regulation, coming up for action on July 11th, at the Broadcasters' convention in Atlantic City, would, besides setting up fair trade practices, provide for self-censorship by the broadcasters over certain types of domestic air material, such as political campaigns, racial prejudice and "hidden propaganda" (MOTION PICTURE HERALD, June 3rd, page 25).

Resignations Demanded

Resignation of the members of the Commission because of their regulations requiring international stations to broadcast only "goodwill" programs, was demanded in the House last Friday by Congressman Clarence J. McLeod (Rep., Mich.)

Representative McLeod declared that "it has long been apparent that the Commission has sought greater control of the air waves, but such a brazen attempt to say what shall or shall not be broadcast—in effect, censorship of radio programs—most certainly was not anticipated.

"When the FCC attempts to tell the broadcaster what programs he shall broadcast internationally, it knows that if it can get by with this dictation there is just one short step remaining to the control of standard broadcasts or domestic programs, and when that hurdle is cleared radio is under the domination of bureaucracy and ceases to be free," he said.

Pointing out that when the Communications Commission was created it was not intended that censorship should be a part of its functions, the Congressman told the House that "no matter how you view this regulation, you can reach no other conclusion than that this is the most flagrant attempt yet made to stifle and kill the right of free speech. In all the history of our nation no more audacious or tyrannical step has been taken to destroy a vested right."

Radio Offers Films a "Goodwill" Plan; U. S. Advances South America Plan

"Goodwill" for films was offered this week by radio broadcasters through gratis short-wave broadcasts throughout the world; "goodwill" for American films and American business in general moved closer in South America with the House of Representatives authorizing the President to proceed with his plan to use motion pictures in a program for developing better relations between the American republics.

Columbia Broadcasting System has offered to make available to the film industry a 15-minute five-day weekly program on short wave, to Latin-America and Europe.

The broadcasts will be given each day in a different language, including English, French, Portuguese and Spanish. CBS is giving the time and production free. Studios will provide translators and commentators.

NBC has offered a duplicate proposal which the companies are also considering.

An important feature of the President's program will be the showing in Latin-America of motion pictures depicting the United States as it really is, and the showing in this country of films dealing with the South American republics.

To make this possible, it is planned to edit and rescore six films now in the Government files at a cost of $30,000, make a picture of the United States at a cost of $45,000 and produce a picture of South America at an expense of $45,000.

In addition, it is planned to ask a fund of $6,000 for distribution, $6,000 for other expenses, $6,500 for a film library, and $28,000 for the installation of projection equipment in American embassies south of the Rio Grande.

Finally, it is planned to make a film of the Coast Guard, to be shown in South America by a Coast Guard vessel making a goodwill tour, to cost $10,000.

IN THE CUTTING ROOM

Stronger Than Desire

(MGM)

Society Melodrama

Jealousy which leads to a blackmail plot and culminates in murder and a sensational courtroom trial, and a sensational denouement, are the principal story elements of this society melodrama.

Name value in "Stronger Than Desire" (tentative title) is represented by Walter Pidgeon and Virginia Bruce, who recently were co-featured in "Society Lawyer." Ilka Chase, screen and stage comedienne, Rita Johnson, lately in "Broadway Serenade" and "Honolulu," Lee Bowman and Ann Dvorak have principal roles. The supporting cast will present little Ann Todd, Richard Lane, Margaret Burt, Leonard Carey, Reed Hadley and Barbara Bedford.

The locales of the story, which is an original by W. E. Woodward, are fashionable homes and penthouses, night clubs, law offices and courts in New York City. The picture is the second major feature to be directed by Leslie Fenton, former actor, who turned out the interesting "Tell No Tales."

While much of the early part of the story is given over to the description of a four-cornered marital situation, the novel dramatic highlight and possible most worthy exploitation feature is the discovery by the lawyer-husband of a reflection of his own wife's image in an enlarged photograph of the dead man's eye. This discovery not only enables him to clear his wife but to defend successfully the guilty woman.

Release date: June 30, 1939.

Elizabeth and Essex

(Tentative Title)

(Warner Bros.)

Historical Romance

The story of England's glamorous Queen Elizabeth and the Earl of Essex, soldier, rebel and a favorite among the Queen's many lovers, often has been told in poetry, prose and pictures.

It is a fascinating subject, one that makes possible the parading of practically every entertainment element. Their associations, sometimes tenderly affectionate, other times bitterly inimical, the great political, social and martial events that were the backgrounds of their lives, provide the subject matter of "Elizabeth and Essex," "The Knight and the Lady" or whatever it may be finally titled. The screen play writers, Norman Reilly Raine and Aeneas McKenzie, the producer, Robert Lord, and Michael Curtiz, one of Warner's ace directors, will present the detail in ways new and intriguing. The high budget is reflected in the authentic and complete sets, their number and size, costuming and attention to other details.

Warners are making available three of their most important personalities, Bette Davis and Errol Flynn, the title characters, and Olivia de Havilland. Other capable players in principal parts are Donald Crisp, Alan Hale, Henry Stephenson, Henry Daniell, Leo G. Carroll and Vincent Price. There will be scores of minor characters and hundreds of extras.

Release date: To be determined.

Timber Stampede

(RKO-Radio)

Action Melodrama

It should be of some exploitation significance that "Timber Stampede" will be the 63rd starring or featured picture for George O'Brien. This is undoubtedly an all-time record for modern outdoor stars. O'Brien again will be seen in the type of role which he portrays so successfully. The setting is the west of about 60 years ago; the theme concerns the age-old battle between cattle raisers and lumber men. Cattleman O'Brien heads the fight against a crooked combination of lumber and railroad interests which threaten to despoil the lands. A romance, of course, and an exciting story of early journalism are woven into the main plot.

Marjorie Reynolds, with O'Brien in "Racketeers of the Range," will again be in the cast, as will Chill Wills, Robert Fiske and Monte Montague, who also were in that picture. Other players to be seen are Guy Usher and Robert Burns, who have been in previous O'Brien pictures, and Morgan Conway and Earl Dwire.

"Timber Stampede" will be the ninth O'Brien picture produced by Bert Gilroy and the 21st which David Howard has directed. Writing credits give the story to Bernard McConville and screen play to Morton Grant.

Release date: To be determined.

Dust Be My Destiny

(Warner)

Human Interest Melodrama

The story is of the type which the producers are sure will appeal to the more sentimental emotions. It's about a boy who thought that everybody in the world was against him. He married a girl who did not hold to the same opinion, and won the friendship of a man who didn't think so either. With the aid of both, he found that he could become a useful member of society.

A miscarriage of justice resulting in a jail sentence convinces the hero that the cards are stacked against him. Although proved innocent, he is given no occasion to think otherwise. Again arrested, to be brought into association with the girl who is to become his wife, ill luck dogs his trail. He flees with the girl upon being accused of murder. They are married in a theatre, but notoriety he does not want submerges him. Skipping ahead of the law, he wins the friendship of an editor, scores a news scoop and becomes more a subject of public interest than ever. Finally forced to face a charge of which he was not guilty, he is saved by his wife and the newspaper man.

John Garfield and Priscilla Lane, who made a definite impression in "Four Daughters," will be in the leading roles. They will be supported by Alan Hale, Charles Grapewin, Henry Armetta, Stanley Ridges, Frank McHugh, and two of the "Dead End" group, Billy Halop and Bobby Jordan.

The picture is being directed by Lew Seiler, maker of "The Kid from Kokomo," "Heart of the North" and "Crime School," among others, for Warners.

Release date: To be determined.

The Women

(MGM)

Modern Comedy-Melodrama

A case of husband snatching and husband retrieving, that's all an exhibitor need know of the theme. He will have many other matters of significance with which to occupy himself as he plans to interest his clientele.

The screen version of Clare Booth's famous Broadway stage show will be played by an all-woman cast. Headed by Norma Shearer, Joan Crawford in her first "heavy" role, and Rosalind Russell, whose characterization is that of the arch gossip of all time, there will be 135 women to enact this drawing-room type of comedy romance melodrama. Even the animals will be female. Men will only be talked about, but they will be talked about all the time.

MGM is spending real money to produce the picture. Naturally it will be a lavish style show. One set will be an ultra modern beauty salon which will give men a peek into this strictly feminine type of rendezvous.

Although there are a few unfamiliar names, such as Phyllis Povah and Hilda Plowright, in the supporting cast, the cast includes Joan Fontaine, Florence Nash, Lucille Watson, Virginia Weidler, Mary Boland, Ruth Hussey, Muriel Hutchinson, Esther Dale, Denny Moore, Virginia Grey and Ann Morriss.

The picture is being directed by George Cukor, whose "Holiday" (1938), "Camille" and "Romeo and Juliet" are as well remembered as "Little Women" and "Dinner at Eight." Hunt Stromberg, the producer, has made such lavish pictures as "Marie Antoinette" and "The Great Ziegfeld."

Release date: To to determined.

Second Fiddle

(20th Century-Fox)

Comedy Romance, Music, Spectacle

Names and facts of significance to exhibitors and the public in connection with "Second Fiddle" are Sonja Henie, Tyrone Power, Rudy Vallee, and music and lyrics (all new) by Irving Berlin. The subject matter is a "Hollywood making a picture" yarn. Lightning strikes a little Minnesota school teacher, a remarkably talented ice skater—thus the spectacle—and she becomes a glamorous screen star. In the meantime, a publicity department unit man, to gain newspaper space, must promote a phoney romance between the discovery and the graduate leading man of the New York stage. That, in short, is a modernized version of the Alden-Standish-Priscilla romance.

The production quality of "Second Fiddle" will be in harmony with Miss Henie's previous successes. Sidney Lanfield, who piloted the skating star in "One In a Million" and "Thin Ice," again is the director. Harry Tugend, who collaborated on "Sing, Baby, Sing," "Wake Up and Live" and others, did the screen play from George Bradshaw's story. Gene Markey is the produced.

Additional names of importance are Edna May Oliver, newcomer Mary Healy, Lyle Talbot, Alan Dinehart, Mina Gombell and Spencer Charters.

Release date: July 14, 1939.

DISAGREEMENTS BLOCK PROGRESS OF NEW SOUTH WALES CONTRACT

Government Film Commission Indicates Standard Form Enforced in New Zealand Will Be Model to Be Followed

by LIN ENDEAN
in Sydney

Australian trade attention currently focusses upon the framing of a standard form of film hiring contract, recently decreed by legislation as the instrument under which trading between exhibitor and distributor in the state of New South Wales must be conducted. The government-appointed Films Commission has been ordered to have the document ready before August 1, and the members now are studying objections proposed by both sides to a preliminary draft which provided the framework for discussion between exhibitor and distributor representatives.

Wide Disagreement

Originally, the Commission expressed a desire that the two sides reach unanimity on as many clauses as possible, and leave a minimum for the commissioners to determine; their belief, apparently, being that machinery clauses would predominate in the contract, and that the industry itself was best fitted to fashion these to a point of mutual satisfaction.

However, last week both sides informed the Commission it was not possible for anything concrete to be achieved, and that the only course was for both sides to outline their viewpoints and present individual documents carrying notations to clearly define the opposing angles on each point in dispute. It is understood that, in the widely covering nature of the planned contract, particularly as to the desires of the exhibitors, 81 clauses are included and, of these, only a negligible number were agreed upon fully by the parties.

New Zealand Model Cited

It is considered significant that the Commission, simultaneously with the breaking down of exhibitor-distributor discussions, requested that the two sides refresh their memories on the standard contract governing the New Zealand trade and be prepared to give opinions on this document. Despite the fact that conditions of the trade's routine business vary considerably in Australia from those pertaining in New Zealand, it appears that the Commission will use this contract as a guide in their deliberations. And that suggests that both sides will have to prepare strong arguments to impress the necessity of adapting certain clauses to local conditions.

There is a possibility, time permitting, that before the contract, as eventually drawn up by the Commission, is introduced as law it will be referred back to the industry interests for last minute consideration and suggestions; but there will not be opportunity for much alteration as the Act provides that it definitely must be ready by August 1.

Other States to Follow

The distributors' position is difficult, in that as soon as the New South Wales contract is set, exhibitor organizations in other states will press for similar legislation. Thus they have to view the forthcoming document in a nationwide light—and trading conditions and releasing circumstances vary so in each state that reasonable protection of their interests demands a far greater care than is evident at first glance. In the case of the exhibitors' claims, of course, it is only New South Wales that directly concerns them, and any move that any other state's exhibitors may make is solely a matter between them and their own particular government. Of certainty, nevertheless, is the fact that whatever the new contract includes will be a guiding factor for all others.

NO SUMMER SLUMP IN NORTHWEST

While the summer used to be a slump season for the motion picture business it is now on a par with that of winter in the northwest territory, according to George Roy, exhibitor of Eugene, Oregon, who was a guest at the RKO Radio exhibitor lounge this week. "People will see good product at any time of the year," he said.

Another visitor to the RKO lounge this week was L. Tunick, Maryland showman, who said that the public wants one thing in entertainment and that is good pictures. "I don't play double features because the public doesn't want them, and the same goes for Bank Nights and the like," Mr. Tunick added.

Merle Bucknum, operator of two theatres in Emmett, Idaho, says "Pal Night" has been a big booster of business for him.

E. C. Beatty, president and treasurer of the Butterfield circuit, with headquarters in Detroit, praised the RKO lounge and said that many exhibitors from the mid-west were planning to make it their headquarters while in New York for the World's Fair.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week three were approved, one was listed as unobjectionable for adults, three were cited as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Street of Missing Men," "Three Texas Steers," "Young Mr. Lincoln." Class A-2, Unobjectionable for Adults: "6,000 Enemies." Class B, Objectionable in Part: "Missing Daughters," "The Ware Case," "Youth in Revolt" (French). Class C, Condemned: "The Puritan" (French).

Distribution rights to "One Third of a Nation" have been acquired by Grand National, Ltd., throughout the British Empire.

Bar Screenings Of Banned Films

Notice has been served by Paul Moss, New York City License Commissioner, that non-theatrical showings in the city of films which have not been approved by the New York State Censor Board will not be tolerated.

Commissioner Moss expressed himself as entirely in sympathy with exhibitor leaders who had protested a recent showing of "The Puritan," a French film banned by the Censor Board, at the New School for Social Resreach, under the joint auspices of Film Audiences for Democracy (a merger of Films for Democracy and Associated Film Audiences) and the Theatre Arts Committee.

Officials of the New School, at a hearing before the Commissioner last Friday, pleaded ignorance and were excused with a warning that showings of banned films would subject them to penalties in the future. The elimination of an admission charge, said the Commissioner, does not clear the way for screenings of a banned subject, and he warned that showings of such subjects would be followed by a permanent loss of a screening license.

At The New School showing an "assessment fee," rather than an admission charge, had been levied.

"Ecstasy" Sent to Appellate Division

The New York supreme court, in an opinion rendered last week by Justice Gilbert V. Schenck, denied without mention the motion for a civil jury trial on the merits of the revised version of the film "Ecstasy," and referred the case to the third department of the appellate division.

Two years ago the appellate division upheld the ban on the film as then constituted.

Liberties Committee Asks Dismissal of Censor Board

The Chicago Civil Liberties Committee, in a wire to Police Commissioner James P. Allman, has asked for the dismissal of the present police censor board on the grounds that it is "either incompetent or arbitrary" in its rulings. The Committee's action was caused by the ban on certain films, among them "Oppenheim Family."

Ohio Censors Review 614 Reels

The Ohio censors, during the month of May, reviewed a total of 614 reels from which 33 eliminations were ordered. Seven reels were rejected for the week ending May 26th. This compares with 499 reels reviewed and 31 eliminations ordered in April and 473 reels with 21 eliminations in May, 1938.

Batcheller Joins Roland Reed

George Batcheller, Jr., for two years an assistant director for Republic, has resigned to join Roland Reed Productions with headquarters at the Selznick International studio in Hollywood. Mr. Batcheller will be assistant to Mr. Reed.

THE HOLLYWOOD SCENE

Nine Start; 11 Finish

The most important picture to go into production in the week undoubtedly was "Ninotchka." In addition to returning Greta Garbo to the screen, it will present Melvyn Douglas, Ina Claire, Felix Bressart, Gregory Gaye and Sig Rumann in the principal supporting roles. MGM's second starting picture was "Blackmail," in which Edward G. Robinson, Rita Johnson and Tom Neil will be the stars.

Republic also started two pictures. The cast for "Should Husbands Work" includes James, Lucille and Russell Gleason, with Marie Wilson, Mary Hart, Tommy Ryan and Harry Davenport. In "Colorado Sunset," Gene Autry, Smiley Burnette, June Story, Robert Barrat and Larry Crabbe are featured.

Fine Arts began work on "Trouble over the Pacific," in color. In the cast are William Gargan, June Lang, Wallace Ford, Katherine DeMille, Gilbert Roland, Tom Dugan and Etienne Girardot.

At 20th Century-Fox, "Falling Stars" went before the cameras. Don Ameche and Alice Faye are starred. The featured support includes J. Edward Bromberg, Stuart Irwin, Chick Chandler, Willie Fung, Alan Curtis, Lynn Bari and Robert Lowery.

With Laurel and Hardy reunited, Hal Roach started work on "A Chump at Oxford."

Universal's new activity of the week was "The Desperate Trails." It will present John Mack Brown, Bob Baker, Frances Robertson and Fuzzy Knight.

Warner Bros. started "Kid Nightingale," in which John Payne, Jane Wyman, Walter Catlett and Ed Brophy will be featured.

Clearing the Deck

To clear the decks for an intensive production drive this month, eleven pictures were completed. MGM, RKO-Radio and Universal each finished two. First to come off the line at the Culver City plant was "Stronger Than Desire." It will present Walter Pidgeon, Virginia Bruce, Lee Bowman, Ann Dvorak, Ilka Chase, Rita Johnson, Richard Lane, Ann Todd, Margaret Burt, Leonard Carey, Barbara Bedford and Reed Hadley. The second picture, "On Borrowed Time," a screen adaptation of a recent Broadway stage success, will make available the name values of Lionel Barrymore, Bob Watson, Sir Cedric Hardwicke, Beulah Bondi, Eily Malyon, Una Merkel, Charles Waldron, Ian Wolfe, Nat Pendleton and Phillip Terry.

Two pictures moved on to the cutting rooms at RKO-Radio. Unique because it will feature an all-male cast, "Bad Lands" will present Noah Beery, Jr., Robert Barrat, Douglas Walton, Andy Clyde, Guinn Williams, Francis Ford, Paul Hurst, Stanley Ridges and Francis McDonald. Lee Tracy plays the title role in "The Spellbinder," and will have the support of Barbara Read, Allan Lane, Linda Hayes, John Laird, Charles Halton, Pierre Watkin, Chester Clute and Leona Roberts.

UNIVERSAL EMPLOYS 2,500 AT STUDIOS

Universal Studios, entering its second year under the new management, has 2,500 employees on the regular payroll, an all-time high for the company. Since N. J. Blumberg became president, a year ago, the plant has undergone a physical transformation. Studio improvements, under the supervision of David Garber, have been effected in every department. Upwards of $300,000 already has been spent on construction and new equipment, and additional sums have been appropriated for further modernization.

On Mr. Blumberg's arrival here Monday, extra crews were added to the construction forces building two new large sound stages; by working 24 hours daily it is planned to complete both units by July 1st. Orders to speed completion of the new stages were necessitated by the increased production schedule, which calls for nine top bracket pictures to be shooting full blast next month.

Universal's Two

The finished pair at Universal are "Forgotten Women" and "The Underpup." The first named features Sigrid Gurie, Donald Briggs and Eve Arden. In "The Underpup" are Robert Cummings, Nan Grey, Gloria Jean, Beulah Bondi, Virginia Weidler, Margaret Lindsay, C. Aubrey Smith, Billy Gilbert, Ann Gillis, Raymond Walburn, Paul Cavanaugh, Samuel S. Hinds and Shirley Mills.

"Second Fiddle" was finished at 20th Century-Fox. Sonja Henie, Tyrone Power and Rudy Vallee are the stars. The featured support includes Edna May Oliver, Alan Dinehart, Lyle Talbot, Mary Healy and the Brian Sisters.

Monogram finished "Stunt Pilot," second number in the Tailspin Tommy Series. John Trent, Marjorie Reynolds and Milburn Stone again have the leading roles. The support includes Jason Robards, Pat O'Malley, George Meeker, Wesley Barry, George Cleveland, Johnny Day, Charles Morton, Mary Fields and Buddy Cox.

"Laughing Irish Hearts" was finished at Republic. The cast includes Phil Regan, Jean Parker, Jerome Cowan, Horace MacMahon, Dorothea Kent, Benny Baker, Peggy Ryan, Barnett Parker, Mary Gordon, Oscar O'Shea, Muriel Campbell and Dick Keene.

Paramount completed "Heaven on a Shoestring," in which Pat O'Brien and Olympe Bradna are supported by Roland Young, George E. Stone, Reginald Gardiner, Frank Sully, Russ Powell and D'Arcy Corrigan.

At Warners "Nancy Drew and the Hidden Staircase" was finished. The principals are Bonita Granville, Frankie Thomas, John Litel, Fred Tozere, Vera Lewis and John Ridgley.

Unit Casts

Further development of the unit feature cast idea is seen in the decision of Warners to use the stars of "Dodge City," Errol Flynn, Olivia de Havilland, Ann Sheridan and others—in "Tombstone."

In the past year or so the "Jones Family," "Judge Hardy," "Bulldog Drummond" and "Tailspin Tommy" series consistently have featured the same principals. The Warner idea, however, is to continue its group in a number of pictures, the entertainment nature of which is similar to "Dodge City." Thus "Tombstone" will be a semi-historical romance melodrama of the early days of Arizona Territory when the noted frontier marshal, Wyatt Earp, was making news items for the famous "Tombstone Epitaph."

Production of "Tombstone" will precede that of "City of the Angels," a story of Los Angeles' rip-roaring early days, which was to have been the first reunion of the "Dodge City" cast.

Michael Curtiz will direct the film, which is based on a Seton I. Miller story. It will be photographed in color.

News in Brief

MGM will start five pictures within the next week. Three of them are "Northwest Passage," "It Can't Happen Here," and Balalaika," in which Nelson Eddy and Ilona Massey will be co-starred.

H. B. Warner, Richard Dix, Rouben Mamoulian, John Hall and Frances Langford will be semi-final judges on the Jesse Lasky "Gateway to Hollywood" radio program.

Universal renewed the contract of Jack Otterson, art director, for another year.

William McGann, for ten years Warner director and assistant director, has left the lot.

David Niven will play the illusionist in Wanger's "Whose Wife," co-starring with Loretta Young.

Herbert Stothart and George Stoll completed the musical score of MGM's "The Wizard of Oz."

Samuel Goldwyn has set July 17th as the starting date for "Black Gold," a story of the oil fields. Jon Hall and Andrea Leeds will be starred.

Opening

Music Hall

LAURENCE OLIVIER

(star of "Wuthering Heights")

CLOUDS OV

Direct from their smash roles in two big "class" productions come Laurence Olivier and Ralph Richardson in a "mass" show if ever there was one...timely, exciting, dramatically filled with the sensational facts about the world-wide war on spies!

Radio City

June 15th

RALPH RICHARDSON

(star of "The Citadel")

ER EUROPE

with **VALERIE HOBSON**

Screen play by Ian Dalrymple · Directed by Tim Whelan

A COLUMBIA PICTURE

CONNECTICUT ALLOWS "BINGO"—FOR CHURCHES

Exhibitors Help Pass Law, But Legislature Restricts Game to "Non-Profit" Groups

Their fight for legalization of Bingo in Connecticut won after many years, the exhibitors of the state this week found themselves barred from profiting by the "victory"; for the bill, as passed by the Senate and House, and this week awaiting Governor Baldwin's signature, allows only nonprofit "organizations" (churches, clubs, et al) to use the game. Both the state Allied organization and the MPTO have protested to the Governor.

Local Vote Required

The bill further is restrictive in its effect by the provision for local option. Bingo is still illegal, unless affirmed by vote of a local governing body.

With the Governor's signature, the bill becomes law on July 1.

Originally, the bill had been passed by the Senate without the amendments barring theatres from use of the game. However, the House revised the bill, and sent it back to the Senate, which approved it in its present form.

Further provisions of the bill are for municipal control of the parties operating the game; permits to be issued only to those organizations in good standing for two years; permits to be issued on a yearly basis, limiting the number of games to 40 per week, and on a daily basis; prizes not to exceed $250 worth of merchandise, and not to be in cash.

Developments Elsewhere

In other locales, developments were as follows:

In Cincinnati, the use of Bingo is declining; it fell off one fourth in April, compared to March; however, exhibitors report it still reducing theatre attendance. A police department report for that city discloses that, in April, there were 154 games, with 149,087 attendance; $110,243 in gross receipts; $27,887 in prizes; $82,356 in profits.

In Mansfield, Ohio, the Warner-Skirball Madison Theatre has had trouble with Mayor Hunter over the awarding of prizes in Bank Night.

In Rutherfordton, N. C., Judge J. A. Rousseau declared in Superior Court that Bank Night violates the State lottery laws, and ordered enforcement of those laws, in a grand jury charge.

In Madison, Wis., action against Sol Epstein, charged with operating Bank Night at the Capitol Theatre, in violation of the lottery laws, was dismissed, upon motion of Walter Bjork, assistant district attorney. The plan, an offer of Bank Night insurance to persons participating in Bank Night, has been dropped.

In Ontario, the attorney general forbade prize giveaways for charity by organizations; and was reported investigating the use of chance games and similar gadgets by theatres.

Book Premiums in Chicago

In Chicago, the Villa theatre, in Villa Park, was using book premiums, the Adelphi having been the first to use the idea. The plan, as used at the Adelphi, allows the patron to get any book on a listing, after presenting one dollar's worth of "book money," and 13 cents "service charge." The "book money" is given with each admission.

In Lincoln, Neb., the Attorney General's office has ruled against money prizes being given in Beatrice, Bank and Job Nights have already been banned under the rulings of the Attorney General.

F. J. McCarthy, owner of the State Theatre, Brookings, S. D., declared, while in New York City for a visit to the World's Fair, that the public wants Bank Night, and that motion picture films should not contains disparaging remarks about the game.

"IF THE OTHERS USE GAMES. . . ."

Abe and Rosa Baier, operators of the Lindbergh, in Kansas City, have always been against giveaways. However, on two evenings recently, their theatre issued a "challenge," worded in this way:

"All passes, two-for-one, gift checks, premium cards, scrip books, or what have you, issued by any other theatre in Kansas City, honored here tonight."

FCC Candy Case Halted Pro Tem

Application of the Federal Trade Commission's orders in the so-called automatic theatre candy vending machine case has been halted, temporarily at least, through the filing of a petition for review by the Third Circuit Court of Appeals by the Hershey Chocolate Corporation of Hershey, Pa.

The application will be resisted by the Government, which is filing a brief in opposition. No action has yet been taken by the court, and it is unlikely that, if the petition is granted, the case will be heard before next fall.

The automatic vending machine case was initiated by the FCC in May, 1937, when complaints were issued against the Sanitary Automatic Candy Corporation, New York; Berlo Vending Company, Philadelphia; Confection Cabinet Company, Newark, N. J.; Hershey Chocolate Corporation, Peter Cailler Kohler Swiss Chocolates Company, Fulton, N. Y.; Chocolate Sales Corporation, and Lamont, Corliss and Company, sales agent.

The complaint charged the companies operating vending machines in theatres had entered into contracts with the chocolate manufacturers and the sales agent under which the latter gave to the vending companies terms and conditions for the supply of candy which they refused to extend to other vending machine operators.

After nearly two years of investigation and hearings, the FCC on March 16th, last, entered an order requiring the respondents to abandon exclusive agreements.

The filing of the application by the Hershey Company was somewhat surprising in view of the fact that that company early last year abandoned its exclusive distribution policy.

SHORT PRODUCT PLAYING BROADWAY

Week of June 3

CAPITAL	Java Journey	MGM
	Help Wanted	MGM
	Jockeys Up	Columbia
	Feature: *Tell No Tales*	MGM
CRITERION	Moving Vanities	RKO Radio
	Aladdin and His Wonderful Lamp	Paramount
	Feature: *Undercover Doctor*	Faramount
MUSIC HALL	Practical Pig, The	RKO Radio
	Feature: *Captain Fury*	United Artists
PARAMOUNT	Diamond Dust	Paramount
	Unusual Occupations, No. 5	Paramount
	Wotta Nightmare	Paramount
	Feature: *Union Pacific*	Paramount
RIALTO	Hold Your Breath	Paramount
	Feature: *Street of Missing Men*	Republic
RIVOLI	Television	RKO Radio
	Practical Pig, The	RKO Radio
	Feature: *The Mikado*	Universal
ROXY	Good Neighbors	20th Cent.-Fox
	Prize Guest, The	20th Cent.-Fox
	Feature: *Young Mr. Lincoln*	20th Cent.-Fox

"Syndicalism" May Rule Spain

General Francisco Franco presided, Monday, over the first meeting of the Falangist Grand Council, which had been called to consider a law for the setting up of a syndicalist state, according to the United Press.

The law would creat direct Governmental supervision of the country's production in manufacturing, mining and agriculture, and presumably motion pictures, as well. It would have to be approved by the Governmental Council of Ministers before becoming effective.

Under the law, syndicates would be organized for every branch of production in industry and business; with all participating in the business to be in the particular syndicate of that business.

The Spanish Government announced on Monday the formation of a five-man commission to continue, indefinitely, censorship of the press, mails and telegraph.

John Ojerholm, Paramount laboratory technician, is in England to install equipment in Paramount's British laboratories.

Leo Abrams, formerly manager of Universal exchange in New York City, has been made short subject sales manager. David Levy succeeds Mr. Abrams at the exchange.

A deal has been closed whereby 67 theatres of the Saenger Amusements and United Theatres circuit are to be services by RCA Photophone.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Necessity is the mother of invention all right, as Police Inspector Edward Handley discovered the other day in San Francisco. Seems that the inspector was perplexed no end every time his coppers raided a local burlesque show and found the girls clad in long-sleeved and long-legged ballroom gowns.

He finally discovered that the blonde cashier pressed a buzzer from the box office booth out front every time the law approached. When the buzzing sounded backstage, the gowns were lowered to the shoulders of the girls from wires suspended overhead, like the old harness on fire horses.

▽

The Nazi-controlled Tobis Film Company in Berlin is making a motion picture entitled "I Shall Be Arrested Tomorrow." Bet many an exhibitor in concentration-campland will think a couple of times before buying that one.

▽

The other sunny Sunday afternoon a building in the center of Dexter, Maine, caught fire. It was not long before a crowd of several hundreds had gathered. After all, Dexterties don't get a chance to see the red wagons often.

Bob Cox, of the Park theatre, was one of the first on the scene, and when he saw the crowds gathering he felt himself wishing for the power of Aladdin so that he could conjure up a ballyhoo sound truck—the old Barnum that he is.

The wish gave birth to the thought and before long Bob was in action. He sent two young lads to the opposite side of the crowd and in a minute or less the attention of virtually all of Dexter's townsfolk was diverted from the blazing building.

"Hey Bob," the boys yelled across the crowds, "what's playing at the Park today?" Whence Bob promptly shouted back, "Let Freedom Ring." "Who's in it?" "Nelson Eddy," Bob replied.

▽

William Harrison Hays, MPPDA's generalissimo, turned newspaper reporter the other day on the occasion of his visit as guest at the World's Fair Indiana Day—he's a native Indianian. At the luncheon in Perylon Hall, General Hays was seated next to Rear Admiral Clark H. Woodward, commandant of the Third Naval District. While the luncheon was in progress Mr. Hays scribbled the following note on the back of his place card and sent it by a waiter to the reporters at the nearby press table: "Admiral Woodward just told this story: In his uniform walking around the Fair grounds this morning, a visitor stopped him, thinking him an attendant, and said: 'Call me one of those motor chairs,' to which Woodward explained, 'But I am an admiral in the United States Navy!' 'All right,' answered the visitor, 'then call me a boat!' "

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Radio has its peculiarities in sponsorship requests. Station WNEW had a caller the other day who wanted to buy spot-announcement time offering a reward for the return of a drowned person.

▽

Any exhibitor so reminded could put into his marquee lights two unusually sympathetic titles in the form of Columbia Pictures' "The Chump Takes the Bumps" and "The Sap Takes the Wrap," both current..

MR. ROBERT E. SHERWOOD, the playwright, has pending in the Supreme Court of the State of New York a suit to prevent Twentieth Century-Fox from using the title "Young Mr. Lincoln" on its current Lincoln picture, and from selling "Young Mr. Lincoln" to exhibitors, and advertising it on the grounds that it confuses with Mr. Sherwood's Broadway play, "Abraham Lincoln in Illinois." In his complaint, Mr. Sherwood admits that prior to his Abraham Lincoln production several plays had been produced concerning the life of Abraham Lincoln, "but," the complainant adds, "they did not have any great box office value and they did not arouse any great public interest in the life of Abraham Lincoln."

Now, some 16 years ago, the brothers Al and Ray Rockett, early-timers in production, made "Abraham Lincoln," running through the life of Lincoln all the way from his childhood to his assassination—and the old First National Pictures, subsequently bought by and merged with Warners, made $1,650,000 on the film! Furthermore, the Rockett's "Lincoln" did arouse great public interest, and if memory serves correctly, it won the award for the year, Hollywood's greatest professional tribute.

And in view of all the Lincoln-mindedness of the day in stage and screen, Al Rockett has taken his "Lincoln" from the shelf, is dusting it off and will reissue it, adding sound to the original.

▽

Moon Corker pulled a corker for "Confessions of a Nazi Spy" at his Palace theatre in Athens, Georgia. He dressed four University of Georgia football players in likenesses of Hitler, Mussolini, Chamberlain and Daladier, and had them run around the main streets, kicking, punching and shooting each other.

▽

Film exchange managers down Charlotte way received a letter the other morning from an exhibitor. It told in brief but snappy language that the sender had no intention of waiting for enactment of the industry's trade practice program to get relief. Said he::

MR. FUNDY
MR. CY
MR. DUSTY
MR. ROY

I gotta hav 13 pursent reducksion or else.
Lovingly,
(Signed) G......... Theatre.

▽

Frank Vreeland, in his new book, "Foremost Films of 1938," gives the Chinese translations of some Hollywood motion pictures. They're quite chuckly.

"Ex-Lady," for instance, arrived on Chinese theatre screens as "Flower Clusters in the Night," and "The King and the Chorus Girl" was translated into "Playful Dragon Has a Lark with a Phoenix." "God's Country and the Women" was changed to "Green Hills and Red Powder," and "Nine Days a Queen" to "Bloodstains on a Jade Palace." "Wife, Doctor and Nurse" came out as "In His Right and Left Arms" and "I Met Him in Paris" as "Three Stars Flatter the Moon."

▽

What ever did happen to that movie career of Manny Cohen's Mae West?

Interrupting the tranquility of a sunny spring afternoon, the postman in Rockefeller Center brought in one of these pesty chain letters, which up to a year or so ago bothered everyone in these parts with almost daily regularity.

This one, which immediately went the way of all others—into the basket—was to promote a "Reno Prosperity Club," and urged the recipient to send a copy of the letter to five male friends, "then bundle up your wife, and send her to the person who heads the list," adding: "When your name works up to the top of the list you will receive 15,175 women."

▽

"Monogram is doing big things this year." George Weeks, Monogram sales executive, invited exhibitors at the Kansas-Missouri Theatre Owners convention to "watch Monogram's smoke"—and he made good his gesture by presenting the conventioners with oversized cigars that appeared two feet long, filled with what Lou Lifton at the home office told us was "real tobacco." We smoked ours over the weekend and it's good thing for George Weeks that he doesn't have to sell us pictures.

▽

Mr. David Oliver Selznick's press agents in Hollywood seek publicity this week for "Gone with the Wind" with the announcement that they are employing topiarists on the picture, explaining that topiarism has nothing to do with toupees, but that topiarists trim shrubs and trees into fantastic shapes.

▽

Jimmy Jemail, "Inquiring Photographer" for the New York *Daily News*, asked the man-on-the-street whether he would rather be Jimmy Durante, with his long schnozzola, or handsome Clark Gable. One Lester Loeb picked Durante, because, "He's my style. I can understand his language. Besides, I'm tired myself being called handsome." Another, William Stockdale, picked Gable. "He's got big ears," he testified. "And with big ears you can hear a lot."

▽

The Berlin *Boersen-Zeitung* is sharply criticizing German film producers and film writers for not doing their part in encouraging large families by showing film characters with flock of youngsters running around backyards. "The few writers who, for example, show more than one or two children in their novels can be counted on the fingers of one hand," they complain.

▽

Senator Matthew Mansfield Neely, arch proponent of federal legislation to outlaw block selling, really told off his colleagues in Congress the other day when he advised his brother Senators that he just didn't like their opposition to and slow-action on his bill. "A blindfolded, crippled snail on crutches could have traveled further in purgatory in six seconds than this bill has traveled since it was referred to the Interstate Commerce Committee six months ago." The bill, he added, "has been bedeviled with more opposition than the hero of Pilgrim's Progress encountered on his slow and painful journey from earth to heaven."

And only the other day Milton Berle proposed that Congress provide federal funds to encourage the study of humor.

TAXES CLOSE QUEBEC HOUSES; ASCAP WINS

Fight Film Showings Should Be Legal Interstate and Intrastate, Says Senate Committee

Quebec's mayor, Lucien Borne, after the city's 11 theatres had closed last Friday as a protest against recent tax increases of from 10 to 20 per cent. threatened Monday to order an inquiry into the entire film industry in Quebec. He was met with the reply on the part of theatre owners that "such an investigation will be highly welcomed."

Finding it unprofitable to continue operations under taxes running as high as 40 per cent after a four weeks trial, the theatre owners had sought unsuccessfully for revisions of the additional taxes. The mayor accused the operators of "banding together to bring about an organized strike." To this one theatre operator answered that his house would be run for any period if the city would be willing to shoulder any deficit incurred.

About 130 employees have been thrown out of work as a result of the move, while theatregoers have been attending theatres across the St. Lawrence in Levis.

ASCAP a Victor

The American Society of Composers, Authors and Publishers escaped legislative activity in 12 out of 14 states in which measures adverse to the Society's operations had been introduced during the 1938-39 legislative session. North Dakota and Kansas were the only states in which anti-Ascap bills were enacted; while they were defeated in Arkansas, New Mexico, Oklahoma, Minnesota, Indiana, Illinois, Oregon, Connecticut, Ohio, Missouri, Michigan and Pennsylvania.

Vermont enacted a bill for a 5 per cent tax on the Society's collection within the state, requiring ASCAP to file a list of its music annually. The Florida house has amended the anti-Ascap law enacted last year. Washington, Tennessee and Nebraska enacted anti-ASCAP laws two years ago.

New York Tax Continues

New York Governor Herbert H. Lehman has signed Senator Frederic Coudert's bill continuing for another year New York City's right to impose a gross receipts sales tax, levies on engaging in trades, profession or business, real estate or franchise exercise. Under the provisions of the law, it would be possible for the ctiy to enact a special tax for the privilege of operating a theatre, a tax on admissions and a tax on gross receipts, it has been disclosed.

The 1939 Florida legislature has adjourned without putting any new taxes on the amusement; despite many proposed tax bills which would have affected the industry, including a proposed 10 per cent tax on theatre admissions and the addition of theatre chains to come under the chain store tax law.

Sparks Theatres Protest

The City Council of Fort Myers, Fla., has passed an ordinance assessing a tax of five cents on theatre tickets of up to 15 cents and 10 cents for those costing more. Managers of houses in the Sparks circuit have obtained the signatures of more than 1,000 persons to a petition protesting the tax.

The Senate Interstate Commerce Committee has recommended enactment of the bill proposed by New Jersey's Senator Warren Barbour to repeal the 1912 law prohibiting the interstate transportation of fight pictures.

The committee's studies, the report declared, showed that the act is widely violated, frequently unwittingly. "Motion pictures of various boxing contests, both amateur and professional, are shown in most states against the law but without molestation by officials," it was pointed out. "Motion or still pictures may be taken legally in every state. What is legal in intrastate commerce is illegal in interstate."

It was also pointed out in the report that continuance of the 1912 law might affect television. "While it is not illegal to broadcast a boxing contest to millions of interested listeners," the committee explained, "if the present bill fails of passage it would be a clear violation of the law to utilize television in transmitting a boxing contest to the public."

Although the hearings were widely publicized, no witness appeared in opposition to the bill.

Pennsylvania Bills Die

The Pennsylvania legislature adjourned last week with the film industry emerging unscathed, as a score of bills relating to the business went into discard. Most important of the measures which failed to be enacted were the theatre divorcement bill, prohibiting producers or distributors from operating theatres, and an anti-American Society of Composers, Authors and Publishers law which would have prevented the music licensing society from operating within the state.

The legislative committee of the Association of Commerce has voted to oppose the bill in the Wisconsin legislature which would assess a tax of $2.50 per 1,000 feet on film handled by exchanges operating in the state.

The tax measure was introduced by the Committee on State and Local Government and has been referred to the Committee on Corporations and Taxation. The entire industry in Wisconsin has cooperated to fight the bill.

Wisconsin Occupational Tax

Wisconsin exhibitors face an occupational tax on their theatres in connection with three sales tax proposals presented to the legislature by Governor Julius P. Heil as a means of balancing the state's biennial budget. The tax, it is estimated, would raise $300,000 annually.

The Connecticut budget having been balanced, exhibitors there are free of the threatened amusement tax for two more years. However, resentment is expressed over the Bingo bill which has passed both houses, and now awaits the Governor's signature to become law July 1st. The bill limits use of the game to civic and religious organizations.

A bill has been introduced in the Illinois legislature that requires a public record be made of owners of theatres and other business places. It prohibits any person from doing business under an assumed name or under any designation, corporate or otherwise, other than real names.

The Sandquist bill in the Illinois legislature, which would require theatres to have a 15 minute intermission after each two hour show, has passed a third reading and passage is expected some time in the week. The Senate bills for state censorship, theatre divorcement and juvenile curfew were recalled this week to a second reading for amendments.

To Increase Membership

Associated Theatre Owners of New Jersey, booking and buying organization headed by Irving Dollinger, is preparing to increase its theatre membership from 14 to 25.

Can't Bar "Spy" Hull Tells Nazi

The State Department, Washington, has advised the German Government it has no legal right to bar production or distribution of motion pictures such as "The Confessions of a Nazi Spy."

A note signed by Dr. Hans Thomsen, the German charge d'affaires, denouncing the film as an example of the pernicious propaganda that has been "poisoning" German-American relations, was delivered to Secretary Cordell Hull.

The protest was forwarded to MPPDA officials in New York who, in acknowledging its receipt, informed the State Department that the picture was based on actual court records of the Nazi spy case in New York.

Federal Judge Vincent L. Leibell in New York this week asked that the Warner Brothers film, "Confessions of a Nazi Spy," be shown in United States district court in New York next Tuesday to aid him in deciding the application of Fritz Kuhn, German-American Bund leader. Kuhn seeks to restrain Warners from showing the film, contending that it untruthfully depicts the Bund as being engaged in espionage activities.

Affidavits of Stanley Freedman, Leon G. Turrou, former G-man, Mort B. Blumenstock and Carl Leserman were submitted Friday for Warner Brothers charging Kuhn with hypocrisy. Mr. Leserman stated that the film cost $700,000 and had future contracts for 9,000 play dates, with a total estimated gross of $1,875,000.

The State Censor Board of Mexico has passed "Confessions of a Nazi Spy" with no changes or eliminations ordered. The Cuban censor board has also passed the film.

Quebec Prosecutes Nazi Film Shows

In the first step against Nazi or Fascist propaganda in Quebec Province, the attorney general's office this week charged the Harmonia Club with two offenses under the provincial film act. The Nazi film, "Le Merite," was seized by police during a showing in the club on April 28th and the audience dispersed. The film lacked censorship approval.

Refugee Benefit Set

A benefit for Christian German refugees will be held at the Winter Garden, New York, next Thursday. The midnight benefit will inaugurate a drive for $600,000. Performers include Eddie Cantor, Raymond Massey, Tallulah Bankhead, Fredric March, Hildegarde and Kitty Carlisle.

Massey to Receive Degree

Raymond Massey, star of the stage play "Abe Lincoln in Illinois," who will also play the title role in the screen version for RKO release, was awarded an honorary degree from Lafayette College on Friday. He was the first actor so honored in the college's 108 years of existence.

Eastman Starts Building

Eastman Kodak Company has started construction of a new seven-story building at its Kodak Park plant in Rochester, N. Y., as one of the major factors in Eastman's $15,000,000 United States building program this year. The majority of this sum will be spent in Rochester. The new building will provide additional space for the finished film department, where film is cut to final size and packed. A 45-year-old building is being razed to make room for the new structure.

Largest RKO Convention Seen

Attendance at RKO's national sales convention June 19-22 at the Westchester Country Club, Rye, N. Y., will be about 250, making it the largest in the company's history, according to Jules Levy, general sales manager.

All salesmen from the company's 38 exchanges in this country and Canada will attend. Also attending will be Ralph Hanbury, United Kingdom; Ralph Doyle, Australia; Nat Liebeskind, Argentina; Bert Reisman, Peru; Max Momez, Mexico; Pedro Saenz, South America; Reginald Armour, Continental Europe; Leon Britton, Far East; Bruno Cheli, Brazil; Fred S. Gulbransen, Panama; Ned S. Seckler, Cuban home office representative, and Gus Schaefer, district manager for central and northern South America.

Committees have been announced as follows: General, A. A. Schubert, M. G. Poller, W. J. McShea, Harry Gittleson, and S. Barret McCormick; Reception, A. A. Schubart, William McShea, M. G. Poller, Bob Wolff, Frank L. Drumm, Phil Hodes, Jack Ellis, Lou Kutinsky, Eddie Carroll, Harry Zeitels and John Dacey; Foreign Reception, Phil Reisman, B. D. Lion, Michael Hoffay, R. K. Hawkinson; Publicity, S. Barret McCormick, Rutgers Neilson, Harry Gittleson, Michael Hoffay; Decorations, Leon J. Bamberger, Lou Gaudreau; Transportation, W. J. McShea, William Gegenbach.

Gene Towne, writer, who recently became an independent producer for RKO Radio, plans to produce four productions, "Swiss Family Robinson," "The Deerslayer," "Tom Brown's School Days" and "African Intrigue." His new producing unit is called The Play's the Thing Productions.

Wanger Completes Plans For Five UA Releases

Walter Wanger has completed plans for the five pictures he will make for United Artists release in the 1939-'40 season. Titles are "Winter Carnival," "Whose Wife?" starring Loretta Young and David Niven, with Tay Garnett directing from the original by Gene Towne and Graham Baker; "House Across the Bay," starring Joan Bennett, Archie Mayo, director, story by Myles Connelly, screen play by Sarah Y. Mason and Victor Heerman; "My Personal Life," John Meehan's adaptation of Vincent Sheean's novel, and "Send Another Coffin," F. G. Presnell's new novel which Tay Garnett will direct.

Hutchinson Outlines 20th-Fox Product at Rio Convention

Walter J. Hutchinson, vice-president in chage of foreign distribution for Twentieth Century-Fox, outlined the company's 1939-'40 product at the opening session last Friday in Rio de Janeiro, the company's first convention in South America. The convention was held over a three-day period.

Sidney R. Kent, president of the company, also addressed the convention. About 40 salesmen were on hand.

Monogram's Bookings At Highest Point

The next eight weeks' bookings and playdates of Monogram pictures are the highest in the company's history, W. Ray Johnston, president, said this week. In that period Monogram plans to release some of its best product, including "Streets of New York," "Wolf Call," "Boys' Reformatory," "Across the Plains," and "Down the Wyoming Trail."

Next Issue of

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the June 24th issue of

Better Theatres

CITE TELEVISION NOW AS A NEWS PURVEYOR

Engineers Study Technical Difficulties Revealed by Telecast of Nova-Baer Fight

by FLOYD STONE

Television demonstrated, to its adherents at least, its practicability as a purveyor of news as well as entertainment, on Thursday last, when several thousand persons in the New York area saw and heard the Nova-Baer boxing match over an estimated 500 receiving sets. Such telecasting of news events is not novel in England, where television as a commercial venture is three years old, but it was the first news telecast in this country; and this week engineers of the Radio Corporation of America and the National Broadcasting Company were scanning reports of public reaction and of the technical difficulties which made the telecast merely "satisfactory."

Distinguished, Not Recognized

Seen on a television receiver in the RCA Building, headquarters of NBC television, the fight, telecast from the Yankee Stadium, was easy to follow, but not much more. The iconoscope had been set up about 40 feet from the ringside. The fighters could be distinguished, but not recognized. When on the near side of the ring, they were of average proportionate height in the approximately 9 by 12 inch screen; when on the far side, they were small figures. At various times, a haze along the rim of the screen interfered with definition; spectators rising in their seats between the iconoscope and the ringside also interfered with the telecast.

The use of a "telephoto" lens on the television camera is apparently impractical; and NBC engineers, from reports, battled to get as near to the ring as they did. Mike Jacobs, fight promoter, was reported irked by the space which the television unit occupied in an area commanding high seat prices.

The fight telecast was seen not only in several hundred private homes but also in the lobbies of the Paramount, Earle, New Amsterdam, Little Carnegie, and other New York theatres. In all cases, the crowds watching the telecasts were large, and the television receiver screen small.

Introduction of a large television screen, especially one for use in the theatre, has been awaited from the Baird Television Corporation which has set up American headquarters in the Gaumont British offices at 1600 Broadway. Ian Javal, commercial director of the Baird Company, an English television pioneer, arrived in this country several weeks ago with a staff of engineers, equipment for large size television receiving, and plans for the establishment of such apparatus in Broadway theatres.

This week it was reported that the Baird Company was delaying its efforts to introduce a large size television screen in theatres here, "because of the meager amount of program material suitable for theatre use," and due to technical difficulties.

Goes Ahead in England

Baird, however, in England, has gone ahead with the sales of its theatre television equipment. The annual "Trooping of the Colors," which occurred in London on Thursday, in the absence of the King and Queen, was received in many Gaumont British theatres, over Baird television sets and on the large Baird television screens, of 20 by 15 feet, and 15 by 15 feet. This event was telecast last year, also.

In this country, television has been seen in practical operation by a million persons at the New York World's Fair and the San Francisco Golden Gate Exposition, it is estimated.

The NBC, in New York, has been endeavoring to substitute "live talent" for old motion picture film, on both its evening entertainment and its afternoon test programs. There is conjecture on the possible use by television of 16 mm. film, for economy, with the mass of film material available from 16 mm. libraries, for reduced fire hazard, and more efficient storing. At present, the television industry is hampered in the use of 35 mm. film by its inability to obtain new films of such width from the motion picture industry.

While television occupies the minds of radio folk and public alike, the radio set manufacturers are watching its effect on the sales of their own product. At a meeting of General Electric district sales managers and radio representatives in Schenectady last week, Dr. W. G. Baker, director of the GE radio and television department, warned dealers not to devote too much attention to television.

Albert Murray, engineer in charge of television for the Philco Radio and Television Corporation, declared last week that television still was "uncertain." He listed, as difficulties still to be overcome, the high prices for receiving sets and transmitters, range limitations, the refusal of the Federal Communications Commission to issue commercial licenses, the lack of suitable program material.

Four More Registered

In Albany, New York, four new television companies have been registered. They are the United States Television Manufacturing Corporation, with $150,000 capital; the World Television Corporation, with $20,000 capital; The Independent Sales Corporation; and the Wire Broadcasting, Inc.

In London, Solomon Sagall, managing director of Scophony, Ltd., told the annual meeting of the company on Monday that capital had been increased from $1,500,000 to $2,500,000. Oscar Deutsch, a director of the company, and head of the Odeon circuit, said negotiations were under way with the British Broadcasting Company for control of fees on theatre broadcasts, and predicted television's growth.

The Cinematograph Exhibitors Association is expected to decide, late this month, at the annual meeting in Blackpool, on policy towards use of large screen television in theatres. The Kinematograph Renters Society (distributors), opposes the practice.

Alfred Werker has been signed by Twentieth Century-Fox and his first directorial assignment will be a new Sherlock Holmes story.

Oscar Deutsch, head of the Odeon circuit in England, has been named a director of Denham Laboratories, Ltd.

Jack Otterson, art director at Universal studio for the last three years, has signed a new one year contract.

Sol Edwards, eastern sales manager for Grand National, has set 18 first run bookings in the east on "Exile Express" and "Panama Patrol," prior to release.

Sees Friendly Treatment for U. S. in Japan

"No doubt at all" that the Japanese government will "live up to its obligations" and allow more American films to be imported under the present agreement for about 200 such, was expressed last week in New York by M. M. Bergher, manager in Japan for Columbia Pictures. (Picture in Pictorial Section).

Up to the present, about 100 American films have been imported, under a financial agreement which limits the number of imports and also allows American film companies to withdraw their money only after three years' deposit in the Yokohama Specie Bank.

Delay Fulfilling Pact

"Yes, they will live up to their promises, the Japanese will," said Mr. Bergher. "They have committed themselves for the entire quota. And I do not think they want to back out. They did not stop, actually, fulfilling their agreement; they have merely delayed it."

He remarked that the unfavorable trade balance had impelled the Japanese Government to refuse to issue more import permits—"also the fact that the theatres have not required such quick turnover."

"Even now," he added, "there is still some stock of film available in the hands of distributors."

Mr. Bergher said it was "impossible" to predict how the new Governmental film regulations, to go into effect September 1st, would affect the American film companies' situation, but believed that the regulations probably "would not be severe."

"I really expect the Japanese Government not to give us harsh treatment, because I believe they are too anxious to gain the good-will of this country, and especially of the motion picture industry, which can do so much for them."

However, the details of the new Japanese law, revealed last week by the motion picture division of the United States Department of Commerce, show it was prepared to "contribute toward the national culture," placing the industry under government control.

Demand Free Trade

Mr. Bergher was asked whether the concessions admittedly given American film companies by the Japanese Government and the South Manchurian Railway film monopoly were enough to make the American companies return to business in Manchukuo. He replied that the American film men in Tokyo were awaiting the report from the commission recently sent to that country, on the advisability of reopening offices in Manchukuo, and added:

"It is true that they have tried everything to bring us in, but not on the basis of free trade, which is the only principle upon which American business men will operate in the Far East."

He said, however, he expected the American companies to re-enter as "soon as differences are settled."

Mr. Bergher hopes the new Japanese governmental regulations for the motion picture industry there, will improve Japanese product. Said he:

"I hope so for the sake of the Japanese industry. They certainly cannot prosper without making pictures of better quality.

"As a matter of fact," he noted, "they depend upon American industry to learn technique. Our 'A' class pictures are being studied carefully by Japanese film workers."

DISAGREEMENTS SPLIT UNITED ACTION ON BRITISH FILM-TELEVISION POLICY

Exhibitors and Distributors Send Delegation to Postmaster But Fail to Agree on Terms of Memorandum He Requests

by AUBREY FLANAGAN
in London

Irritation, increased by the confusion of certain trade and extra-trade incidents, has now driven the British industry to take, with some superficial semblance of unity, practical action to regularize the relationship of television with the cinema. The meeting of the Television Advisory Committee, the increasing cinema showing of televised sporting events, the financial complexities of the diffusion fee problem and the persistence of the B.B.C. in televising films, have driven both distributors and exhibitors to examine the position and find out where they stand.

Joint Deputation

Most recent step in this direction has been the joint approach to the Postmaster General of a deputation representing the Cinematograph Exhibitors Association and the Kinematograph Renters Society. They went, asking him if he would define the Government attitude on television and the cinema. Most significant factor in the situation is that both parties, asked to draw up a memorandum outlining the supposedly united viewpoint of the trade, have already been unable to agree in the matter.

The memorandum which was to guide His Majesty's Postmaster General, which was to chronicle in firm and unequivocal terms the trade's position and viewpoint, yet awaits to be compiled. In spite of a long and eloquent discussion between the two parties, sufficient unity was not forthcoming and the matter is to be referred on the one hand to the full KRS Council at an early date, and on the other discussed by the CEA at the annual Conference at Blackpool, with a possible further discussion by the local branches.

There is agreement in both parties on certain fundamentals, such as the use of films by the BBC for private entertainment, the association of certain renter groups with circuit interests and the presence on the CEA of circuits which are rapidly installing cinema television apparatus, and have already shown, and battled over the showing of television items, are factors which stand in the way of a united platform.

Twitting the Trade

It is not impossible that the Postmaster General has long been and is still aware of the divergent interests within the film industry, and may even have suggested the memorandum with a twinkle in his eye, if not, purely metaphorically, his tongue in his cheek. A short while back Mr. Gerald Cock, television chief of the BBC, speaking for his organization on the question of diffusion rights, gave it that the BBC could join in no controversy on the matter, suggested that the Corporation could not be expected to pull the chestnuts out of the fire for the trade, threatened if the controversy became more acute, that the BBC might take a stiffer line of action on diffusion. Broadcasting House twitted the trade on its disunity, and sectional oppositions, refused to be involved.

The key factor in the present situation would seem to be the control of the fees paid for diffusion of televised events. At present the larger circuits, such as GB and Odeon, are able to pay the indubitably high charges asked—not by the BBC, but with their tacit approval. Smaller newsreel houses, such as those run by the Monseigneur chain, find it uneconomic. It is stated that £250 ($1,000) per theatre was asked, by those responsible, for permission to diffuse the broadcast of the Derby. Three GB houses and the Odeon, Leicester Square, showed the broadcast of the race. Jack Davis, of Monseigneur, has already protested against the way in the system of exacting large fees operates against smaller independent houses. It is obvious that with GB fast installing their larger houses with Baird apparatus, and Oscar Deutsch declaring his intention of putting Scophony into his circuit, and with the probable spread of television entertainment to the provinces, notably to Birmingham, the independent exhibitor is likely to be faced with another pretty problem in economic survival.

U. S. TO STUDY LATIN AMERICAN MARKET

The Latin American market, to which the American motion picture industry is looking with increasing optimism as a wider market for its films, will be subjected to a broad study by the United States Department of Commerce on the possibilities of increasing American import trade generally, Harry L. Hopkins, Secretary of Commerce, said this week.

Mr. Hopkins addressed a gathering of business men, industrialists and financiers at the ninth annual world trade dinner, held at the New York World's Fair. The principal objective of the study will be an enlargement of American foreign trade in both directions, offsetting the "unwholesome" export balance of more than $1,000,000,000 *last year, he said.*

At the same time Mr. Hopkins referred to the necessity of what he called "a vital change" in financing in Latin America and a long-range program looking to greater domestic management of foreign-financed enterprises there, as a supplement to the good neighbor policy of the Administration.

See Decreased Playing Time

Renters, foreseeing this development, foresee logically, too, a decrease in the playing time of their product, with a consequent decrease in the rentals to be derived therefrom.

So far as the big screen is concerned, asked point blank by the Postmaster General whether the trade was anxious for it, the industry's representatives replied in the negative, expressing not so much complete opposition as a preference to let it take its course, and reach a suitable technical and commercial form.

The procedure under which payment is extracted for televised broadcasts gives rise to the CEA-KRS opposition. With events such as the Derby and larger prize fights, the BBC place cinema proprietors in touch with the promoters. The latter, owning the rights of the events, are entitled to, and have been known to charge, figures claimed to be exorbitantly high. In the case of the Derby they should have netted approximately £1,000. The BBC gives the cinema its television service, but pays as a royalty itself the very nominal figure of £75. Exhibitors claim that this procedure not only might place them in the hands of monopolists and royalty racketeers, but means that cinemas must pay through the nose so that the BBC can get attractive programs inexpensively for the ordinary private viewer.

See Monopoly in Spirit

Such action by promoters, claim exhibitors, is alien to the spirit of the undertaking with the Corporation that there should be no monopoly and that fees shall be in proportion to seating capacity. As Charles Metcalfe has pointed out, these fees are often highter than the total monetary capacity of the cinemas. The absence of competition makes it impossible for fees to be controlled by the ordinary commercial means of bidding for alternative entertainment.

For the Derby broadcast, Gaumont charged admissions of two shillings and sixpence, and five shillings, whilst the Odeon varied their prices over the ordinary cinema admission range, from one shilling and sixpence, to eight shillings and sixpence. For the Roderick-Armstrong fight, however, Deutsch closed down the Leicester Square Odeon, cut out "The Four Feathers" for the evening, and charged ringside prices from five shillings to two guineas. In large independent supers, such as the Trocadero, Elephant and Castle, and elsewhere, customers can go into the cafe and see such broadcasts on an ordinary television apparatus without it costing them more than the price of a cup of tea or a plate of bacon and eggs.

Boxing Promoters See Loss

Meanwhile, the other side of the medal, oddly enough, is presented by the boxing promoters, who claim that by giving way to television and broadcasting interests they are losing money. Only 5,000 persons went to Harringay to see Armstrong beat Roderick, and Brigadier General Critchley claims that the promoters lost £8,000 on the fight.

"The fee," says he, "paid by the BBC and television people to the promoters is a perfect joke." The Greyhound Racing Association, of which Mr. Critchley is chief, now say that they will either have to ban broadcasts and television, or compel the BBC to increase their nominal figure of £75. The British Boxing Board of Control will also take up the matter, although they contend that the loss on the Armstrong-Roderick fight was not necessarily connected with the television.

Meanwhile, the controversy goes on. The CEA's vice-president Mears sees in television a menace, insists that television of films must be stopped, asks the Government to protect the industry. Exhibitors in the Birmingham and Manchester and other areas, fearing the imminence of an extension of the BBC television to the provinces, are increasingly on their guard. Scotland, geographically removed from the BBC's program, is indifferent. American students of the scene consider the whole business so elementary and in such an embryo state, that there is no need for worry.

Discussion will inevitably bring out divergent interests and viewpoints. Whether these will be brought together into one coherent platform remains to be seen.

IATSE IN NEW ENGLAND TO FIGHT NON-UNIONISM

District Convention Delegates Urged to Action in 16 mm. Field; Studio Officials Upheld

by JOHN W. RILEY
in Boston

A general "cleaning up" of non-union conditions in the six-state New England area, a fight to "open up" the 16 mm. projection field for IATSE unionism and a vote of confidence for certain IATSE officials in the present fight over Hollywood studio union control, highlighted the convention, Sunday, of the New England district International Alliance of Theatrical Stage Employees, at the Penthouse, Hotel Bradford, Boston.

Brennan Presides

In the absence of John F. Gatelee, of Springfield, Mass., Local 53, who for the last three years had presided at the New England district meetings, James J. Brennan of New York Local 1, sixth vice-president of the IATSE, was in the chair during the six and one-half hour session, called to order by Fred W. Newcomb, secretary-treasurer of the IATSE, from Providence, R. I., Local 223.

Mr. Newcomb was re-elected secretary-treasurer for the fourth consecutive year; and Worcester, Mass., was automatically named the convention city for the next meeting on December 3, 1939, by virtue of the Boston-Worcester alternate plan. Fifty-eight delegates were present representing 62 locals of the New England area, including those in Massachusetts, Connecticut, Rhode Island, Maine, and New Hampshire. Vermont has no local.

Mr. Brennan caused Mr. Newcomb to appoint the following committees which went into conference shortly after convening: Credentials Committee: Bernard McGaffigan, chairman; Edward Patrick, Patrick J. Doheny, Ralph Young, Lloyd Wertman; Finance Committee: Gerald H. Payne, chairman; Joseph Bell, Fred S. Penwell, George Brissell, James Corrigan, Louis L. Williamson; Resolutions Committee: Thad C. Barrows, chairman; Herbert F. Slater, Thomas E. Gannon, John S. O'Connell, R. K. Lewis, James J. O'Brien, William F. Dever, Harlan A. Cole, Charles H. North, M. J. Casey, Winfield White, Jr., and Thomas J. Shea.

The conference heard a report of the credentials committee by Mr. McGaffigan, followed by Mr. Payne's financial report, including figures on the $5 annual assessment, the 10 cent a month tariff, and the 10 cent per week tax to fight the 35 E. M. Loew and five Leibermann non-union houses in New England. There are 26 locals affected by this 10 cent per week assessment to combat non-union conditions in towns where Loew and Leibermann operate.

Leibermann Next Target

Discussion followed on "going after" the Leibermann interests after the Loew situation is cleared.

Reports from state legislation committees were made by James F. Burke, Local 182, for Massachusetts: Defeat of safety devices for film; George Brissell, Local 479, Norwalk, Conn., for that State: That legislation against independent exhibitors was practically nil inasmuch as senators and representatives in some instances were allegedly linked with the trade in some respects; Charles McCloskey, Local 198, for Maine: That the gadget bill was killed; and that Sunday movies will begin July 1; and that the licensing of all operators will become effective July 1. No report was made from New Hampshire. Mr. Slate, of Local 223, Providence, reported for Rhode Island, saying that four bills died in committee.

IATSE TO RESIST TMAT "INVASION"

The International Alliance of Theatrical and Stage Employees will resist any effort to infringe on its jurisdiction over cashiers, ushers, doormen and ticket-takers, an IATSE official said this week in New York.

"Jurisdiction was granted to us by the American Federation of Labor in 1935 and since that time we have established 77 locals covering these employees," the official said. "The locals are known as Theatre Employees' Union and are organized in many cities."

The Theatrical Managers, Agents and Treasurers Union, also an AF of L affiliate but not a member of the IATSE recently undertook to bargain for this class of employees in New York City.

The TMAT has been recognized by the Five Boro circuit.

The 16 mm. Field

Richard J. Walsh, of Local 4, Brooklyn, fourth vice-president of the IATSE, talked on the necessity of getting union men into the 16 mm. field, citing 16 mm. conditions at the New York World's Fair. He urged the convention to consider the 16 mm. field and to fight to put union men into it now. He said the wage scale was not a factor at present.

Mr. Walsh was concerned over the attitude of press and public toward labor unions. He said that they were not properly informed in the work unions are attempting.

Mr. Walsh cited the battle now being waged by over 12,000 studio union men on the West Coast. He was bitter in his remarks against the ethics employed by certain Hollywood and Los Angeles union men, who attempted to get control of the locals in that territory. He said that the courts and public opinion are against the IATSE on the West Coast, particularly in Hollywood and Los Angeles. He cited "the ridiculous decision" of the California Supreme Court which ruled that the closed shop agreement in San Francisco is illegal.

Mr. Slater was author of a motion that Mr. Newcomb be authorized to send a telegram of assurance and backing to Mr. Gatelee, informing him that his bailiwick was one hundred per cent in back of him in his assignment on the Coast.

Mr. Newcomb read a telegram addressed to him by Donald I. McDonnel, secretary, Hartford, Conn., Local 486, advising him of the State's Supreme Court ruling of dissolving the E. M. Loew injunction on picketing against the Hartford Local.

Frank Reel, counsel for the convention, spoke on legal matters in which the convention is specifically interested, particularly anent picketing Loew and Leibermann houses. Mr. Barrows made a motion, which passed, in which the convention gave a vote of confidence to the committee in charge combatting these circuits.

Mr. Brissell, on the summer theatre situation, said that of the 50-odd summer houses throughout New England, four were IATSE and each had about two men employed. He urged negotiation with the managers for IATSE employment.

The condition of non-union men maintaining equipment sold by supply house members of the IATSE brought forth heated discussions from Mr. Barrows, Mr. Slater and Mr. Hauser.

Mr. Slater stated that union jobs commanding $80 weekly are going to $20 and $22 per week non-union men.

Mr. Brennan asserted that locals have control over these supply house members and that officials of the unions should prefer charges against these misdemeanors. It is more difficult, he said, to regulate this condition when non-union supply men are involved.

Mr. Barrows read a letter sent by him to a committee asking them to meet for the express purpose of settling this situation. Letters were sent to supply houses and urged representatives to meet in regard to drive-in theatres.

Mr. Barrows said that the report of that committee crystallized to the denoument that supply houses could sell equipment to any theatre, but mentioned nothing about maintaining that equipment. He said that supply houses were sending sound systems to these spots with non-union operators. As far as the jurisdiction of union operators is concerned, it is the duty of these supply houses to get in contact with the out-of-town unions when bringing a job to that locale, it was said.

A rising vote of thanks was extended to Boston Locals 182 and 11 for being host to the dinner.

Reports Foreign Business Better

Jack Segal, manager of foreign exchange operations for Columbia, came back to the New York home offices of the company, last week, after a seven month foreign tour which took him from Spain to India—with the belief that foreign business will improve, and that the delay in re-entering the Spanish market in quantity is merely a "matter of dollars and cents."

Mr. Segal sees no ideological bias operating against the American companies in Spain; they can ship their films there now, he asserted; it is merely that "they are waiting to see what the new government will do in respect to the film industry."

"I do not think we are being discriminated against," he said. "We can ship in there. There are no laws stopping us. But it's a question of getting dollars for our pictures. We've got to know the answer to that first, before we send out merchandise."

Reminded that news sources relate the comparatively favored distribution of Italian and German films in Spain, Mr. Segal replied:

"Well, they're part of the 'axis,' and seem to work together, as far as we can see. Maybe they do get some money from Spain. But I would not go so far as to call their treatment a 'preference.'"

He noted, further, that Columbia offices had been open in Barcelona, Madrid, Valencia, Seville, and Bilbao through the civil war; that they were still functioning, with two-year-old product; that they were staffed with Spaniards, and that the Spanish personnel had suffered some losses from the war.

Mr. Segal declined to comment anent the possibility of anti-American propaganda in Latin America, through Spanish pictures.

Business was best, he noted, in England, the Scandinavian countries, France, and Belgium.

IN COURTS

Extra Plagiarism Award Granted on "Lynton"

An additional $16,470 was recommended for Edward Sheldon and Margaret Ayer Barnes, authors, by Special Master Kenneth E. Walser in federal court in New York this week for alleged plagiarism of "Dishonored Lady" in Metro-Goldwyn-Mayer's "Letty Lynton." The authors had previously been awarded $532,000 against Loew's and subsidiaries, on which an appeal is being argued this week in the circuit court of appeals. The additional award was made against Moredall Realty Corporation, operators of the Capitol theatre, New York.

MGM's appeal is based on the theory that the play, by itself, doesn't merit the $532,000 damage award, since there were other factors contributing to the success of the picture, the expense of the production, the stars, screen adaptation, direction, etc.

Decision Expected on Fox Bankruptcy Case

The final hearing on the William Fox bankruptcy case was held in Atlantic City on Saturday and a decision is expected momentarily. It is reported that the $600,000 offer of settlement includes $350,000 in cash, $100,000 over a three-year period and $150,000 subject to litigation. Severe opposition to the offer was reported.

Order Examination

Edward J. Churchill, president of Donahue and Coe, Inc., has been ordered by the appellate division of the New York supreme court, to submit to examination before trial in the $100,000 damage suit of Edward J. Pfeiffer, who claims to have given Mr. Churchill and his company the idea of the Movie Quiz contest.

Detailed Complaint Ordered

John W. Clancy, federal judge, in New York this week directed Howard Y. Bary, plaintiff in a $307,000 damage action against Universal Pictures Company, Inc., Lester Cowan, W. C. Fields and Al Wagner and Ann Dempster, trading as Al Wagner Theatrical Agency, to file a detailed statement of his complaint. The plaintiff charges the defendants with inducing the breach of a contract which he had with Alverson Blacaman and his troupe and furthermore claims plagiarism of his story, "A Circus Episode," in the Universal film, "You Can't Cheat an Honest Man."

MGM Suit Filed

A suit has been filed in the United States district court in New York against Loew's, Inc., and Metro-Goldwyn-Mayer by Francis E. Weidhass asking for triple damages in the amount of $800,000. The plaintiff claims that the defendants are using, manufacturing and selling stage curtains which incorporate patents which he owns.

ERPI Files Patent Suit

Electrical Research Products, Inc., has filed suit in federal court in Los Angeles against Glen Glenn Sound Company, claiming infringements of patents relating to the recording of sound on film. An injunction is sought.

Settle Arnstein Suit

Nicky Arnstein this week made an out-of-court settlement, believed to be $25,000, with Twentieth Century-Fox in his suit involving "Rose of Washington Square."

IN NEWSREELS

MOVIETONE NEWS—No. 76, Vol. 21.—Annapolis parade and presentation of colors....Atlantic flyer missing....British royal couple at Calgary and Banff....Queen Mary and princesses attend Royal Tournament....Pope takes possession of St. John Lateran....Dog show....Belgium king welcomes Holland queen....Fashions in hats....Driver killed in Indianapolis motor race.

MOVIETONE NEWS—No. 77, Vol. 21.—Anti-aggression pact negotiated at Geneva....Holland queen visits Belgium....Annapolis graduation....Armed girls parade for Mussolini....Choose Ozark Smile Girl....Largest land plane in New York....Lew Lehr....Derby....Golf....Polo.

NEWS OF THE DAY—No. 274, Vol. 10.—"Flivver" flyer vanishes on hop across Atlantic....Annapolis parades in June Week ceremony....Snite in "iron lung" tours France....Axis becomes war alliance....Queen Mary trains princesses....British royalty meet Indians....Smashup mars Indianapolis auto race.

NEWS OF THE DAY—No. 275, Vol. 10.—Homes burned to clear way for Grand Coulee Dam....King and queen head for U. S.....Annapolis graduation....Man in "iron lung" at Lourdes....Girls parade in Rome....Polo....Derby.

PARAMOUNT NEWS—No. 87.—Czech Pavilion opened at New York Fair....Annapolis parade and presentation of colors....Paderewski sails for Europe....Panda performs in English zoo....New York heat wave....British sovereigns on tour....Shaw wins Indianapolis auto race.

PARAMOUNT NEWS—No. 88.—Hoover lauds work plan for collegians....Air circus held in St. Germain, France....Gas explosion wrecks school....Great inland sea created at Grand Coulee Dam...."Iron lung" patient at Lourdes....Largest plane makes test flight over Manhattan....Epsom Downs Derby....Nova knocks out Bear....Galento trains for Louis....American polo team defeats British.

RKO PATHE NEWS—No. 91, Vol. 10.—Royal pair hailed by Indian tribes in Canada....Plan world's most modern office building in Racine, Wis.....Los Angeles opens model prison farm....Belgium royal family opens Liege Water Exposition....New machine uses gravity power....Roberts killed in Indianapolis auto race.

RKO PATHE NEWS—No. 92, Vol. 10.—Refugee ship seeks new world haven....French premier honors U. S. war dead....Leiserson appointed to labor board....American polo team defeats British in first match....Wildcat gusher floods town streets....Danish gymnasts arrive for New York Fair....Galento grooms for Louis fight....Johnstown wins Belmont stakes.

UNIVERSAL NEWSREEL—No. 776, Vol. 11.—Racer dies in Indianapolis race....Flyer lost on Atlantic hop....New York parade honors war dead....Indians fete British king and queen....Middies honor "color girls"....Girls turn "policemen" for a day....Magicians display new feats...."Iron lung" youth seeks cure....Robot life saving device tries....Film stars see horse race.

UNIVERSAL NEWSREEL—No. 777, Vol. 11.—57 injured in school blast....King George visits veterans....Refuge ship....Annapolis graduation....Area cleared for Coulee Dam....Glider accident...."Iron lung" youth at Lourdes.

OBITUARIES

D. L. Mitchell Dies

Dodson Lomax Mitchell, 71, a member of the well known theatrical family and an actor for 53 years, appearing with Julia Marlowe, John Drew, Alla Nazimova and taking part in many famous productions, died June 2nd in the Polyclinic Hospital, New York.

William Boag

William Boag, 72, for 30 years stage manager for David Belasco, died June 2nd at his home in Dongan Hills, Staten Island. He was also stage manager for David Warfield for many years.

Garland Anderson

Garland Anderson, 53, Negro playwright, author and lecturer, died May 31st in Harlem Hospital, New York. He had been ill a month, suffering from a heart attack while lecturing in England.

Percy Weadon

Frank Preston Weadon, 79, theatrical producer, manager and press agent, and widely known in the profession as Percy Weadon, died May 29th in a Long Island Hospital.

UA Suit Dropped

A suit for $50,000 damages, an injunction and accounting against United Artists Corporation by Greenberg, Publisher, Inc., has been discontinued in the United States district court in New York. The plaintiff claimed literary infringement.

Twentieth Century-Fox Film Corporation this week filed its answer in the United States district court in New York denying charges of Robert Brooker Wyatt in his suit against Harry Revel and Leo Feist, Inc. Mr. Wyatt claims song infringement.

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Directed by WILLIAM WELLMAN • IN TECHNICOLOR

RELEASED THRU UNITED ARTISTS

WHAT THE PICTURE DID FOR ME

Columbia

LADY AND THE MOB: Fay Bainter, Ida Lupino, Lee Bowman—Why a company should waste time and material on this is without rhyme or reason. Just a washout. No comedy as far as we could see even though listed as such. Skip it. Running time, 63 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OUTSIDE THESE WALLS: Michael Whalen, Dolores Costello, Virginia Weidler—Good entertainment. Patrons' reaction favorable. Running time, 58 minutes. Played May 14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

ROMANCE OF THE REDWOODS: Jean Parker, Charles Bickford—Excellent picture for family entertainment. Lots of action and some forest fire scenes that really get 'em. If it had had a couple of big names, it would have been in top allocation. Running time, 67 minutes. Played May 21-22.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

TERROR OF TINY TOWN, THE: All Midget Cast—This pleased about 90% of our attendance very well. The others walked out. Jed Buell's midgets act cleverly and the piece is satisfactory entertainment of a novelty nature for most audiences. Played May 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN'T TAKE IT WITH YOU: Jean Arthur, James Stewart, Lionel Barrymore, Edward Arnold, Spring Byington, Mischa Auer, Ann Miller—Here is a great show from director Frank Capra. We played it three days to a very good business but not as good BO as "Mr. Deeds Goes to Town." We had patrons who have never been inside of the theatre. Print in good condition. Running time, 127 minutes. Played May 2-4.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

First National

GARDEN OF THE MOON: Pat O'Brien, Margaret Lindsay, John Payne, Johnnie Davis, Jimmie Fidler—A slow draggy musical that did not register. Fidler better stick to radio as he is terrible. The show is implausible and certainly did not have audience appeal. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

YES, MY DARLING DAUGHTER: Priscilla Lane. Jeffrey Lynn, Fay Bainter, May Robson, Roland Young—Not so hot. Wish I had skipped it because a woman that's been in jail 19 times is not very well thought of in my town. That's another part that should have been cut off. Lots of mothers didn't approve of their daughters to see the picture and didn't mind telling me so. Wish I had never played it. Running time, 82 minutes. Played May 14-15.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Metro-Goldwyn-Mayer

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker, Harry Carey—Average action fare. Mild draw. Played May 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore—Positively aces. 81 minutes of fast entertainment of the 81 minutes it takes to run it off. Should cinch the Kildare series and pep up any lagging box office. Played May 20-23. Running time, 81 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

DRAMATIC SCHOOL: Luise Rainer, Paulete Goddard, Alan Marshal, Ann Rutherford—Very good. An appealing role for Miss Rainer and an interesting performance by Paulette Goddard. Played May 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOUR GIRLS IN WHITE: Florence Rice, Kent Taylor, Ann Rutherford—Very good entertainment. Everyone well pleased. Ann Rutherford did especially well. Played May 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HARDYS RIDE HIGH, THE: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Pleased generally. It's not big but people seem to like it generally. This manager says good "B" product; that's all. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

HONOLULU: Eleanor Powell, Robert Young—A honey for any spot. Played April 30, May 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONOLULU: Eleanor Powell, Robert Young, George Burns and Gracie Allen—What a show! Good, pretty and grand. One of the best in long time. Running time, 83 minutes. Played May 7-8.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast, Lewis Stone—Joan Crawford should have skated so maybe she would be starring in "Ice Follies" or it would have been lots better if Crawford would have been left out and "The Ice Follies of 1939" starred the Ice Follies with James Stewart, Lewis Stone and Lew Ayres. Figure it out. Running time, 89 minutes. Played May 19-20.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast, Lewis Stone, Lionel Stander—The best picture from Metro this year. Good story, star cast including Joan Crawford, James Stewart, Lewis Stone and Lionel Stander for the comedy, while the International Ice Follies put on an Ice Ballet in beautiful color that is tops. The Russian Revels, Circus, Cinderella's Ice Palace and Pumpkin Coach, Puss in Boots, Indian Pow Wow, Candy Kids, Blackbird Pie, Mother Goose, all the old fairy tales come to life on the screen. The Ice Ballet is something new and unbelievably beautiful, and we hope to see the Ice Follies again. Don't be afraid to advertise this one. Running time, 82 minutes. Played May 5-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LET FREEDOM RING: Nelson Eddy, Victor McLaglen, Virginia Bruce, Lionel Barrymore, Edward Arnold, Guy Kibbee, Charles Butterworth, H. B. Warner—In my opinion, one of Nelson Eddy's best shows but for some reason the cash customers were not interested. A good story of early day railroad building and with a cast including Victor McLaglen, Lionel Barrymore, Edward Arnold, Guy Kibbee, Charles Butterworth, H. B. Warner and Virginia Bruce. This is packed with excitement. Eddy sings a number of excellent songs. Running time, 87 minutes. Played May 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Didn't do the business we anticipated.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—I am very much afraid that it will take the intellectual class to appreciate Shaw's works. I know that the English pictures must, to be authentic, have that screwy dialect to be in character. I'll say that it is different than any picture that we have run. The picture is clever as it can be. But we could not seem to reproduce the recording plainly, though I lay that to the English talk and recording over there. We experience no difficulty in other features. I'll hand a bouquet to Wendy Hiller. She handled a difficult part right up to the hilt. But, I still am not sold for a steady diet of Shaw. The dialogue was brittle and snappy; that put the picture over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PYGMALION: Leslie Howard, Wendy Hiller—Well, we don't know. It definitely is not a small town picture. Those who saw it liked it immensely but they were few and far between. We did everything possible to bring them in but no dice. Would say skip it to the average small town. Running time, 87 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RICH MAN, POOR GIRL: Robert Young, Lew Ayres, Ruth Hussey, Guy Kibbee—A fair program picture suitable for double billing. Business only average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—Very much disappointing or something. Sure did flop at the box office.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—A good program picture and the cast gave all they had. It is "Penthouse" over again. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—Metro's still out in front for us in '39. This is no retreat. Usual swell entertainment. Played May 24-26. Running time, 79 minutes. —W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

SOCIETY LAWYER. Walter Pidgeon, Virginia Bruce, Leo Carrillo—"Penthouse" about five years ago, made over, rebuilt or what have you? No box office names. While it is a fair story and not too bad cast, it has no box office draw, and that is all I care about. In my opinion, Virginia Bruce is getting altogether too many and too big parts. Why not give us one good star in each show? Running time, 78 minutes. Played May 12-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—Rooney and Beery team wow 'em again. Has everything you expect of these two great players. Played May 24-26. Running time, 89 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

STABLEMATES: Wallace Beery, Mickey Rooney—These two are always good. Business not up to weekend business. Autry makes these look sick.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG DR. KILDARE: Lionel Barrymore, Lew Ayres, Lynne Carver, Jo Ann Sayers—We can sure use more like this. While the picture didn't do anything sensational, it is one of the best so far. They are asking about the next of the series already. Everyone well pleased. Running time, 83 minutes. Played May 12-14.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

Monogram

STAR REPORTER: Warren Hull, Marsha Hunt—Average entertainment. Played May 13-16. Running time, 64 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

Paramount

BACK DOOR TO HEAVEN: Patricia Ellis, Wallace Ford—Actually kept people away. Overburdened with acting and dialogue. Steer clear of it. Worst business so far in 1939. Played May 7-19. Running time, 68 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo. Colo. General patronage.

BULLDOG DRUMMOND'S SECRET POLICE: John Howard, Heather Angel—A little far fetched but thoroughly enjoyable. Our customers enjoyed it. Played May 20-23. Running time, 55 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen, Mary Boland, Martha Raye—Played with "Popeye the Sailor Meets Ali Baba and the Forty Thieves." We put this in as a double attraction and met with a great success. Played the Easter Sunday to a very good business. Had a large matinee. Played April 9-10.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

HOTEL IMPERIAL: Isa Miranda, Ray Milland—

This foreign importation, Miranda, is very easy on the eyes. The picture is just fair and that is something from Paramount.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—This was a good picture but failed to draw at the BO. We think the title had something to do with it. It was silly in spots but the patrons who came liked it. We played it rather old but the print was in fair shape. Running time, 86 minutes. Played March 28-29.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—One of the best jungle picture we ever played. The acting by Ray Milland and Dorothy Lamour was outstanding. We did extra business, and to our opinion a very good show. Running time, 84 minutes. Played March 31-April 1.—Edelstein Amusement Company, Homer Theatre, Hibbing Minn. General patronage.

KING OF CHINATOWN: Akim Tamiroff, Anna May Wong—Picture broke all low records for this change. Double billed it and still didn't go. Running time, 59 minutes. Played May 19-20.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

LADY'S FROM KENTUCKY, THE: George Raft, Ellen Drew, Hugh Herbert, Zasu Pitts—Average picture which did average business. Not a Sunday picture. Played May 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MEN WITH WINGS: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine—Good picture but something is missing in it. When it's over you feel you've missed something. Business far below normal. Played May 17-19. Running time, 105 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

NEVER SAY DIE: Martha Raye, Bob Hope—Most people said it was silly but it did average business. Played May 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Good show with usual Crosby attendance. Songs went over OK and the story kept them laughing. Didn't do as much as I figured it would do but was well pleased. Running time, 87 minutes. Played April 23-24.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PERSONS IN HIDING: Lynn Overman, Patricia Morison—Good melodrama. Miss Morison is splendid. Played May 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

BILLY THE KID RETURNS: Roy Rogers, Mary Hart, Smiley Burnette—We consider this one of the best western pictures ever played. Acting, direction and setting very good. This boy Rogers sure coming to the front fast. Two or three more pictures like the first two will put the star ahead of all the western stars. Running time, 58 minutes. Played April 7-8.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

NIGHT RIDERS, THE: Three Mesquiteers (John Wayne, Ray Corrigan, Max Terhune), Doreen McKay, Ruth Rogers—This one was not as good as the previous Mesquiteers. Weak story and too much fist fighting. Terhune dummy does not act much in this one. Running time, 58 minutes. Played April 14-15.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

STREET OF MISSING MEN: Charles Bickford, Nana Bryant, Harry Carey—Racketeer after leaving prison decides to take revenge on newspaper head responsible for his conviction; instead, saves the publishing company from being destroyed by another band of racketeers. Good material for week ends. Running time, 63 minutes. Played May 12-13.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

RKO Radio

ALMOST A GENTLEMAN: James Ellison, Helen Wood, Ace, the Wonder Dog—The title fits the dog perfectly and vice versa. A good family picture. Can be played any time. Running time, 65 minutes. Played Mal 12-13.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

FISHERMAN'S WHARF: Bobby Breen, Henry Armetta, Leo Carrillo—A good picture for Bobby. Pleased okay but drew only fair crowd. Played May 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.—Too bad such a magnificent production should fail dismally at the box office. What ails the public taste, anyway? The women turned thumbs down. Played May 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patrongae.

MOTHER CAREY'S CHICKENS: Anne Shirley, Ruby Keeler, Fay Bainter, James Ellison—Here is a perfect picture for Mother's Day. We played it to a very nice business. Many patrons remarked about the acting of the picture and we could not have picked a better picture for Mother's Day. Running time, 82 minutes. Played May 14-15.—Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Keenly disappointed. We should have cancelled this one. Pretty dull story in spite of excellent cast to tackle it. Played May 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORY OF VERNON AND IRENE CASTLE, THE: Fred Astaire, Ginger Rogers, Edna Mae Oliver, Walter Brennan—Here you are, boys, a sweet little show, big enough for extended runs in any spot and clicking all the way. Running time, 93 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century-Fox

CHARLIE CHAIN IN HONOLULU: Sidney Toler, Phyllis Brooks—A picture good for Pal Nights or double bill. Running time, 67 minutes. Played May 16-16.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

CHARLIE CHAN IN HONOLULU: Sidney Toler, Phyllis Brooks—About the best Chan I have seen. Toler is good in the part and adds pep that wasn't there before. This series doesn't go too well here but they liked this one. Running time, 67 minutes. Played April 25-27.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

CHASING DANGER: Preston Foster, Lynn Bari—Program action picture which failed to draw average business. In a small town they will not accept these little action pictures on Friday and Saturday in place of westerns. Played May 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOUND OF THE BASKERVILLES, THE: Richard Greene, Basil Rathbone, Wendy Barry, Nigel Bruce—Very good detective yarn. No special drawing card for us, however. Satisfied those who came. Played May 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

INTERNATIONAL SETTLEMENT: Dolores Del Rio, June Lang, George Sanders—We played this off our last year's contract. Very pleasing business. Based on the war in China.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—A definitely class A attraction. The casting was most satisfactory, and each one outdid their usual good work. Color was excellent. Played May 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—Best business of last two months on third run. They're still coming to see it. Played May 13-16. Running time, 106 minutes.—W. C. Lewellen, Uptown Theatre, Pueblo, Colo. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott, Slim Summerville—Very good show. In my opinion about a third as good as "Kentucky." Tyrone Power is good but Henry Fonda steals the show. As usual, Slim Summerville furnishes the laughs. The scenery is beautiful; color very good. Think my theatre was the last one within three hundred miles to run this show so the box office was nothing to write home about. Running time, 106 minutes. Played May 9-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—It looks like this little lady is on the way out. In this town Shirley grosses less on each picture and instead of a profit her pictures usually put us in the red. The picture is good and she can act, not a lot of singing or dancing, and a good cast put this over to her fans, but they are getting fewer on each succeeding picture.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Sybil Jason—Obviously Shirley's best production. She really gets a chance to act in this one and comes through splendidly. Sybil Jason rates a creditable job also. Played May 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

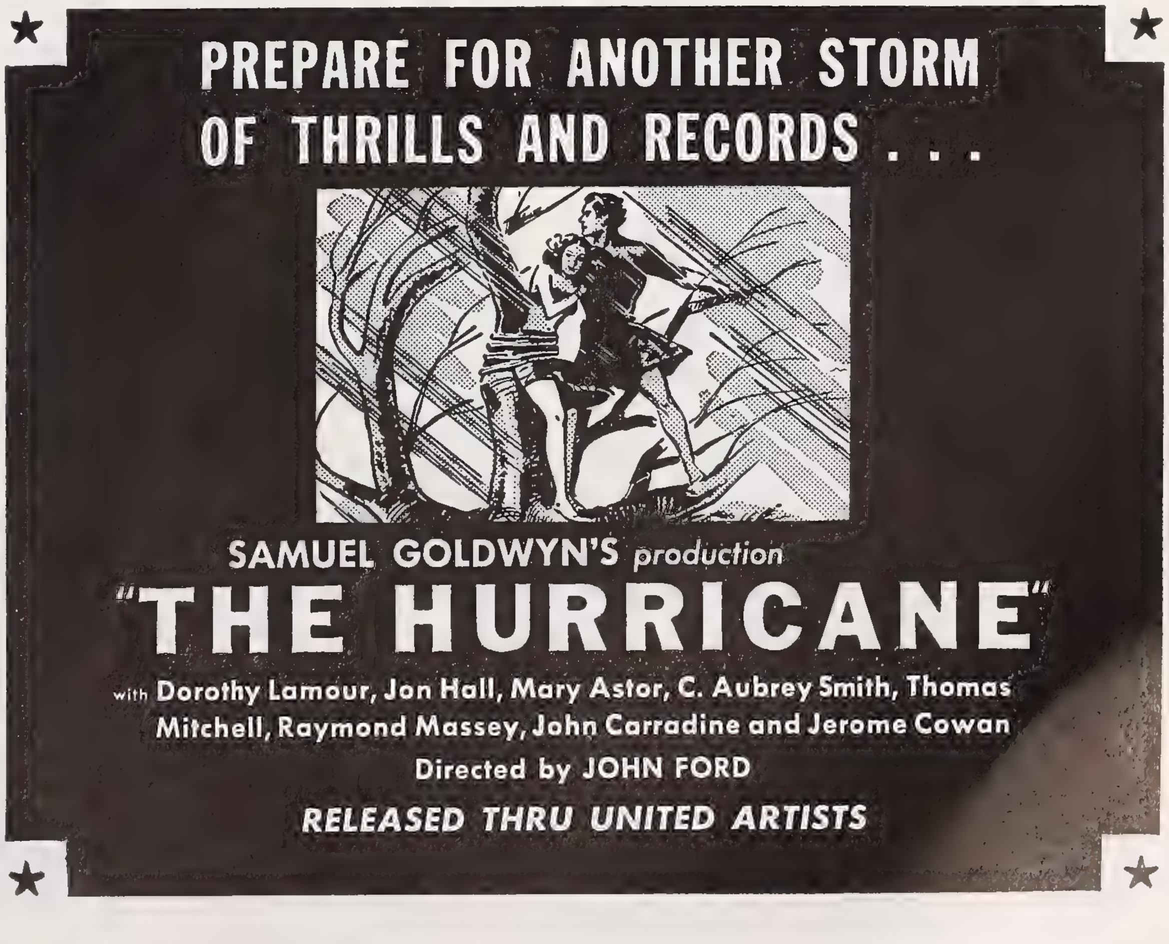
MEET THE GIRLS: June Lang, Lynn Bari, Robert Allen—Pretty bad. Story was weak. Action was slow and forced. There is no reason to spend time and money on one like this. The public would have walked out only I had a good feature with it that they wanted to see. Running time, 66 minutes. Played May 12-13.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—This is one of the biographical pictures that are in the offing. We played "Pasteur," "Zola" and did business. This picture is not big and did not do normal business. So far below it that it played at a loss. If Fox thinks that Ameche is a Muni, they are a long way off the mark. I have an open mind on any innovation in this business. But the lack of support for this picture has us wondering.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Charles Farrell—Nancy Kelly's superb and sympathy-arousing portrayal of the bereaved sweetheart saved this show from complete dullness. Worth seeing just for Nancy Kelly. No business. Played May 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Kind of a washout at the box office. Business was below average. Picture is fair with streaks of action but not what they want in a flying picture. Anyone who has seen an airplane will recognize the models in the race scenes. Running time, 84 minutes. Played May 14-15.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

(Reports continued on following page)


PREPARE FOR ANOTHER STORM OF THRILLS AND RECORDS . . .

SAMUEL GOLDWYN'S *production*

"THE HURRICANE"

with Dorothy Lamour, Jon Hall, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Raymond Massey, John Carradine and Jerome Cowan

Directed by JOHN FORD

RELEASED THRU UNITED ARTISTS

(Reports continued from preceding page)

THREE MUSKETEERS: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—Patrons complained about casting the Ritz Brothers **with Don Ameche,** declaring that they liked him but just couldn't stand the silly Ritz Brothers. This hurt our business, even on bargain night. The picture is pretty good and the Ritz Brothers are not in it often enough to hurt, but these picture patrons are plenty picture wise.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THREE MUSKETEERS, THE: Ritz Brothers, Don Ameche, Gloria Stuart—A good comedy that attracted little patronage. Played May 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE MUSKETEERS, THE: Don Ameche, Ritz Brothers, Gloria Stuart, Binnie Barnes—I only saw about a third of this one but that is a third more than most people saw. Much ado about nothing that did not make film rental. Running time, 74 minutes. Played May 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

United Artists

ALGIERS: Charles Boyer, Hedy Lamarr, Sigrid Gurie, Joseph Calleia, Alan Hale, Gene Lockhart—Entertaining. Pleased those who saw it. Business poor. Extended run, no. This manager says good "B" product. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt—This is a good western. Not an epic, however. Satisfied most of my patrons and did Gene Autry business. Running time, 96 minutes. Played May 14-16.—K. Spears, Roxy Theatre, Winlock, Wash. Rural patronage.

Universal

BIG TOWN CZAR: Barton MacLane, Tom Brown, Ed Sullivan—A good programmer that will please the average theatregoer. Ed Sullivan appears in the picture and should not be overlooked in your campaign. Running time, 66 minutes. Played May 14.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

LITTLE TOUGH GUYS IN SOCIETY: The Little Tough Guys, Mary Boland, Mischa Auer, Edward Everett Horton—Excellent. We should have spotted to better advantage. How it would have tickled our Wednesday fans. Played May 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIRATES OF THE SKIES: Kent Taylor, Rochelle Hudson—Nothing big-nothing bad, just an ordinary programmer. Played May 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THAT'S MY STORY: Claudia Morgan, William Lundigan—Even if you double bill this one you are still cheating the fans. Running time, 62 minutes.—G. Khattar, Casino Theatre, Whitney Pier, Sydney, Nova Scotia, Canada. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—Another picture that never would have been missed. Just plain words, my friend, too silly and the biggest sensation in walkouts since "Hitting a New High." Running time, 79 minutes. Played May 4-5.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Victor Jory—Very good picture which did above average business. Good cast, plenty of action and beautiful color. Should be box office in any spot. Played May 26-27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart, Rosemary Lane—Very good. A swell western picture. James Cagney is a tough hero in this one, which makes him excellent with my patronage. That's the way they like them. Running time, 80 minutes. Played May 1-13.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SECRET SERVICE OF THE AIR: Ronald Reagan, Irene Rhodes, John Litel—Picture had quite a bit of action, some good flying and was fairly well liked. Could have done nicely without it though. It is different from the usual story and OK for the end of a double bill. Running time, 63 minutes. Played May 19-20.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A great action picture. Box office OK. Running time, 90 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

Short Features

Columbia

A-DUCKING THEY DID GO: Three Stooges—A good comedy. A good short comedy saves the show. Ain't it the truth nowadays? Running time, 17 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

CHUMP TAKES THE BUMPS, THE: Charley Chase—As usual, you can always depend on Charley for laughs. Running time, 17 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

LONE MOUNTIE, THE: Krazy Kat Cartoon—Fair cartoon.—C. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MUTTS TO YOU: Broadway Comedy—The usual slapstick. Our folks like it, however.—L. A, Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT IN A MUSIC HALL, A: Pinky Tomlin—Very fine single reel. Good music, lots of dancing, action and pep all the way through.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

NOT GUILTY ENOUGH: Andy Clyde—Very good short subject. Why can't some of the other companies produce shorts like Columbia does. Haven't seen a bad one yet and have run them all.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PIE A LA MAID: Charley Chase—Best Chase yet. This one is a riot and kept the audience howling. Don't miss it.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

THREE LITTLE SEW AND SEWS: Three Stooges—If your public likes the Stooges, this one is good. Our patrons liked it very much. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

VIOLENT IS THE WORD FOR CURLY: Three Stooges—Very funny slapstick comedy. Running time, 20 minutes.—B. C. Johnson, Ideal Theatre, Stanwood, Wash. Small town and farm patronage.

Educational

RHYTHM SAVES THE DAY: Song and Comedy Hits—Just a filler. Kids very good. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Metro-Goldwyn-Mayer

BURIED TREASURE: Captain and the Kids—This is the best Captain and Kids cartoon to date. Is more like what they should be. People used to laugh because they got the habit from the funny papers but they really liked this one.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

COURTSHIP OF THE NEWT, THE: Robert Benchley—Not even funny. Benchley is usually pretty fair but this one fell completely through.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

DUEL PERSONALITIES: Our Gang—Excellent. The only complaint I ever hear from the Gang Comedies is they all want to hear Alfalfa sing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HONDURAS HURRICANE: Captain and the Kids—Just fair. Disney spoils us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE GOLDFISH, THE: Cartoons—Great. Am glad they are making this series again for they are tops. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—Like the rest of this series, this one is very good. Deals with the loan shark racket and really tells them about it.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

PENNY'S PICNIC: Pete Smith Specialities—Preparing a picnic lunch by a California lake. Beautiful color but we'd rather have a comedy. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SOMEWHAT SECRET: Musical Comedies—A very good two-reel musical. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STORY OF DR. JENNER: Passing Parade, No. 4—Fairly entertaining scientific reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WANTED: NO MASTER: Cartoons—Just fair but better than the Captain and the Kids series. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WEATHER WIZARDS: Pete Smith Specialties—Pete Smith is always good and this one on the citrus growers' problems is excellent. Running tiem, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

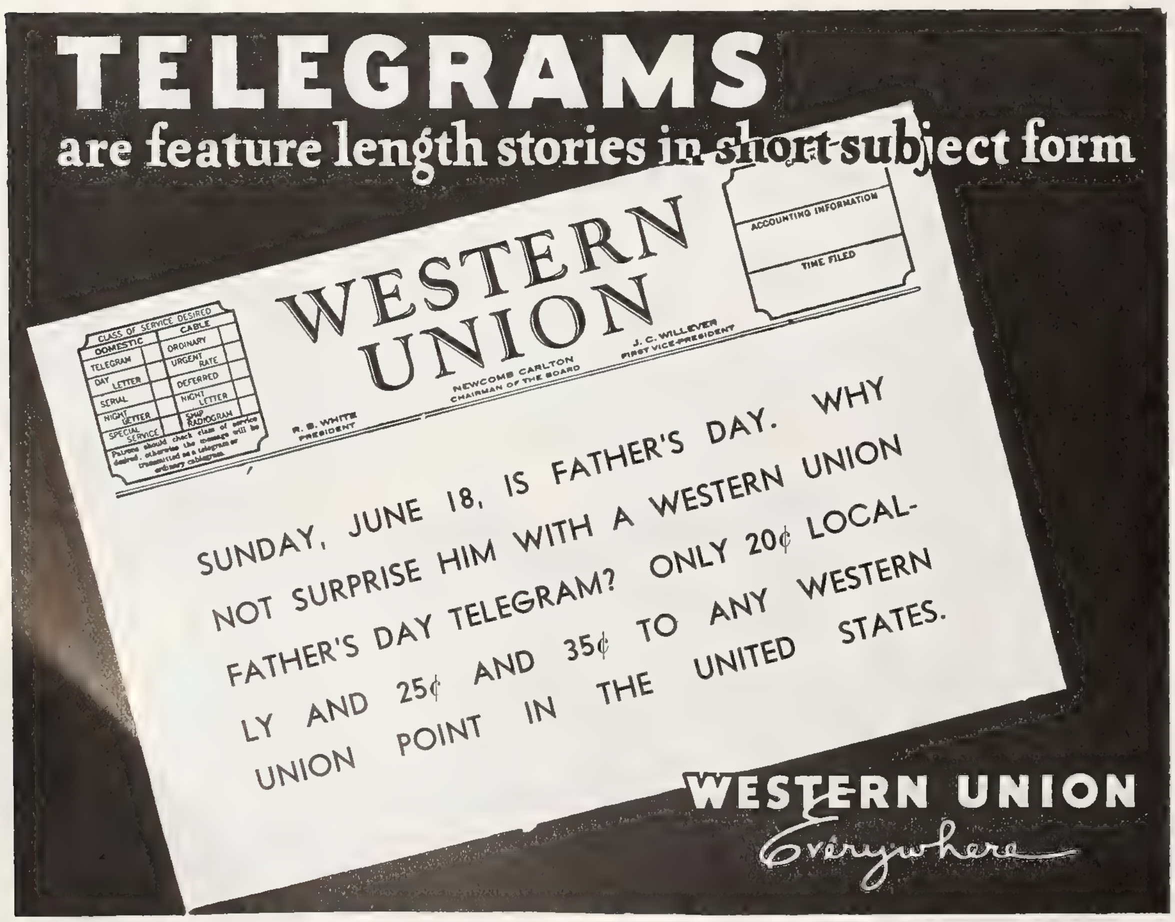
ALWAYS KICKIN': Color Classic—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BUSSE RHYTHM: Headliner—About average.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHAMPAGNE MUSIC OF LAWRENCE WELK: Headliner—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CUSTOMERS WANTED: Popeye Cartoon—Only fair stuff.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FROLICKING FROGS: Sportlight—An unusual and interesting subject relative to trained frogs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.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LEAVE WELL ENOUGH ALONE: Popeye Cartoon—Poor and very short on running time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL MOUNTAINEERS: Betty Boop Cartoons—Best Betty Boop cartoon in a long time. Betty meets the mountaineers and they dance and play hillbilly music. The grownups liked it better than the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ODD OCCUPATIONS: No. 5—Average reel of its type.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ON WITH THE NEW: Betty Boop Cartoon—Okay enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARAMOUNT PRESENTS HOAGY CARMICHAEL: Headliners—Very good orchestra reel. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor—Played this with "College Holiday." We put this in as a double acction and which met with a great success. Played the Easter Sunday to a very good business. Had a large matinee. Popeye sure pleases the children. —Edelstein Amusement Company, Homer Theatre, Hibbing, Minn. General patronage.

POPULAR SCIENCE: No. 3.—Average scientific reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RAISING CANINES: Paragraphic—Very interesting class in canine instruction.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SO DOES AN AUTOMOBILE: Betty Boop Cartoon—Funny and original.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

MARCH OF TIME, THE, NO. 7: Young America, Mexico's New Crisis—Think series are the best screen fan fare you could play.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMANCING ALONG: Headliners—We noticed several exhibitors recommending this short. Take a tip from us. Don't play it. Phil Harris tries to act. It's pathetic.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

BARNYARD EGG-CITEMENT: Terry-Toons—Excellent colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FROZEN FEET: Terry-Toon—Just fair.—L. A. Irwin, Palace Theatre, Pinacook, N. H. General patronage.

STRINGBEAN JACK: Terry-Toons—Very good cartoon in beautiful color. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

THREE BEARS, THE: Terry-Toons—Good colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

BABY KITTENS: Lantz Cartunes—Satisfactory.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEAUTY SHOPPE: Mentone Musical Comedy—Quite poor.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES: No. 60—Subject matter is not so hot and neither is the reel. Just fair. Tennessee Tweetsie and manufacture of armor are the subjects and a trifle far fetched so far as we are concerned. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BLUE BLACKBIRDS: Lantz Cartune—A funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SIDE SHOW FAKIR: Mentone—Fairly good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRANGER THAN FICTION, NO. 59—Entertaining.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CHAINED: Floyd Gibbons' "Your True Adventure" Series—These shorts have always been outstanding to my patrons and like all the others that I have played this one is very good. Running time, 11 minutes.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

DAFFY AND THE DINOSAUR: Merrie Melodies —When a producer runs out of material he had better stop making product rather than a cartoon such as this. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAY AT THE ZOO, A: Merrie Melodies—Very good cartoon in colors.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DECLARATION OF INDEPENDENCE, THE: Historical Featurettes—Good short. Not quite what our public expects in the way of entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIGH PERIL: Floyd Gibbons' "Your True Adventure" Series—A very good Gibbons with plenty of suspense. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LINCOLN IN THE WHITE HOUSE: Historical Technicolor Featurettes—Enough praise cannot be given a short such as this. It can only be spoken of in superlatives. Absolutely tops. Running time. 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LONE STRANGER AND PORKY, THE: Looney Tunes—Here is a good cartoon and don't forget it. Sequence equals any we have seen. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MERLE KENDRICKS AND HIS ORCHESTRA: Melody Masters—This is an excellent musical short. The tunes are varied and rendered in a capable manner. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation and Education, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

MURDER WITH RESERVATIONS: Broadway Brevities—Another two reel that is punk. The story is bad, the acting and actors are worse. Didn't hear any laughs to speak of. Only good part of it is a dance that lasts about two minutes.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash. General patronage.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—Very good.—L. A. Irwin, Palace Theatre, Penacook. N. H. General patronage.

TOYLAND CASINO: Broadway Brevities—Our audience received this with perhaps the greatest enthusiasm shown any short subject this season. It sure is a dandy. Plenty of compliments on this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Ike Sourkes, sales manager for Grand National in Montreal, has joined the staff of Warner Brothers-Vitagraph as salesman covering the Province of Quebec.

The Dixie Film Exchange, independent exchange in Atlanta, has moved to new and larger quarters at 145 Walton Street.

To Study Duties On Printed Matter

A study of the import duties charged by some foreign governments on printed advertising matter sent from the United States is being planned by the Export Advertising Association of which S. F. Woodell is president. In many cases the association feels that these duties are not only burdensome but also discriminatory.

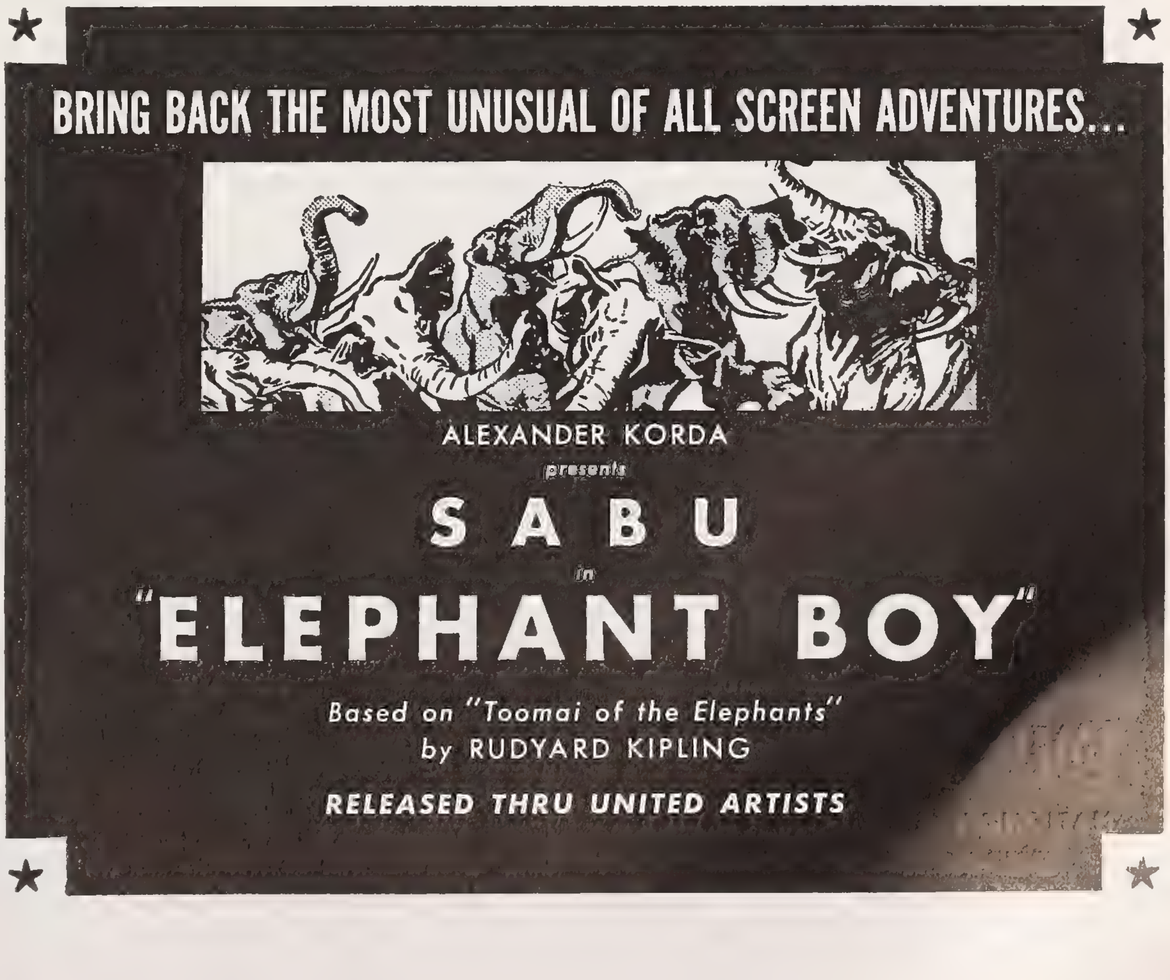
As an example, the association cited Australia's new general tariff rates. The revised tariff rate now in effect is 4½ a pound, or 70 per cent ad valorem, whichever returns the largest amount to the government. The old additional primage duty of 10 per cent is retained. Argentina and some other countries have comparable rates.

The amount of printed matter sent by American film companies to foreign countries depends chiefly on the import duties. In countries like Australia and Argentina, where the rates are exceptionally high, the printing is done locally although based usually on samples from the home offices in New York. In fact whenever import duties rise to a point that it becomes unprofitable to send printed matter from this country it is printed locally.

However, when facilities of foreign countries for the printing of some special matter are insufficient it is printed here and the companies feel that the resultant advertising is well worth the added cost of import. Most of the advertising matter for smaller countries is printed here.

Contest Judges for "Wings"

Judges for Columbia's contest for the best campaigns on "Only Angels Have Wings" are Jack Alicoate, Red Kann, Chick Lewis, Martin Quigley and Terry Ramsaye. The contest started last week and will continue for six months.



BRING BACK THE MOST UNUSUAL OF ALL SCREEN ADVENTURES...
ALEXANDER KORDA
presents
SABU
in
"ELEPHANT BOY"
Based on "Toomai of the Elephants"
by RUDYARD KIPLING
RELEASED THRU UNITED ARTISTS

ACCIDENTS RISE, SO DO RATES FOR INSURANCE

Increase of Cost to Exhibitors as High as 66 Per Cent; Claims Grow

As a result of rate increases which have gone into effect nationally, exhibitors will be required to pay more for their liability insurance beginning this week. In some instances, the increase runs to as much as 66 per cent.

Says Claims Have Increased

The National Bureau of Casualty and Surety Underwriters, which fixes the rates, says that the experience tables prove the number of claims has risen and the cost per claim has also gone up. It is also said that calculations were faultily made when rates were changed in 1935 from a seat to an admission basis.

Insurance companies base the rise on experience tables drawn from policies written between May, 1935, the date of the latest increase, and December 31st, 1936, the raises being according to the number of accidents in theatres, principally to patrons.

Boston theatres are hit hardest with a raise from 15 to 25 cents per 100 admissions. Kansas City and St. Louis houses will pay 21 cents instead of 15 cents. In New York City, except for the borough of Richmond, the rate rises from 11 to 18 cents. On the basis of estimated insurance company seat and attendance figures, the rates have risen in New York City from 40 cents per seat in 1927 to 51 cents in 1935, to 71 cents per seat at present.

Each State Has Own Rate

Experience tables are predicated on particular localities, since each state has its own rate, and large cities within the states have their own separate rates.

During the experience period (policies written between May, 1935 and Dec. 31, 1936) 1,736 claims arose from 336,300,000 insured admissions in New York City, or approximately 5.2 per million.

No basis of comparison exists, because prior to 1935 insurance was written on a seat basis. In 1929, 10.9 claims resulted from each 10,000 seats insured. In 1930, 17.9; 1931, 23.5; 1932, 23.9; 1933, 26.8; 1934, 23.0; first part of 1935, 29.9.

The cost per claim filed, however, affords a basis for comparison, according to *Motion Picture Daily*. In 1929, the average cost per claim was $187; 1930, $105; 1931, $138; 1932, $165; 1933, $159; 1934, $132; 1935, $141; 1936, $182.

As a minor compensating factor to the rate rise, is the fact that property damage insurance (clothing, etc.) has been reduced from two cents per 100 admissions to 1 cent.

Representative Increases

Increases in some representative states follow. All rates are for minimum $5,000-$10,000 coverage for personal injury public liability policies. The tabulation indicates the rate in cents per 100 admissions.

State	New Rate	Old Rate
New York:		
New York City (except Richmond)	18	11
Remainder	10	6
Massachusetts:		
Boston	25	15
11 cities	12	10
Remainder	10	9
California	8	6
Illinois:		
Chicago	10	6
Remainder	5	5
Pennsylvania:		
Philadelphia	9	6
Pittsburgh	13	10
Remainder	5	5
Missouri:		
Kansas City and St. Louis	21	15
Remainder	14	10
Washington, D. C.	12	10
Rhode Island:		
Providence	13	10
Remainder	5	5
Wisconsin:		
Milwaukee	9	6
Remainder	7	5

In some states, such as New Jersey, Connecticut, Ohio, Michigan, Alabama, Florida, Oregon, Minnesota, and Texas, rates remain the same.

In accordance with the decision of the New York Allied convention questionnaires have been mailed to members of Allied and the Independent Theatre Owners Association of New York for data concerning policies and amount of coverage. Arthur Pelterson, of the Mitchell May, Jr., office, prepared the questionnaires and will present a proposal for a cooperative solution of the problem of increased rates based on the answers received. Mr. Pelterson will work with a joint committee of Allied and the ITOA.

Speed Films to your Screen at

. . . NEW EXPRESS RATES

Always fast, dependable, convenient — now RAILWAY EXPRESS offers attractive new rates. Special reductions apply on shipments of 21 lbs. or less *regardless of distance* sent and up to 50 lbs. to nearer points. It's one complete, day and night, distributor-exhibitor shipping service — with receipts, insurance, prompt pick-up and delivery—*no extra charge*—in all cities and principal towns. For 3-mile-a-minute film deliveries use AIR EXPRESS — 2500 miles overnight — at low cost, too! Merely phone RAILWAY EXPRESS for action.

1839... *A Century of Service*... **1939**

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

"AMERICANISM WEEK" AT FOX THEATRES

A new form of Americanism observance for theatres was used in the 11 Fox theatres in Denver, last week, in the form of "Americanism Week," marked by suitable ceremonies on the circuit's stages, culminating, on the final night, with the marching of Legionnaires in full dress uniform to the stages, as the audiences arose and sang the National Anthem. At the conclusion, the Legion's color guards presented American flags to the theatres and they were accepted by the manager.

Following the stage ceremonies, a patriotic short in color was flashed on the screen, and the audiences were asked to pledge allegiance, with the words appearing in the short. On one morning a special "Americanism" show was held for children, no admission or ticket being required, but each youngster had to wear or carry a flag, any size.

Carl Laemmle, Jr., Plans Comeback

Carl Laemmle, Jr., out of the motion picture industry three years, is anxious to "come back again." (*Picture in Pictorial Section*)

His plans are hazy, but his determination is firm, the son of the founder of Universal Pictures said this week at the Hotel Pierre, New York, on a visit East, partly business, mostly pleasure.

"Pictures were my first love," he said, "I was born in the picture business, and I'll be back in it one of these days—I hope."

If he lines up any story properties worth making pictures from, he will lease a studio, Mr. Laemmle said.

He said he had acquired the right to make a picture about the life of the late Texas Guinan, New York night club hostess of the "20's".

The young ex-producer has been in New York visiting the World's Fair, as a commissioner of the San Francisco Fair and representative of Governor Culbert L. Olson of California, and has been seeing stage plays in New York, possibly to acquire picture rights or to finance legitimate shows, if he can find "the right ones." He declared that he owned part of the current New York stage success, "Kiss the Boys Goodbye."

E. L. Alperson and C. C. Ezell have formed Contestnite Corporation, which will produce musical short subjects for distribution through franchise holders, to be used as the basis for "You Title the Song" contests. Six subjects have been completed, using Sue Hastings marionettes photographed in color, original music by Mort Greene and Hal Borne being scored by Borne and his orchestra.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

"Old-Fashioned, Ditch-Digging Sweat"

Omaha in Nebraska recently sponsored a Golden Spike celebration in honor of "Union Pacific." Responsible largely for the sensationally successful world's premiere, which involved an expenditure by all participating factors of one-half million dollars, were two Tri-States theatremen, Evert R. Cummings, district chief, and Ted Emerson, advertising head. Miles away a few weeks later, in South Orange, New Jersey, an unique Spring Film Music Festival was put over resoundingly at the subsequent-run Cameo Theatre, by Manager A. L. Barber.

Previous issues have endeavored to tell somewhat of the gigantic campaign guided by the Omahans. On another page is outlined the job done by the Jersey theatreman. Judging by the size of each campaign, obviously there is little basis for comparison. But in one important respect, they are similar and startlingly so.

Both are examples of top-flight showmanship that demand the accolade for campaigns conceived and executed in the sweat of their creators. "Sweat" is the word gentlemen—plain, old-fashioned, ditch-digging sweat without which the fanciest flight of exploitation is worth less than a plugged nickel at the boxoffice.

Now, keep your seats, folks. At this stage of the game, your Chairman is not going venerable to the extent of marking the blackboard with copy-book maxims on the virtues of labor. But, with permission of the membership, we would like to point out that only by the actual work done by the man in the field can showmanship be rated fairly in concrete boxoffice terms. If ever that can be proven to the satisfaction of every important industry factor, then it follows that the able theatreman must perforce be counted as the top man of the business, and rewarded accordingly.

* * *

This industry has always been plagued with a multitude of difficulties from every source. In the welter of doubt, argument, accusation and counter-accusation, as directly concerns the theatreman, two criticisms live longest. The first is of insufficient grosses; the second, which stems from the first, is of proper remuneration for the manager. In other words, one of the most frequent reasons given in refusing salary rises, is that business is not good enough. And if that be so, as it so often is, then it follows that if every manager bestirs himself to bring in more business, eventually he must remove that most serious obstacle in the way of his financial betterment.

Let it be said immediately, that the fastest-thinking showman averse to doing the necessary chores must take a poor second place behind his less gifted brother who gets out and sweats to translate ideas into boxoffice action. It is the doing of it that rings the bell.

We are prepared to meet the issue immediately raised by hard-working dissenters who will argue that their conscientious labors have yet to bring tangible rewards. The quickest answer to that is, the hardest worker does not automatically fall heir to the bigger monies. But with everything else equal, rises rarely go to men who have not earned their spurs through obvious toil. Even the toughest bossman must respect the manager who gives his physical most to the job.

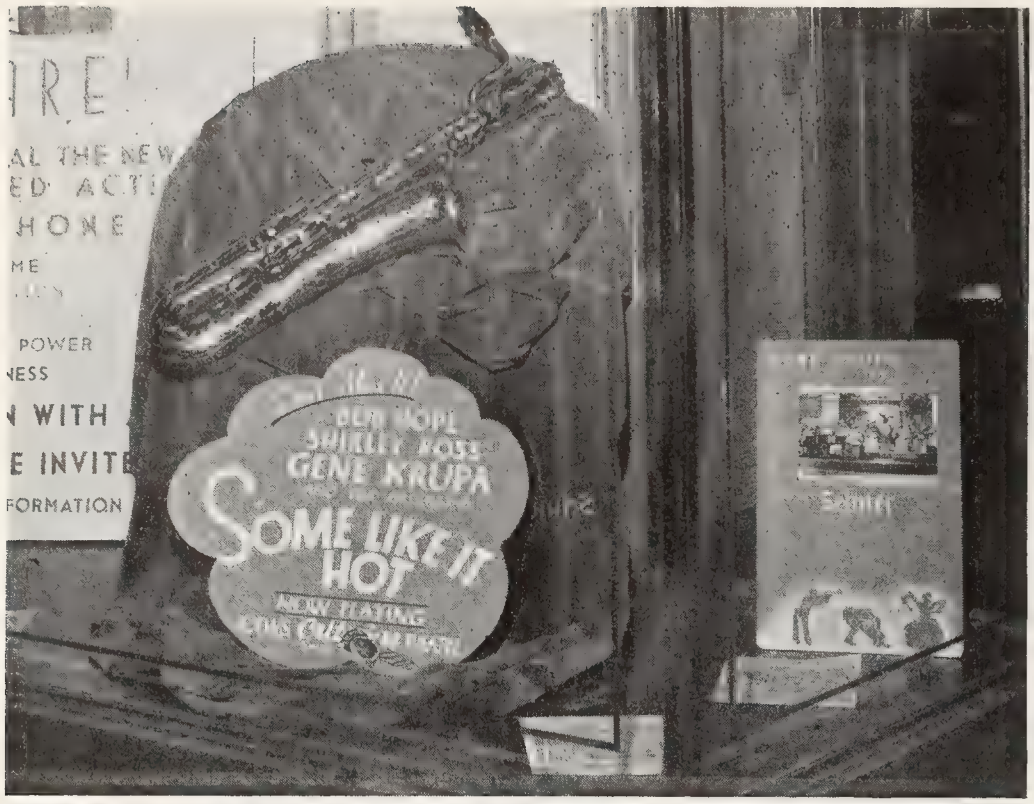
* * *

The stand-outs in any line are those who devote themselves entirely to keeping in shape so they can remain at the top. The theatreman who hopes to go ahead, must too by habit plus everyday endeavor while he is on the job, condition himself to be eligible for a step-up. And your thinking showman knows that his efforts are often regarded with serious attentions from other bosses, if not his own who may rate him as just another piece of machinery to be used.

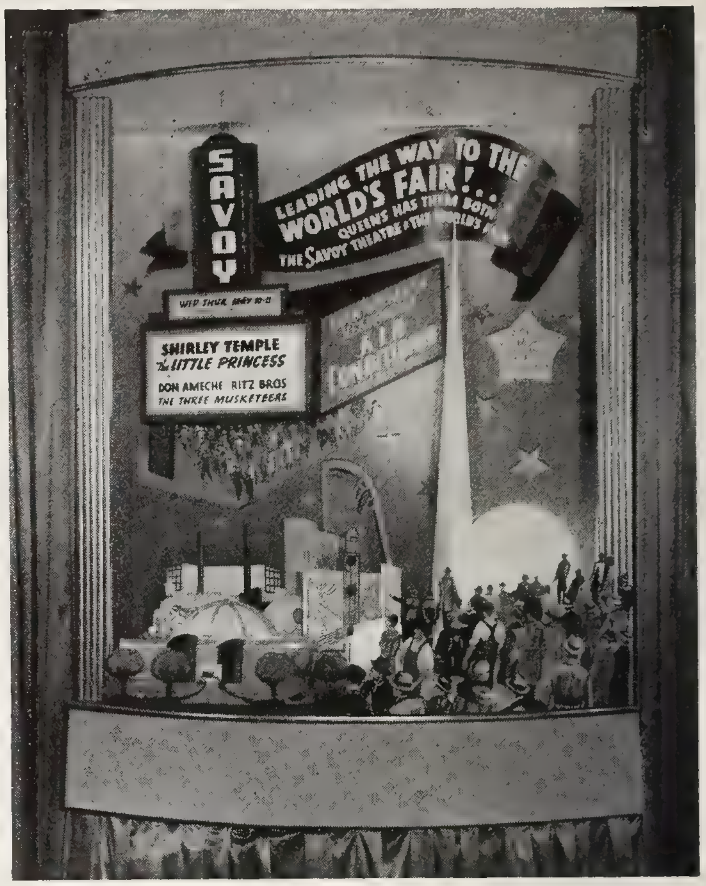
There never was, nor ever will be a time when every manager everywhere did, or will do his everyday utmost to increase the takings. But the sizeable number of theatremen who are so doing to their own advantage, as well as their boxoffices, offers reassuring proof that obstacles and discouragements in the way of a better financial break in other sectors, can be removed by those also willing to sweat as profusely to remove them.

A-Mike Vogel

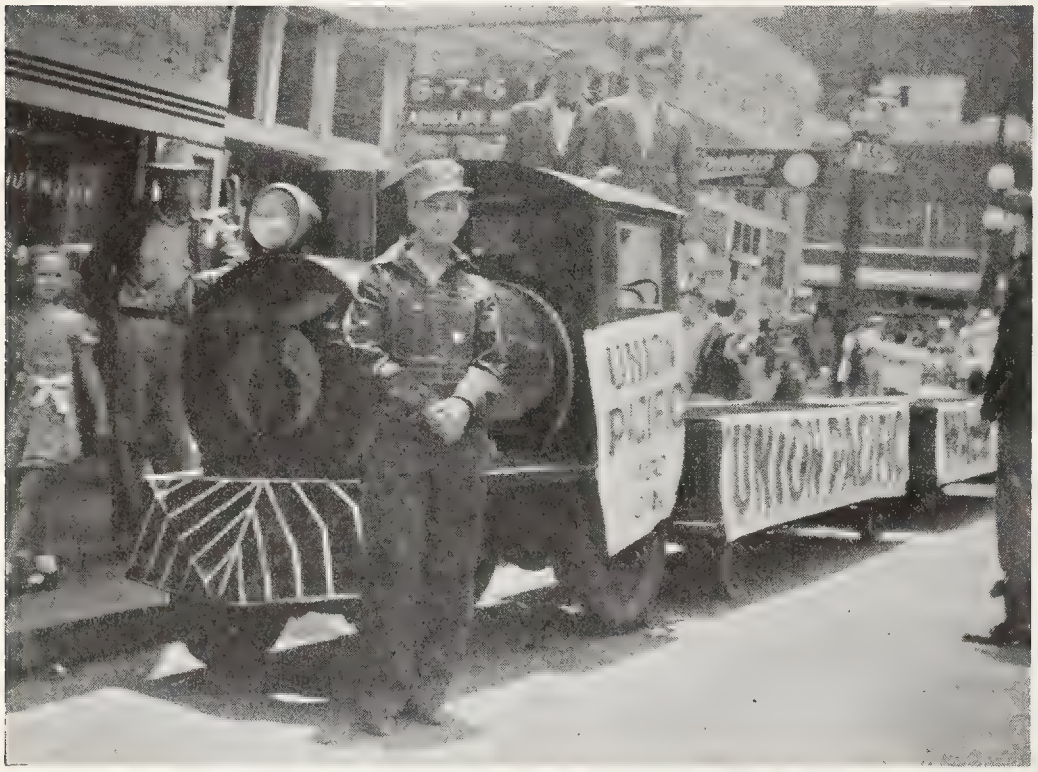
Round Table In Pictures


BOB HOPE
SHIRLEY ROSS
GENE KRUPA
SOME LIKE IT HOT
NOW PLAYING

One of the leading musical instrument stores located near Loew's Criterion Theatre, New York, cooperated with publicity head Phil Laufer, devoting entire window display to "Some Like It Hot" in advance and during run. Scene still with proper tiein credits completed the display.


SAVOY
LEADING THE WAY TO THE WORLD'S FAIR!..
QUEENS HAS THEM BOTH
THE SAVOY THEATRE & THE WORLD'S FAIR
SHIRLEY TEMPLE
The LITTLE PRINCESS
DON AMECHE RITZ BROS
THE THREE MUSKETEERS

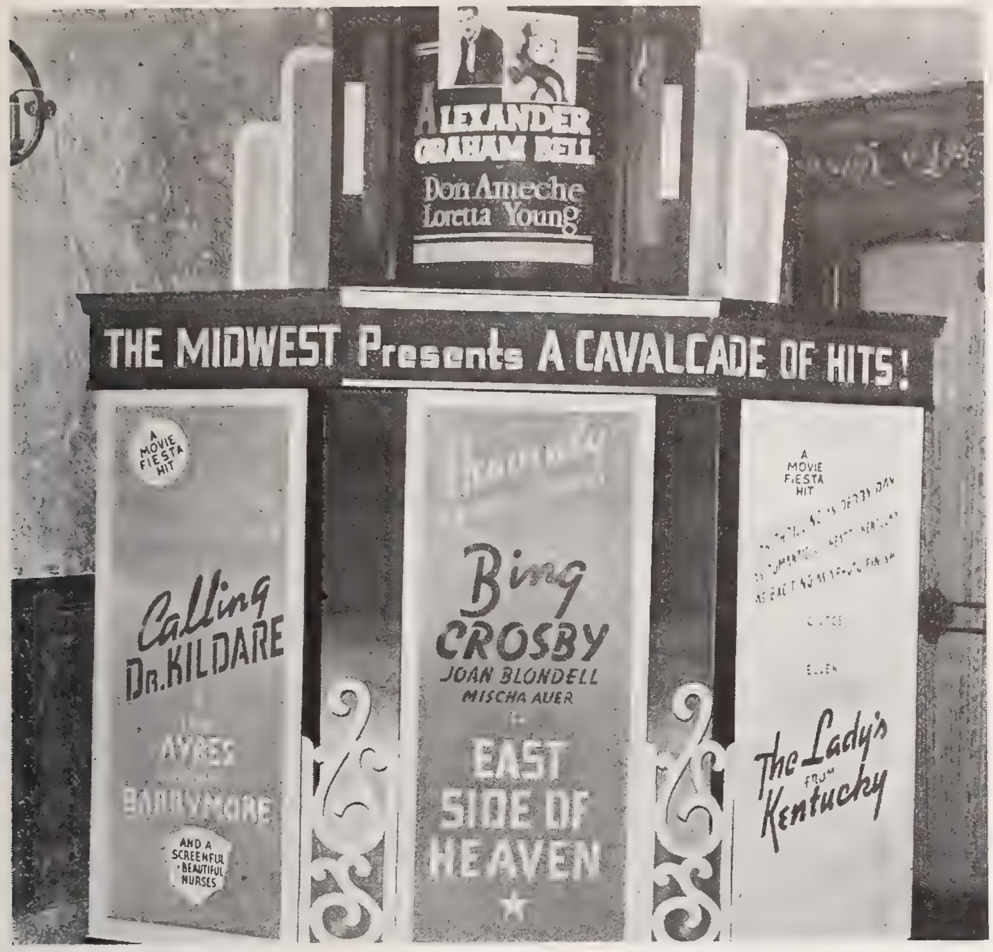
Irving Dashkin, Savoy, Jamaica, tied his lobby display to the World's Fair in manner shown above. Program copy on the miniature marquee is changed with each show, the rest of the setpiece being permanent. Perisphere, trylon, World's Fair buildings and the marquee are illuminated.

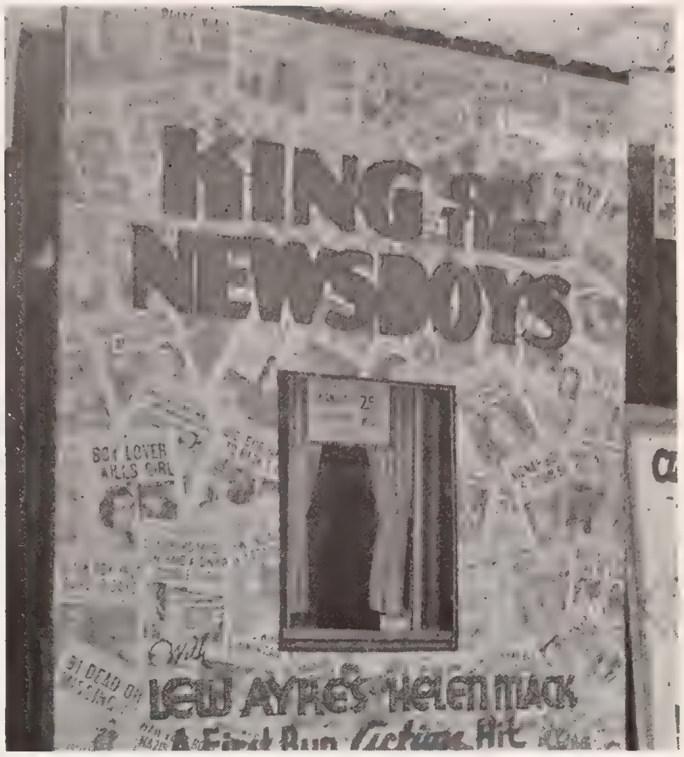

UNION PACIFIC
UNION PACIFIC

At left is reproduced train promoted from local wrecking crew of the Waco Texas Shrine Club and used by Rex Bodoin for his "Union Pacific" date at the Waco Theatre. Motorman drove the bannered train about town inviting spectators for a ride.

A view of the mezzanine of the Buffalo, in Buffalo, one of the spaces given over by the Shea Theatres to the local Art Institute exhibit as reported in last week's issue by Charles B. Taylor.

ART INSTITUTE
Exhibit

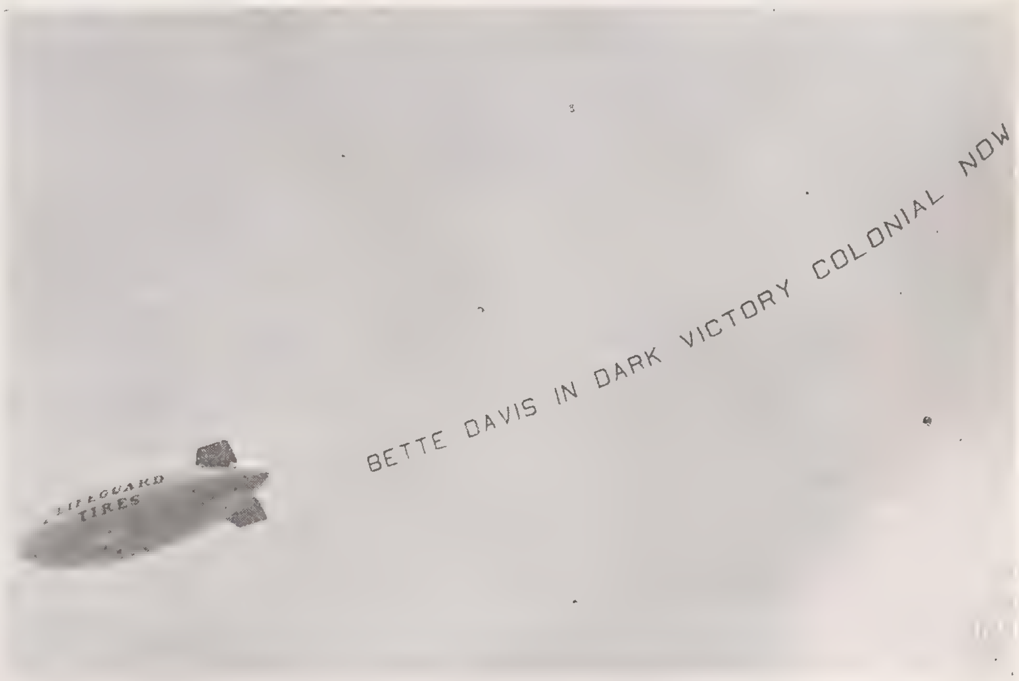

ALEXANDER GRAHAM BELL
Don Ameche
Loretta Young
THE MIDWEST Presents A CAVALCADE OF HITS!
A MOVIE FIESTA HIT
Calling Dr. KILDARE
AYRES
BARRYMORE
AND A SCREENFUL OF BEAUTIFUL NURSES
Bing CROSBY
JOAN BLONDELL
MISCHA AUER
EAST SIDE OF HEAVEN
A MOVIE FIESTA HIT
The Lady's from Kentucky


KING OF THE NEWSBOYS
LEW AYRES · HELEN MACK
A First Run Action Hit

Constructed by Nick Todorov, publicist for his bossman Charlie Bierbauer, at the W & V Colonial, Allentown, Pa., was the front for "King of the Newsboys." Entire boxoffice was covered with compoboard on which were mounted front page tearsheets of various tabloids.

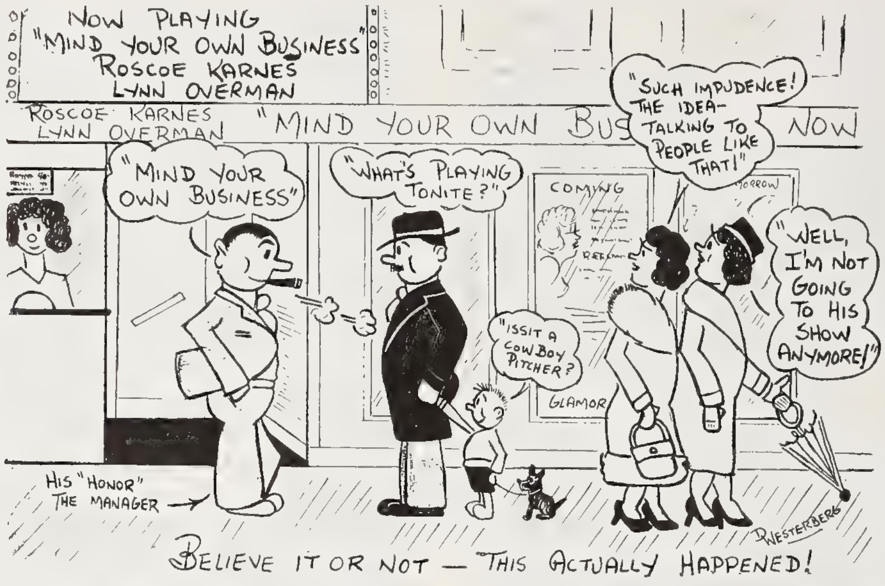
Above is reproduced display built by Spence Pierce, Midwest Theatre, Oklahoma City, Okla., to plug his "Cavalcade of Hits." Entire setpiece is indirectly lighted, bottom so constructed as to permit the interchanging of panels as the picture is either booked or dated. Making an ever-changing display, the first cost aside from the panels, is the last. The top is a revolving cylinder as large as a barrel on which the theatreman inserts five cards on his coming attractions not yet dated, these cards one sheet size.

Sponsored by Manager P. E. McCoy, at the Georgia Theatre, Athens, Ga., was a beautiful legs contest held for opening of "I'm from Missouri." In this case, however, the beautiful legs belonged to the mules and through the cooperation of co-eds from the local University of Georgia, the girls acted as judges. Nags were lined up on street alongside theatre where the judging atracted plenty of attention and was covered by local dailies.


GOODYEAR TIRES
BETTE DAVIS IN DARK VICTORY COLONIAL NOW

If the folks of Akron, Ohio, weren't aware of the fact that "Dark Victory" was playing at the Colonial Theatre, it was not the fault of Manager Rhodes who flew one of the Goodyear blimps over the city trailing a banner with title, cast and playdates. Round Tabler also had a loud speaker system in the ship with large horns over which announcements were made from air which could be heard clearly by pedestrians. Entire stunt was costless.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Dave Westerberg, Projectionist, Coliseum, Ketchikan, Alaska.

Hollywood Trip Tieup Featured by Holland

Planned by Sid Holland, Elkhart Amuse. Co., city manager, Elkhart, Ind. is a public stage wedding of a popular local couple at the Elco. Bride and groom will receive everything from the ring and bridal outfits to the honeymoon trip, living quarters for a month, golf club privileges, etc. All these will be promoted from cooperating merchants. Leading merchant will also provide the wedding supper. Stunt will be widely advertised by the theatre and stores going in on the tieup.

Also arranged for by Holland will be a series of bathing beauty contests with eliminations, etc. To run for five weeks, grand prize will be a trip to Hollywood in addition to gifts for runnersup.

"WHAT ARE YOU PLANNING FOR SUMMER"

Taylor to Tiein with Conventions in Buffalo

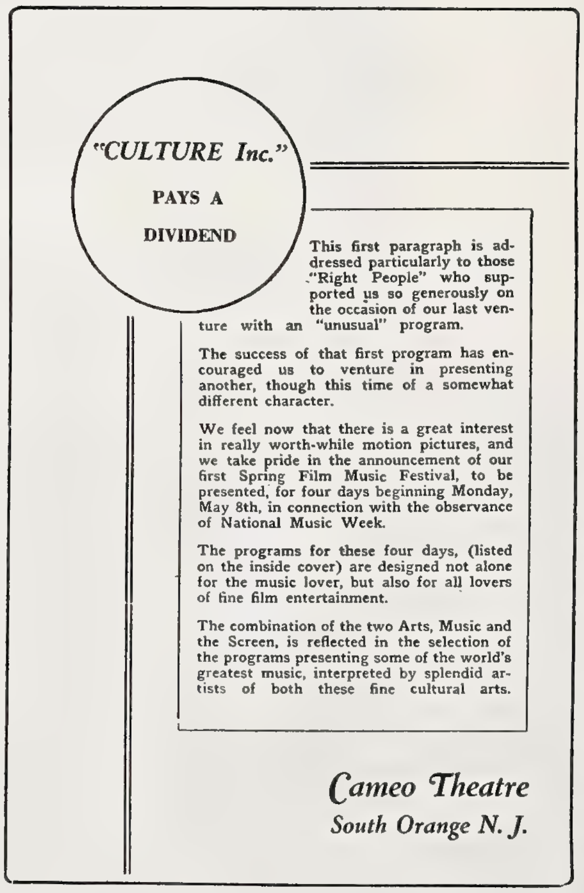
Charlie Taylor, ad chief for Shea's Buffalo Theatres reports his summer institutional campaign already under way with huge art pieces in each theatre selling the big summer shows, colors being brightened as the season advances. Pictures are arranged for newspaper use selling local personalities with the air conditioning machinery, showing the immensity of the various plants. Feature stories are arranged for special writers who are taken on a trip through the cooling plant, also to be planted are shots of the ushers and musicians when they don their summer uniforms.

Summer parades highlighting the various conventions held in Buffalo are often sniped with banners, heralds distributed at convention meetings and addresses frequently made before gatherings of convention visitors. Copies of the Circuits Movie Guide are distributed to Canadians crossing the border and heralds handed out at the exist of bridge and ferry landings. Repeated tieups are made with local radio stations to broadcast theatres' cool copy and the theatre regular Saturday evening radio program sells plenty of good copy for summer business. With the appearance on his screens of stars linked up with radio programs, Taylor uses an announcement on summer comfort copy.

Brien Announces Theatre As Summer Club Quarters

For his summer buildup, Lige Brien of the Prince, in Ambridge, Penna., contemplates making the theatre the headquarters for various organizations, especially children groups. Clubs will be started with various merchants promoted as sponsors. Striking displays will be featured stressing the cool angle, street ballys engaged in and attractive window displays planted. Brien also aims to tell folks how best to utilize their money by use of such catchlines as "It's smart to be thrifty," "our low prices," etc. etc.

With his population about 80 percent foreign, the theatreman plans booking outstanding language films with different churches sponsoring each feature. And the theatre staff will be instructed to boost the theatre among their friends and at all gatherings and to be particularly alert and courteous during the dog days.



"CULTURE Inc."

PAYS A

DIVIDEND

This first paragraph is addressed particularly to those "Right People" who supported us so generously on the occasion of our last venture with an "unusual" program.

The success of that first program has encouraged us to venture in presenting another, though this time of a somewhat different character.

We feel now that there is a great interest in really worth-while motion pictures, and we take pride in the announcement of our first Spring Film Music Festival, to be presented, for four days beginning Monday, May 8th, in connection with the observance of National Music Week.

The programs for these four days, (listed on the inside cover) are designed not alone for the music lover, but also for all lovers of fine film entertainment.

The combination of the two Arts, Music and the Screen, is reflected in the selection of the programs presenting some of the world's greatest music, interpreted by splendid artists of both these fine cultural arts.

Cameo Theatre
South Orange N. J.

FRONT PAGE OF BARBER'S PROGRAM

Music Festival Tied by Barber to Music Week

A wide step in the direction of business from outside the theatre's usual drawing area was accomplished recently by Manager A. L. Barber, of the Cameo, a subsequent-run in South Orange, N. J., in the form of a Spring Film Music Festival that marked the observance of National Music Week. Four attractions were selected to make up the Festival which ran four days, starting on a Monday, each attraction single-featured for one day showing, and each having a distinct musical background. They were, "Lives and Loves of Beethoven," "100 Men and A Girl," "Moonlight Sonata" and "Maytime." It was something that had never been done before in the situation and although certain risks were involved, Barber found the experiment very worthwhile, though the appeal was confined to class patronage and difficulties experienced in the way of obtaining the right product.

Contacts All Music Lovers

Early contacts were established with music dealers, radio and record shops, musicians and music teachers, including the county association of music teachers. Also contacted were supervisors of music in grade, junior and senior high schools in a wide area, as were music and art departments of leading women's clubs. The entire list of organizations contacted personally by the Round Tabler are too numerous to mention, but it is evident he did not miss any that counted, including P.T.A.'s, Motion Picture Councils, lunch clubs, etc.

The campaign was vigorously waged in house program, on screen, in additional newspaper space. The lobby was given special treatment with a 40 by 60 art display and all lobby and sidewalk frames carried special art strips. Editorial and special attention in the nearby Newark papers was obtained, the motion picture critic of the Ledger devoting an entire column to a resume of the program on the first day of the Festival.

Special Program Features Drive

Worthy of comment, is Barber's special four-page six-by-nine program on behalf of the Festival, front cover carrying copy headed, "Culture, Inc., Pays a Dividend" (see cut), a dignified job of selling the event to the "right people." Inside two pages were a spread of cuts and copy for the four different attractions and the back page was given over to further thoughts from Barber's pen under the heading of "Candid Comments." These had to do with selling the temporary policy of single features during the Festival and comments on each feature.

The program was mailed widely to select lists, distributed at the annual high school concerts, at leading stores, through lending libraries, public libraries, popular restaurants, and in laundry packages. Music stores additionally gave window displays. Further prestige for the occasion was had through generous mentions of the Festival by an authority on music appreciation during the course of his lectures a week ahead of the date.

FURTHER REPORTS FROM MEMBERS ON PLANS FOR SUMMER BUSINESS

Additional Campaigns Detailed On Activities Now Scheduled By Round Tablers; Outdoors Opposition to Be Challenged

by A-MIKE VOGEL

THE spread in last week's issue on what the boys have arranged to pick up any slack in summer grosses is now added to on this page and the following, wherein is set down some more of the same from other sources. What the members intend doing, and how, makes interesting reading, and where summer is a problem, it appears that the many exploitations already in work are in a fair way to solve boxoffice difficulties in the heated period.

It is to be noted in these pages that Round Tablers are going far and wide to strengthen business sources, to the extent of tieing in with city projects, university sessions, convention committees, etc. Read about them now.

New England Loewmen Stressing Ideas to Attract Juvenile Trade

Concerning ideas for building up summer business, both Mr. Shaw and myself have gone into the situation and offer the following as stunts and ideas which would tend to increase the box office.

Special stress to be made on parents and their children through trailers, lobby posters and radio that the best place for the young ones while school is closed is in the theatre. Idea being to sell parents that to protect their children, send them to the pictures every week.

In several spots we have instituted bathing beauty contests. Most charming girl selected through ballots and personal appearance on the stage. Through tie-up with merchants, prizes are promoted for winners. This contest runs for a period of weeks and in the past has proven itself as a great business builder during the warm weather.

Plan to turn to the radio more than ever this year through promoted time, both spots and 15-minute periods. These special announcements and program are intended to tell the people that there is a cool theatre and excellent entertainment in Loew's theatres.

Many of our towns are located near beaches and summer resorts. These are the people who, during the winter, reside in town. Our plan is to make these people movie conscious and keep drilling into them, through circulars or cheap programs, that for their best relaxation and entertainment they should attend Loew's theatres. In the past we have gone after these summer colonies with great success as far as the boxoffice is concerned.

Every manager in our circuit has been instructed to go into the "promotion" business. We are urging everyone to promote ice cream, candies, flowers, etc., for early morning matinees. We are going after the other attractions such as carnivals, lawn parties, etc., for announcements telling what our theatres are playing.—*Lou Brown, Advertising and Publicity Manager, Loew's Poli-New England Theatres.*

Theatre Promotes City Pool For Combination Ticket Tie-in

We will do one thing for certain this summer and that is make a tie-up with the city and their swimming pool, we plan to make arrangements with them where their customers at the pool can buy a combination ticket, a swim and a show for 40 cents. They will be cutting their price from 25 to 20 and us from 30 to 20 and we split the 40. However these tickets must be used on the same night as purchased, which will mean that we will get the people from the pool for our second show each night. The pool has agreed to close at nine, so this will be a big help to our evening business.

We have a big deal coming up to start the second week in June and run for nine to ten weeks where we give a $50 bike away each week. This tie-up is with ten of the biggest merchants in town. The contest is open for anyone from 7 to 70, so we have quite a range to work with in selling this idea. We tried the stunt before, three years ago, and it certainly did plenty to build our kid business. Now with the bike craze going on with the adults as well as the children we are looking forward to a fine business from both classes.

To Increase Street Ballyhoo

Getting away a little from grosses and still holding up profits we plan to cut our advertising budget about fifteen per cent, but in doing this we will use the street ballyhoo more, such as banners at the ball games, swimming pool, picnics, etc. Banners and our public address system do not cost us very much and since we have not used this type of advertising so much the past year it should do quite well in advertising our pictures.

We will probably open up with a new series of Amateur programs (under a different name) some time during the summer months. These have always been a drawing power for us and as long as we can furnish good local entertainment we get the public in. This year we will probably make a weekly Revue out of it, using a small local band as a back with about six good acts each week. We always put our Amateur shows on our poorest night as they usually do very well.—*Jimmie Redmond, Advertising Manager, Bonham, Fairbury, Neb.*

University Accepts Offer For Summer School Matinee

Athens is a college town, the University of Georgia being located here. Naturally our business depends largely upon its students and faculty members. The regular school session closes June 10 and Summer session begins. Though past Summer sessions have proven to be something of a life saver to us, we cannot help but feel a little skeptical toward this coming one, due to the fact that the Summer school is attended mainly by teachers of the state schools. This year many schools were forced to close early and teachers are owed two or three months back salaries, due to the present state of finances.

For this reason, we have worked out a plan with University officials, which, we hope will offer much encouragement to those who will attend. The theatres are offering a special block ticket to the students and faculty members. The tickets will sell for seventy-five cents each and are good for one matinee showing per week, Monday through Wednesdays, for a period of six weeks. In return we hope those attending the early shows will be sold via our screen prevues on seeing our ace attractions, which will be played the latter part of each week. The University has expressed its heartiest appreciation to the theatre management in conceiving the idea and states that they feel quite sure that every student and faculty member will take advantage of it. Further states that the offer has been printed on the programs sent out over the state and should build up abundance of "good will" between the theatres and the students. Tickets will be sold through the Registrar's office on the University campus.

With a lineup of superb pictures, which we have booked, our theatres boosting the only refrigerating plants in surrounding territory and backed by good publicity week after week, we hold high hopes of giving the bowling alleys and skating rinks and such, "absolutely hell."—*Newman Corker, Lucas & Jenkins City Manager, Athens, Ga.*

WARNER-MEN IN OHIO SET TO BEAT-THE-HEAT

Managers in Nat Wolf's Division Prepared to Do Business in Hot Months, Reports Wright

by DICK WRIGHT

Zone Manager, Warner Ohio Theatres

June and the summer months following call for increased energetic activities in the selling of our attractions. It will take only a few weeks of the new season to determine which managers are victims of a summer slump and which are the real go-getters driving for business in spite of seasonal obstacles.

To overcome outdoor and sports opposition, more serious this year than in the past, due to a number of towns now having night baseball, and a greatly increased number of soft ball games in every community, we must add every conceivable means at our command to exploit and sell our attractions as well as our theatres. It is up to us to make our shows more attractive to more people than the games in the ball parks; by diverting interest from such games to our theatres and by taking every advantage of the crowds gathered for these sports to get our selling message across to the amusement minded public.

Last year the boys in Nat Wolf's Ohio Division of Warner Theatres put over a Stunt-a-Day Contest which proved out very successful in the stimulation of exploitation ideas and special promotion. This year each manager is again putting into action plans and ideas to hold up grosses to beat the summer heat. The following paragraphs will give a few of the highlights of the methods of attack.

In Frank Harpster's district comes word from City Manager Bill Dworski of Mansfield that plans are under way to promote an electrical organ and start Community Sing Nights. Bill is again concentrating on Benefit Ticket sales tieing in with attractions whenever possible. Bill says the advertising medium of having these people approach the public on forthcoming attractions cannot be beaten. On "Dark Victory" practically every manager in the Ohio Division put over a benefit ticket sale in conjunction with an advance reserve seat premier this past month. So successful were these that the boys are already lining up benefits on "Juarez."

Institutional Advertising Stresed

Dworski is a firm believer in institutional advertising and has already set his plans which include contacts with parks which will net tie-ups that will advertise special attractions to all children enrolled. Sport pages will carry news of the Warner Theatre Golf League and tie-ups with the various clubs have been made to promote the theatres on the links. Grattan Johnson at the Madison Theatre is giving further diligent concentration on his Saturday Kiddie Shows, offering prizes and serials, Westerns, cartoons and games, to offset playgrounds and swimming pool attractions. He is now bending every effort to make his annual Marty Hogan Revue, a kiddie revue, break all past records when it is presented the third week in June. Wayne Williams, skipper at the Majestic, has an uncanny knack of selling space in heralds to cooperating merchants who likewise assist in their distribution as well as promoting free cool drinks for his patrons.

Louis Lamm, manager at the Palace Theatre, Lorain, is arranging a Hollywood Hair Style Show in which local girls resembling the stars appear on his stage. Type of coiffure represents that as worn by the star they represent. Lamm is also arranging for an automobile giveaway, cost to be defrayed by local merchants by giving coupons with purchases. He further plans to run a Harmonica Contest in conjunction with his Saturday Kiddie Shows and a free one-week expense trip for two to New York and the World's Fair, representing a cash outlay of $200 per couple for three couples. Julius Lamm, at the Cleveland Uptown, runs a large kiddie club every Saturday.

Marvin Samuelson is taking a very active part in the formation of plans of the merchants at Shaker Square, Cleveland, in their celebration of the tenth anniversary.

"Cooling" Copy Found Important

Lou Milder has a new cooling plant in his Variety Theatre and is going the limit in publicizing it in his neighborhood. Lou says "Through every possible medium I intend to plug my cooling plant with my patrons—every piece of advertising I use, will carry a slug on the cooling system. I believe that in establishing the excellent quality of my system with my patrons, I will go far in maintaining a high level of business throughout the summer. It is also my intention to contact the various organizations in my neighborhood which continue their activities during the summer months, to offer them the use of my lobby during the weekday afternoons as the 'Coolest Spot on the West Side' for their meetings."

Harry Bodie and Don Jacobs in Coschocton concentrate on outdoor advertising at this time of the year. They have found that giant still display boards, planted away from the theatre, create a lot of attention in their town and bring the rural trade in.

Each of the theatres in the Warner Ohio territory equipped with a cooling plant stresses the comforts through every medium, while those theatres not similarly equipped do everything in their interior and exterior lighting, poster treatment and general appearance to suggest cleanliness and comfort.

Extra selling ideas on specific attractions following the general trend of the Stunt-a-Day Campaign will give added push to individual engagements throughout the summer months. With the proper concentration on bookings, service, and house operation we expect every man to meet the challenge of the summer months.

Gilman Planning For Added Grosses From Conventions

Our new cooling plant will be quite a means for us to get some extra business this summer. Being the capitol of Pennsylvania, there are many conventions scheduled here during the summer months. To these people we plan to sell in advance our cool theatre while enjoying a show. We are working on a plan similar to Mr. Barron's in Washington. From the Chamber of Commerce we have received a list of the conventions due here in the next few months. Letters are being prepared to send to the committees of these different conventions, offering our services while here in Harrisburg. We will suggest theatre parties for the women in a nice cool theatre while the men are sweating over their convention problems.

There may be a possible chance that in return for a good sized theatre party we may offer our cool theatre for a meeting hall before show hours. We are trying to work out a plan whereby they will hold their meetings in the morning and then remain for the first show, for regular admissions, of course.

Being on a direct route to the World's Fair and most likely a very popular stopover place, we are planning to go after some of that business. This can be done through hotels, and cabins along the road. We are presently working on a plan to contact all owners of cabins along the highways near Harrisburg and place cards on the walls or throwaways on the tables or something like that to get them to stop at our theatre and cool off while they enjoy a perfect show.—*Sam Gilman, Manager, Loew's, Harrisburg, Pa.*

"WHAT ARE YOU PLANNING FOR SUMMER"

Binstock Fills His Week With Special "Nights"

Numerous special nights have been planned by Paul Binstock, Warner's Lyric, in Hartford starting with Mondays which will be known as "Surprise" nights. A different attraction will be featured weekly such as amateur nite, kiddie show, professor quiz, old fashioned picnic, plantation colored show, bathing beauty contest, etc. etc. with merchants sponsoring each show.

Wednesday night is known as "Uncle Ezra's Country Store." For this Binstock has tied up with a chain grocery concern to supply him with $100 in groceries, food stuffs, pies, cakes, fruits, etc., each week for 14 weeks. This all at no cost to the theatre, merchant receiving a one card trailer and mention on the display in lobby. Paul acts as master of ceremonies, dressing in farmer's outfit with all of the trimmings.

Friday nights, known as "Stage jamboree, fun festival and gift night" is also proving successful for the Warner Man. Through tieup with local jeweler, 15 prizes have been promoted for a 10 week period. Also put on is an Auction Sale with the gag of buying articles from patrons and paying cash for them. Other games such as baby milk bottle drinking contest, balloon blowing, pie eating, cracker eating contest, etc. are engaged in.

WHAT WINNERS DID TO TAKE DOWN "FORTNIGHTERS" IN LAST PERIOD

Exploitations Of All Kinds Are Vigorously Executed By Round Tablers In Third Preliminary As Second Quarter End Nears

On this page and next are detailed most of the ideas reported by entrants for the last Fortnight period to win Appointments in the third preliminary which marks the half-way point in the Second Quarter of the 1939 Quigley Awards. Three Fortnights remain before the next judging for the Quarter-Master Plaques, Medals and Citations to be decided early in July.

Comprehensive "Union Pacific" Tieins Click for Members on Various Dates

Calgary, Alberta recently celebrated its first "Orange Week" and since the citrus fruit was transported via Union Pacific, Manager F. Tickell, at the F-PC Capitol seized upon this for the foundation of his campaign on "Union Pacific," tying in with the "week" in many ways. All grocers used window banners and counter cards plugging the "week," as did five-and-tens and all counters where orange drinks were sold.

The arrival of the Union Pacific exploitation train in Cincinnati allowed "Dinny" Dinerman full opportunity to exercise his magic upon the local press for ample publicity in advance of "Union Pacific" at the local RKO Theatres. Topping the publicity was a layout showing the train and in costume, the Hollywood players who accompanied. Another break was obtained by a series of cartoons of the attending Paramount executives and players.

Dinerman had this unique exploitation stunt liberally publicized in all other local papers, in most instances eight column art spreads, featured stories and other liberal mention by newspaper film commentators.

Mayor Proclaims Week

Thor Hauschild, at the Paramount in Marion, Ind. for the same picture arranged to secure from the studio study charts and a copy of the autographed script which was presented to the high school library before a general assembly at which time, appropriate plugs were given the picture. Mayor issued a proclamation on "railroad week" in conjunction with the opening and capitalized on the fact that that week was the 70th anniversary of the "golden spike" ceremony. Advance screen advertising consisted of trailerette inserted into news reels two weeks in advance. Telephone cards were tacked on poles along main highways and plastered all over town, flash lobby and foyer displays were arranged for and jumbo telegraph blanks used in all branch windows.

Playing "Union Pacific" day and date with the release in key cities, Boyd Braithwaite, Pinney Theatre in Boise, Idaho, was unable to promote displays, miniature trains, etc., from the railroad, but undaunted he secured from them about 100 spikes which he gilded and tagged with tiein copy. These were placed on top of the magazine and newspaper piles in all newsstands around the city, others were given to officials, planted in banks, on hotel writing desks, etc., etc.

The Union Pacific traveling agents were so impressed with the idea that they contacted Twin Falls and Nampa to use the spikes in that territory. The cost is small for the paint and the finished product is an effective and inexpensive selling weapon, reports Boyd, who says the railroad will be glad to cooperate in obtaining the spikes for exhibitors.

"PYGMALION" TIEIN BRINGS ADOPTION

The Cinderella gag used by showmen in the field for their "Pygmalion" dates was topped by Ted Emerson for that engagement at the Omaha, in Omaha, Neb. So well did the Round Tabler succeed in planting his publicity stories on the "lady for a day" tiein that a local matron became interested in winner to the extent of adopting the girl, guaranteeing her a home and education. This unexpected happening brought further art and human-interest yarns which ran daily throughout run of the picture.

Scouts Tiein with Bob Cox On March of Time Short

As the Dexter, Maine, Boy Scouts were conducting a drive for money for tent equipment coincident with his booking of the March of Time subject dealing with Scout activities, Bob Cox at the Park Theatre arranged with Scout leaders to have exhibits placed in theatre lobby for a week ahead, consisting of flags, banners and samples of handiwork which attracted much attention.

Boys sold tickets house-to-house and publicized the events to come by means of window cards, one sheets and store window banners, theatre also receiving a quarter column in local paper gratis. Show was held on stage showing every phase of scouting with explanations by district commander. Night of showing, boys paraded through town with banners proclaiming the fact that they were going to the Boy Scout Jamboree at the Park.

Fulton Promotes Beery Wires To Local Police on "Madden"

With two local police officers retiring from the Waterloo, Iowa force after 27 years of active service coincident with the opening of "Sergeant Madden" at the Paramount, Manager Bob Fulton arranged for the MGM studios to send each of them a wire from Wallace Berry. These telegrams were delivered to the officers on the day of their retirement at which time, Fulton took them to a local clothing store where he purchased each of them a five gallon hat supposedly donated by Beery. Following this, the men posed for photos which broke in local paper with art and story on the stunt.

Newspaper and Stores Cooperate With Rubin on Easter Egg Hunt

The third annual Easter egg treasure hunt sponsored by the local *News-Dispatch,* merchants and Harry Rubin at the Tivoli, in Michigan City, Ind., was put over with the theatreman promoting all prizes from cooperating store heads, making up the signs and planting the eggs. Newspaper ran two full page ads in which they plugged Rubin's forthcoming attractions.

Children met at the theatre and marched down the main streets to the park where the hunt began. Each egg had the name of a merchant on it, which when found and presented to the newspaper office entitled child to a gift from that merchant. Rubin says the stunt which is an enormous good-will builder cost him but 39 passes, a banner and purchase of candy Easter eggs.

Tully Ties Local Auto Agency To Parade Campaign for "Dodge"

Local Dodge agency of Biddeford, Maine aided Ralph Tully on his "Dodge City" opening at the Central by running a five column full page ad two days in advance of opening. In addition, agency turned the sales room into "Dodge City" headquarters, displaying stills, signs, etc., etc. Also featured was an auto parade at noon, midafternoon and evening, cards bannered with picture copy and playdates covering entire city. All campaign expense was borne entirely by the agency and so successful was the tiein, reports Tully, that they are willing to repeat when the opportunity presents.

Merchant paid for and imprinted photos of Errol Flynn which were distributed week ahead and decorated store counters with the pictures which were given with each purchase. In addition, full sheet display was planted in main window with prominent title, cast and playdate mention. Also arranged for was the distribution of heralds, entire printing and distribution cost met by merchant's ad on reverse side.

Coates' "Amusement Weekly" Given Guaranteed Distribution

Issued by Manager C. C. Coates at the Elks Theatre, Prescott, Arizona, is the "Amusement Weekly," a four page affair with a circulation of approximately 2400 weekly. 2000 are sufficient to cover the town thoroughly and the other 400 are mailed to the rural districts. Coates reports the cost runs about $30 per each issue for printing and distribution, but the revenue from outside advertising covers cost and ofttimes a small profit.

Mats are used freely, current and forthcoming attractions are plugged and the distribution of the Weekly is handled by the theatre. The town is blocked off into seven sections with a delivery boy responsible for each section. An emergency delivery service is also maintained whereby anyone who fails to receive his copy, may do so simply by calling the theatre and requesting it. A record is kept of all calls of this nature, and each month, a bonus is given to each route boy who hasn't had any calls for his section.

[Continued on following page]

PAST "FORTNIGHT" EXPLOITATIONS

Birthday of Leading Kid Club Celebrated by Pollock with Paper

To help celebrate the fourth anniversary of the local *Democrat* and *Chronicle's* Uncle Dan's Birthday Club, Les Pollock, Loew's, in Rochester, put on an early morning show tying in with "The Hardy's Ride High." Uncle Dan joined in the celebration by making it an honest-to-goodness birthday party with games. Paper gave 3,500 lines of gratis space.

The daily also instigated a children's fashion show through cooperation of leading department store. Joan Harding, fashion editor of the paper and commentator for the store's fashion broadcasts, acted as mistress of ceremonies on "what the well dressed child should wear." The revue not only presented fashions, but offered educational tips on overcoming awkwardness, etc., in conjunction with wearing the right type of clothes. Store entered the celebration to the extent of staging the revue, giving theatre a floor display in their children's department and radio plugs on their programs.

Children in the audience participated in games such as pinning the tail on a donkey, pie eating contests, drinking chocolate milk from nippled bottle, dunking doughnut contests, etc., etc., for all of which promoted prizes were awarded.

Williams Offers Street Photos On Unique Bally for "Gunga Din"

Three young men dressed as stars of "Gunga Din" worked the streets of Whiting, Ind., with a shill and photographer as part of Rex Williams' campaign on that picture's opening at the Hoosier Theatre. The stunt, reports the Round Tabler, was a natural bally in itself, but the fact that folks could have their picture taken with the "stars" and receive it as a souvenir made it a stronger draw. Hundreds of these photos mounted in cardboard frames with theatre copy were distributed, and rain or shine, the photographer and his cohorts made the rounds with crowds milling round waiting their chance to have their pictures "took."

Johnson Transforms Theatre Lobby Into Shooting Gallery for "Kid"

Since his circuit has under lease but does not operate a small theatre in the center of the business district of Goshen, Ind., Roy Hanson at the nearby Jefferson opened two of the front doors of the dark house, put up a counter on the sidewalk blocking the entrance and turned the front and lobby into an old fashioned shootin' gallery for "Oklahoma Kid." At 25 feet from the street in the theatre lobby was placed a target, a regular one-sheet backed up with steel. Over Cagney's heart was a three-inch circle and to anyone hitting the circle, guest tickets were awarded. Hanson reports 2,500 shots being taken with only 36 tickets handed out.

Young lad dressed as "The Oklahoma Kid" was in charge, with only one pistol, a 22, used so that he had but to watch one person at a time, thus making the stunt safe. Each person was allowed one shot and the gag was used three days in advance.

BEAUTIFUL LEGS JUDGED IN GEORGIA

The Corrigan influence hit Manager P. E. McCoy at the Georgia Theatre, in Athens, Ga., when he sponsored a beautiful legs contest for "I'm From Missouri" with the co-eds from the University of Georgia gleefully cooperating. Contest was held on street outside the theatre with local police on hand to handle the crowds. Newspapers carried stories, event was plugged at theatre in advance and heralds regarding the contest were distributed at the campus and about town generally. Promoted prizes were awarded and photos of the event run by the local press.

EDITOR'S NOTE: The beautiful legs belonged to mules and the attractive co-eds from the University were the judges.

Scott's Miniature U. P. Train Proves Ace Bally for Date

Month ahead of opening of "Union Pacific," at the Grand, in Columbus, Ga., Manager E. M. Scott prevailed upon a friend of his connected with the local iron works to construct a miniature Union Pacific train. The engine measured four and a half feet in height by seven feet in length and was equipped with a model A Ford motor. In the cabin there was room for the driver and one passenger. Stories were planted in papers building up interest in the stunt.

When completed, the train properly bannered was driven around town for two weeks ahead of opening, making its appearance at the various schools at recess, engineer inviting the kids for a ride. When train was not being driven around, permission was obtained from the police to park it in front of the theatre. Scott reports that such large crowds gathered, it was necessary to move it about to keep folks from blocking traffic. Newspaper photographers were on hand to take pictures which broke in dailies together with featured stories.

Deering's Mothers' Day Tiein Brings Guest Dinners and Show

Mother's Day was promoted with the Houston, Texas, *Press* by Francis Deering, at Loew's readers invited to write letters on "what my mother means to me" and mail them to the contest editor. One hundred top letter writers were chosen, winners invited with their mothers to attend a dinner party at cooperating restaurant and later attend a theatre party at Loew's.

Each day, newspaper ran a certain number of letters until the entire 100 had been printed, the publicity starting three weeks ahead. Generous treatment of the tiein by the daily featured page one breaks over the entire period.

Local Scouts Take Over Theatre On Shannon's Serial Campaign

Under the guidance of Chuck Shannon, Belmar Theatre, Pittsburgh, the local Eagle Scout was selected to fill the post of manager for a day at the opening "Scouts to the Rescue." At the end of the first show, several of the scouts acted as ushers to insure the safety of the children leaving the theatre. Contest was planted in local newspaper, wherein contestants were required to identify the old Indian symbols and the present day ones.

Arrangements were made with the District Commissioner to have a first aid demonstration by one of the troops from the stage opening day. Incidentally, at the end of the demonstration, Shannon was presented with a Scout pin and made an honorary member in Troop 24 of his community. Entire troop paraded to the theatre carrying banners announcing the opening of the serial and for his special lobby display, Shannon secured a complete set-up of camp equipment, covering everything from pup tents to eating utensils. In the background was draped the American and Troop flags and to the left hung the Scout Law or Oath carved out of wood. Also featured was a display of various rope knots.

Rouda "Vanishes" His Own Lady On Magic Stunt in Store Window

Since the plot of "The Lady Vanishes" introduces a magician, H. M. Rouda, Roseland, Chicago, engaged the services of one to stage a vanishing act in the window of one of the leading local furniture stores. As most of the picture action takes place in a train, the magic man constructed a small coach 30 inches high, 18 inches wide by 30 long, into which a young lady was placed. After the usual hocus-pocus, and sticking swords through the car windows and roof, the doors were opened and the lady had vanished.

The exhibit was given at 15-minute intervals, afternoon and evening three days previous to opening and Rouda reports the crowds fought for ringside seats to see the stunt which whetted their appetites sufficiently to induce them to deposit their money at the box-office.

Johnson Seeks Popular Girl Student As Top Stunt for "Ice Follies" Date

Search for the most popular girl in local high school was instituted for "Ice Follies" by Hobson S. Johnson at the Pal, in Millen, Ga. Cooperating newspaper ran stories to the effect that all attending show on a certain night would receive ballots with the names of the girls in the junior and senior classes. Window cards were planted in cooperating merchants' stores, and tied on light and telegraph poles ten days in advance, announcements were made in schools and free readers planted in paper. Superintendent of Schools made the announcement of the winners on stage, making presentation of gifts promoted by Johnson and much good-will was engendered since the Round Tabler gave a small percentage of the receipts to the senior class fund.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures in Sahara, Mel.................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923
Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel.....WB
After Schooldays, Mus..................Univ
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel...........WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com........20th-Fox
Ambush, 3820, Mel.......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels Wash Their Faces, The, Mel.....WB
Angels With Dirty Faces, 351, Mel.......FN
Annabel Takes a Tour, 908, Com........RKO
Annie Laurie, Mel....................Foreign
Are Husbands Necessary, Com............Para
Arkansas Traveler, 3806, Com...........Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel.....................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com................Foreign
At Your Age, Com.......................GN

B

Babes in Arms, Mus.-Com.............MGM
Back Door to Heaven, 3833, Mel.......Para
Bad Lands, 933 West.................RKO
Ballerina, Mel.......................Foreign
Beachcomber, The, 3863, Mel.............Para
Beau Geste, Mel.........................Para
Beauty for the Asking, 915, Com........RKO
Behind the Facade, Mel.............Foreign
Big Town Czar, 3018, Mel...............Univ
Bizarre Bizarre, Com.................Foreign
Billy the Kid Returns, 851, West.......Rep
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel.........................Col
"Blondie," Com...........................Col
Blondie Meets the Boss, Com............Col
Blondie Takes a Vacation, Com..........Col
Blue Montana Skies, 844, West..........Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel....................RKO
Boy Trouble, 3824, Mel..................Para
Bridal Suite, 937, Com.-Mel............MGM
Bright Victory, Mel....................Univ.
Broadway Musketeers, 368, Mel..........FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831,
Mel. ....Para
Bulldog Drummond's Bride, Mel........Para

C

Cabira, Mel..........................Foreign
Cafe Society, 3826, Mel.................Para
California Frontiers, West...............Col
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel........................UA
Captain Scorpiob, Com...............Foreign
Career, 930, Mel........................RKO
Career Man, Mel..........................WB
Cat and the Canary, The, Mel...........Para
Charlie Chan at Treasure Island, Mel.
20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel.........................FN
Champ, The, Mel.........................MGM
Champs Elysees, Com.-Mel............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel.........................GB
Chicken Wagon Family, Com........20th-Fox
Christmas Carol, 917, Com.-Mel........MGM
Chump at Oxford, Com....................UA
Cipher Bureau, 312, Mel.................GN
Citadel, The, 909, Mel..................MGM
Climbing High, 8072, Com...............GB
Clouds Over Europe, Mel................Col
Criminal at Large, Mel..................Col
Coast Guard, Mel.........................Col
Code of the Cactus, West............St. Rts.
Code of the Fearless, West..........St. Rts.
Code of the Secret Service, Mel..........FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, West...................Rep
Comet Over Broadway, 370, Mel...........WB
Confessions of a Nazi Spy, 353, Mel.....FN
Convict's Code, 3822, Mel..............Mono
Convicts at Large, Mel...............St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com...............UA
Cowboy, Quarterback, The 366, Com......WB
Crashing Through, 327, West.............GN
Crossroads, Mel......................Foreign
Curtain Rises, The, Mel..............Foreign

D

Dames, Mel. ....Univ.
Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Dawn Patrol, 303, Mel....................WB
Day at the Circus, Com. Mus.-Com.....MGM
Dead or Alive, Mel.......................WB
Desperate Trails, The, West............Univ
Devil's Island, 313, Mel..................WB
Disbarred, 3818, Mel.....................Para
Disputed Passage, Mel...................Para
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)..............WB
Double Crime in the Maginot Line, Mel.
Foreign
Double Dyed Deciever, Mus.............Para.
Down in "Arkansaw," 805, Mus..........Rep
Down on the Farm, 920, Com........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Duke of West Point, Mel..................UA
Dust Be My Destiny, Mel.................WB

E

Each Dawn I Die, Mel....................FN
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel For Women, Mel..20th-Fox
Empty World, Mel.........................GB
Escape from Alcatraz, Mel...............Univ
Escape from Yesterday, Mel..........Foreign
Escape, The, Mel...................20th-Fox
Everybody's Baby, 931, Com........20th-Fox
Ex Champ, 3010, Mel.....................Univ
Exile Express, 301, Mel..................GN
Exposed, 3032, Mel......................Univ

F

Falling Stars, Mel...................20th-Fox
Family Next Door, 3020, Com............Univ
Fast and Loose, 924, Mel...............MGM
Federal Man Hunt, 820, Mel.............Rep
Federal Offense, Mel....................Para
Feud of the Range, West.............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel......................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, 927, Mel...............RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan, 922........................RKO
Flight at Midnight, Mel..................Rep
Flirting with Fate, 914, Com.-Mel......MGM
Flying Irishman, 919, Mel...............RKO
Foggy Quay, Mel.....................Foreign
Forged Passport, 823, Mel...............Rep
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Mel..............Foreign
Four Feathers, Mel. (C).................UA
Four Girls in White, 921, Mel..........MGM
Frog, The, Mel...........................GB
Frontier Marshall, West............20th-Fox
Frontier Pony Express, West.............Rep
Frontiersman, 3856, West...............Para
Frontiers of '49, West...................Col
Full Speed Ahead, Mel...................GN

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel......................St. Rts.
Gang Bullets, 3818, Mel................Mono
Gang's All Here, The, Com.-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Gantry the Great, Mel....................WB
Garden of the Moon, 358, Mus.-Com......FN
Geronimo, Mel...........................Para
Ghost Town Riders, 3054, West.........Univ
Girl and the Gambler, 926, Mel........RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, Mel......................Mono
Girl Must Live, Com..........20th Cent.-Fox
Girls on Probation, 369, Mel.............FN
Glory of the Faith, Mel..............Foreign
Going Places, 359, Com.-Mel.............FN
Golden Boy, Mel..........................Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel.........MGM
Good Girls Go to Paris, Com.-Mel......Col
Gorilla, The, 944, Com.-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com.............RKO
Great Waltz, The, 908, Mus.............MGM
Guilty Trails, 3052, West...............Univ
Gunga Din, 912, Mel.....................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West...................Mono

H

Hard to Get, 310, Com.-Mel.............WB
Hardys Ride High, 934, Com.-Mel......MGM
Harlem Rides the Range, West.......St. Rts.
Harmony at Home, Com.............20th-Fox
Hatred, Mel..........................Foreign
Hawaiian Holiday, Com.-Mel...........Univ
Heart of the North, 362, Mel. (C).......FN
Heart of Paris, Mel..................Foreign
Heaven on a Shoestring, Mel............Para
Hell Bound, Mel.....................St. Rts.
Hell's Kitchen, 312, Mel................WB
Herbst Manover, Com.................Foreign
Here I am a Stranger, Mel.........20th-Fox
Heritage of the Desert, Mel............Para
Heroes of the Desert, 7118, West.........Rep
Heroes of the Marne, Mel............Foreign
Hidden Power, Mel.......................Col
His Exciting Night, 3036, Com..........Univ
Hobby Family, The, Com.................WB
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I

I Am a Criminal, 3812, Mel...........Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
I Demand Payment, Mel.............St. Rts.
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In Old Montana, West...............St. Rts.
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Itto, Mel. ....Foreign
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J

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K

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L

Lady and the Knight, The, Mel. (C).....WB
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M

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N

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O

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P

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Q

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Road Demon, 918, Mel..............20th-Fox
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S

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Sharpshooters, 916, Mel.............20th-Fox
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Shine On Harvest Moon, 852, West.......Rep
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Silver on the Sage, 3858, Mel...........Para
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Spirit of Culver, 3014, Mel.............Univ
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Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel..........Para
Suez, 913, Mel......................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West.................Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com..................FN
Sweethearts, 910, Mus. (C)............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
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Swing That Cheer, 3026, Mel...........Univ

T

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Tarnished Angel, 907, Mel..............RKO
Tarzan Finds a Son! Mel..............MGM
Tell No Tales, 35, Mel.................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West....................Col
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Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com...............UA
There's That Woman Again, Com.........Col
They All Came Out, Mel................MGM
They Asked for it, 3040, Mel...........Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
Three Musketeers, 927, Mus.-Com....20th-Fox
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Timber Stampede, 985, West...........RKO
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Trouble In Sundown, 893, West..........RKO
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Two Gun Troubador, West............St. Rts.

U

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Undercover Doctor, Mel.................Para
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W

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Ware Case, Mel....................20th-Fox
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Water Rustlers, WI-1, West..............GN
Way Down Suith, 947, Mus............RKO
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Wedad, Mel..........................Foreign
Western Caravans, West..................Col
Western Jamboree, 841, West............Rep
What a Man! Com....................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel...20th-Fox
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Wings of the Navy, 309, Mel.............WB
Wings Over the Pacific, Mel.............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel.....................UA
Witch Night, Mel.....................Foreign
With a Smile, Mus.-Com..............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)................MGM
Wolf Call, 3827, Mel....................Mono
Woman Doctor, 808, Mel.................Rep
Woman Is the Judge, A, Mel............Col
Women, The, Com.-Mel................MGM
Women in the Wind, 316, Mel...........WB
Wonder World, Mel.......................GN
Wuthering Heights, Mel..................UA
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Y

Yes, Madam?, Com...................Foreign
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You Can't Cheat an Honest Man, 3005, Com. ....Univ
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Young in Heart, Com.-Mel................UA
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Z

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(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	*60	Feb. 18,'39
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	63	Jan. 7,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	82	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Criminal at Large	Jack Holt-Patricia Ellis			
Escape from Alcatriz	Brian Donlevy-Jacqueline Wells	July 27,'39†		
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
(See "In the Cutting Room," May 27,'39.)				
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Mounted Police, No. 2	Chas. Starrett-Iris Meredith			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	61	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†		
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†		

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 8,'39†	88	Sept. 3,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) W1-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Singing Cowgirl, The W1-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) W1-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) W1-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers W1-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Trouble Over the Pacific	W. Ford-J. Lang-W. Gargan			
Wonder World*				

METRO-GOLDYWN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutesr-ford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barry-more - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sulla-van - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Brod-erick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†		
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Day at the Circus	Marx Bros.-F. Rice-K. Baker			
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson		114	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
(See "In the Cutting Room," June 3,'39.)				
Maise	R. Young-A. Sothern-R. Hussey	June 23,'39†	74	
(See "Maisie Was a Lady," "In the Cutting Room," Apr. 29,'39.)				
Miracles for Sale	R. Young-F. Rice-H. Hull	July 28,'39†		
Ninotschka*	G. Garbo-M. Douglas-I. Claire			
On Borrowed Time	Lionel Barrymore-Sir C. Hard-wicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'36
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82	June 3,'39
They All Come Out*	Rita Johnson-Tom Neil	July 14,'39†		
Thunder Afloat	W. Berry-C. Morris-V. Grey			
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39	62	
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from the Rio	Movita	July 28,'39†		
Irish Luck	Frankie Darro	July 21,'39†		
Mr. Wong in Chinatown	Boris Karloff	July 14,'39†		
Oklahoma Terror	Jack Randall	July 28,'39†		
Roll Wagons, Roll 3855	Tex Ritter	June 29,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	June 29,'39†		
(See "In the Cutting Room," June 3,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	*72	May 20,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66.)				
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64, 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55; May 20,'39, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 58.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64	May 13,'39
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Conor - Robt. Kent - June Travis	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Undercover Doctor (G)	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	*65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65.)				
Unmarried (G)	Buck Jones-Helen Twelvetrees	May 26,'39†	*60	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick			
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	June 30,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
(See "In the Cutting Room," May 20,'39.)				
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Grand Jury's Secrets	John Howard-Gail Patrick	June 23,'39†		
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
Island of Lost Men	Anna May Wong-Anthony Quinn	July 28,'39†		
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams	May 27,'39		
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Braclets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Boyd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mountain Rhythm	G. Autry-S. Burnette-J. Storey	June 9,'39†		
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61	June 3,'39
Southward Ho! 855	Roy Rogers-Mary Hart	May 19,'39†	58	
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Three Texas Steers 866	Three Mesquiteers-Carole Landis	May 12,'39†	57	
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	*65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset*	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe			
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente	R. Rogers, M. Hart-G. Hayes			
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	June 26,'39†		
She Married a Cop	Phil Regan-Jean Parker			
Should Husbands Work?*	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan			
Wyoming Outlaw	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'33†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
(Exploitation: June 3,'39, p. 64.)				
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62.)				
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victer McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley		62	June 3,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64	Apr. 22,'39
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Band Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Career 930	Anne Shirley-Edward Ellis	July 7,'39†		
(See "In the Cutting Room," May 6,'39.)				
Five Came Back 927	C. Morris-W. Barrie-L. Ball	June 23,'39†		
(See "In the Cutting Room," Apr. 15,'39.)				
Girl and the Gambler 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†		
(See "The Dove," "In the Cutting Room," Apr. 29,'39.)				
Little Mother 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July 14,'39†	79	Mar. 5,'32
Memory of Love 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers-James Ellison-Tim Holt-Walter Connolly			
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83	July 7,'34
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint in London 929	George Sanders-S. Grey	June 30,'39†		
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
Timber Stampede 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†		
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†		
(See "In the Cutting Room," June 3,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.; Jan. 7,'39, p. 53.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39†	76	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire... Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68.)				
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†	101	June 3,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71	June 3,'39
Chicken Wagon Family*	Jane Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Falling Stars*	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton			
Frontier Marshal, The 951	Randolph Scott-Binnie Barnes	July 28,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Here I Am a Stranger	Richard Greene-Nancy Kelly-R. Dix-R. Young-G. George			
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†	72	
(See "In the Cutting Room," May 13,'39.)				
Jones Family in Quick Millions	Jed Prouty-Spring Byington			
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
(See "In the Cutting Room," May 27,'39.)				
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
(See "In the Cutting Room," May 20,'39.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72	Dec. 31,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford*	Laurel and Hardy			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	June 15,'39†		
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz - Andrea Leeds - Joel McCrea			
(See "In the Cutting Room," May 27,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson			
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information	J. Lang-D. Foran-H. Carey	June 2,'39†		
(See "In the Cutting Room," May 20,'39.)				
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Litle Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 15,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Sun Never Sets, The	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†		
(See "In the Cutting Room," May 13,'39.)				
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory	Jackie Cooper-F. Bartholomew			
Dames	S. Gurie-D. Briggs-E. Arden			
Desperate Trails, The*	John Mack Brown-Bob Baker-Frances Robinson - Fuzzy Knight			
Hawaiian Nights		July 21,'39†		
House of Fear, The	Irene Hervey-William Gargan	June 30,'39†	66	
(See "In the Cutting Room," Apr. 15,'39.)				
I Stole a Million	George Raft-Claire Trevor-D. Foran-H. Armetta-V. Jory	July 14,'39†		
Mikado, The (G)	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Old Grad	Charles Grapewin-Anita Louise-Dick Foran			
(See "In the Cutting Room," May 13,'39.)				
Sandy	Baby Sandy-Mischa Auer	July 28,'39†		
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65; 66; Jan. 28,'39, p. 60; May 27,'39, p. 67.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†		
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous 360	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†		
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	May 27,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 318	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Angels Wash Their Faces, The	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "Battle of City Hall," "In Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
Dead or Alive	Jane Wyman-Allen Jenkins			
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
Enemy Agent	Boris Karloff-Margaret Lindsay			
Gantry, the Great	Edith Fellows-James McCallion			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen 312	Margt Lindsay-Ronald Reagan-"Crime School Kids"	July 8,'39†		
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Indianapolis Speedway	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Kid Nightingale*	J. Payne-J. Wyman-W. Catlett			
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Naughty But Nice 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†		
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Return of Dr. X	Wayne Morgan - H. Bogart - Lya Lys-Rosemary Lane			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Home from Home* (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Charro, The* (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39†	17½
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39†	15½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405 (3 Stooges)	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Gorilla Hunt, The 9507	Feb. 24,'39†	8
Happy Tots (4-22-39) 9508	Mar. 31,'39†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (re-issue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Lucky Pigs 9510	May 26,'39†	1 rl.
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 26,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15.'38	10
(New Series)		
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39†	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	7½
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Montmarte Madness Madness (6-3-39)		10
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39†	10

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Feb. 3,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39†	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 3,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	10
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 (5-20-39) 9859	May 12,'39†	10

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39†	10
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 6,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39†	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (color)	May 13,'39†	9
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Colorful Curacao T-862	May 27,'39†	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey (6-3-39) T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Singapore and Jahore	Dec. 31,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Greener Hills, The M-880	May 27,'39†	11
Hollywood Hobbies M-878 Sally Payne-Joyce Compton	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Prophet Without Honor M-879	May 20,'39†	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38†	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39†	20
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Duel Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10
No. 5—K-925 (Angel of Mercy) (Sepia)	May 20,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-38) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Radio Hams S-908	May 20,'39†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39†	10
Home Early F-957	May 27,'39†	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39†	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Rhythm on the Reservation	July 7,'39†	1 rl.
Sacred Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
Rio de Janeiro	July 21,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Champagne Music of Lawrence Welk (3-4-39) A8-8 ....Mar. 3,'39†10....
Hal Kemp and His Orch. A8-5 ....Dec. 2,'38†.1 rl..
Lights! Action! Lucas! (9-10-38) A8-2 ....Sept. 2,'38†10....
Clyde Lucas and Orch.
Music Through the Years (2-25-39) A8-7.........Feb. 3,'39†11....
Jan Garber and Orch.
Orrin Tucker and Orch. A8-4 ....Nov. 4,'38†.1 rl..
Paramount Presents Hoagy Carmichael (6-3-39)....May 5,'39†10....
Song Is Born, A (12-24-38) A8-6 ....Jan. 6,'39†10....
Larry Clinton and Orch.
Tempo of Tomorrow.......June 2,'39†.1 rl..
Richard Himber and Orch.
Three Kings and a Queen A8-9 ....Apr. 7,'39†.1 rl..
Vincent Lopez and Orch.

PARAGRAPHICS

Circus Co-ed (3-11-39) V8-8 ....Mar. 10,'39†10....
Farewell Vienna ....June 23,'39†.1 rl..
Fisherman's Pluck V8-9...Apr. 14,'39†.1 rl..
Mildewed Melodramas (10-15-38) V8-2 ....Sept. 9,'38†11....
Oh Say, Can You Ski (2-4-39) V8-5..........Dec. 16,'38†10....
Raising Canines (11-5-38).Nov. 11,'38†10....
Rube Goldberg's Travelgab (10-15-38) V8-3 ....Oct. 14,'38†.9....
Schubert's Unfinished Symphony (11-26-38) V8-6 ....Jan. 13,'39†10....
Swans (5-27-39) ....May 19,'39†10....
That's Africa (3-4-39) V8-7 ....Feb. 10,'39†10....

PARAMOUNT PICTORIAL

(New Series)

No. 3—(9-24-38) P8-3....Oct. 7,'38†10....
No. 4—P8-4 ....Nov. 4,'38†.1 rl..
No. 5—(12-3-38) P8-5....Dec. 9,'38†.1 rl..
No. 6—P8-6 ....Jan. 6,'39†.1 rl..
No. 7—(2-11-39) P8-7....Feb. 3,'39†.1 rl..
No. 8—(3-11-39) P8-8....Mar. 3,'39†10....
No. 9—(5-20-39) P8-9 ...Mar. 31,'39†10....
No. 10—P8-10 ....May 5,'39†.1 rl..
No. 11—(6-3-39) P8-11...June 2,'39†......
No. 12—P8-12 ....July 7,'39†.1 rl..

POPEYE THE SAILOR

Aladdin and His Wonderful Lamp (4-29-39) EE8-1..Apr. 7,'39†22....
(special)
Cops Is Always Right (1-21-39) E8-5 ....Dec. 30,'38†.7....
Customers Wanted (2-18-39) E8-6 ....Jan. 27,'39†.7....
Date to Skate, A (12-3-38) E8-4 ....Nov. 18,'38†.7....
Ghosts Is the Bunk........June 16,'39†.1 rl..
Goonland E8-3 ....Oct. 21,'38†.1 rl..
Hello How Am I..........July 14,'39†.1 rl..
Leave Well Enough Alone (5-13-39) ....Feb. 24,'39†.7....
Mutiny Ain't Nice (10-15-38) E8-2........Sept. 2,'38†.7....
Wotta Nitemare T8-8.....Mar. 24,'39†.1 rl..

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(In Color)
(New Series)

No. 1—(10-15-38) J8-1....Sept. 2,'38†10....
No. 2—J8-2 ....Nov. 4,'39†.1 rl..
No. 3—J8-3 ....Jan. 6,'39†.1 rl..
No. 4—J8-4 ....Mar. 10,'39†.1 rl..
No. 5—(5-27-39) J8-5.....May 12,'39†11....
No. 6—J8-6 ....July 14,'39†.1 rl..

GRANTLAND RICE SPORTLIGHTS

No. 54—Hunting Thrills (8-27-38) R8-2 ....Sept. 2,38†10....
No. 55—Racing Pigeons (10-15-38) R8-3 ....Sept. 30,'38†10....
No. 56—Champion Air-hoppers (11-12-38) R8-4.Oct. 28,'38†10....
No. 57—Super Athletes (11-19-38) R8-5 ....Nov. 25,'38†.1 rl..
No. 58—Frolicking Frogs R8-6 ....Dec. 23,'38†.1 rl..
No. 59—Two Boys and a Dog (12-31-38) R8-7...Jan. 20,'39†10....
No. 60—Hold Your Breath (2-18-39) R8-8 ....Feb. 17,'39†10....
No. 61—The Sporting Irish (3-4-39) R8-9..........Mar. 17,'39†10....
No. 62—Good Skates (5-6-39) R8-10.........Apr. 14,'39†10....
No. 63—Diamond Dust (6-3-39) R8-11 ....May 12,'39†10....
No. 63—Death Valley Thrills R8-12...........June 9,'39†.1 rl..
No. 64—Watch Your Step R8-13 ....July 7,'39†.1 rl..

UNUSUAL OCCUPATIONS

(In Color)
(New Series)

No. 2—(10-22-38) L8-2...Oct. 7,'38†11....
No. 3—(2-4-39) L8-3.....Dec. 2,'38†11....
No. 4—(1-28-39) L8-4....Feb. 3,'39†10....
No. 5—(5-6-39) L8-5.....Apr. 14,'39.11....
No. 6—L8-6 ....June 16,'39†.1 rl..

RKO RADIO

Title Rel. Date Min.

LEON ERROL COMEDIES

Crime Rave 93,703........Jan. 13,'39†18....
Home Boner 93,704.......Mar. 10,'39†20....
Major Difficulties 93,702...Nov. 18,'38†10....
Moving Vanities (5-6-39) 93,705 ....May 5,'39†17....
Ring Madness 9370.......June 30,'39†19...
Stage Fright (9-3-38) 93,701 ....Sept. 23,'38†18....

HEADLINERS

No. 1—Sea Melody (10-1-38) 93,601 ....Oct. 21,'38†19....
No. 2—Romancing Along 93,602 ....Dec. 30,'38†21....
No. 3—Swing Vacation 93,603 ....Feb. 24,'39†17...

EDGAR KENNEDY COMEDIES

Baby Daze 93,405 ....May 19,'39†15....
Beaux and Errors (10-8-38) 93,401 ....Oct. 7,'38†18....
Clean Sweep, A 93,402...Dec. 2,'38†17...
Clock Wise (4-1-39) 93,404 ....Mar. 24,'39†18....
Maid to Order 93,403.....Jan. 27,'39†18..

MARCH OF TIME

1938-39

No. 2—U. S. Fire Fighters —The British Dilemma (10-8-38) 93,102........Sept. 30,'38†19....
No. 3—Inside the Maginot Line (11-5-38) 93,103...Oct. 28,'38.20....
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104 ....Nov. 25,'38†19....
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105 ....Dec. 23,'38†18....
No. 6—State of the Nation (1-28-39) 93,106 ....Jan. 20,'39†18....
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107........Feb. 17,'39†19....
No. 8—Background for War: The Mediterranean (3-18-39) 93,108 ....Mar. 17,'39†18....
No. 9—Japan: Master of the Orient (4-15-39) 93,109 ....Apr. 14,'39†19....
No. 10—Dixie-U.S.A. (5-13-39) 93,110........May 12,'39.19....
No. 11—War, Peace and Propaganda 9311........June 9,'39†.2 rls.

NU-ATLAS PRODUCTIONS

Arcade Varieties (5-20-39) 94,210 ....May 12,'39†11....
Lillian Roth
Cafe Rendezvous (12-3-38) 94,205 ....Dec. 23,'38†10....
Hello Mama (4-1-39) 94,209 ....Apr. 14,'39†11....
George Jessel
Readin' Ritin' and Rhythm 94,207 ....Feb. 17,'39†10....
Lucky Millinder and Orch.
Samovar Serenade 94,208..Mar. 17,'34†.1 rl..
Luba Malina
Styles and Smiles (10-15-38) 94,202.......Sept. 30,'38†11....
Virginia Verrill
Talent Auction 94,203.....Oct. 28,'38†10....
Irene Beasley
Tropical Topics 94,206.....Jan. 20,'39†10....
Rosita Ortega
Under a Gypsy Moon (9-3-38) 94,201.........Sept. 2,'38†10....
J. Harold Murray
Venetian Moonlight 94,204.Nov. 25,'38..1 rl..
Mario Cozzi

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

Title Rel. Date Min.

RADIO FLASH COMEDIES

Hectic Honeymoon 93,201..Nov. 4,'37†17....
Marriage Go-Round 93,204.July 28,'39†.2 rls.
Plumb Crazy 93,202.......Feb. 3,'39†16....
Dog-Gone 93,208..........Apr. 21,'39†16....

RAY WHITLEY COMEDIES

Prairie Pappas 93,502.....Dec. 16,'38†18....
Ranch House Romeo (4-1-38) 93,503.........Apr. 7,'39†17....
Sagebrush Serenade 93,504.June 6,'39†19....
Western Welcome, A 93,501 ....Sept. 9,'38†18....

REELISMS

Air Waves (3-17-39) 94,607 ....Mar. 10,'39†10....
Dude Ranch (12-3-38) 94,603 ....Nov. 11,'38 9....
Gold 94,606 ....Feb. 10,'39†.1 rl..
Newsreel (12-31-38) 94,604.Dec. 9,'38†10....
Pilot Boat 94,605 ....Jan. 20,'39†.9....
Soldiers of Sea 94,608....Apr. 7,'39†.9....
Television (5-6-39) 94,609.May 5,'39†.9....
Trans-America 94,602 ....Oct. 14,'38†11....
Submarine Circus (10-8-38) 94,601 ....Sept. 16,'38†10....

RKO PATHE SPORTSCOPE

Big Leaguers 4-29-39 64,309 .... Apr. 21,'39†.9....
Bird Dogs (11-19-38) 94,303 ....Nov. 4,'38.10....
Blue Grass (12-17-38) 94,304 ....Dec. 2,'38†10....
Bow Strings 94,306.......Jan. 27,'39†.9....
Devil Drivers 94,311......June 16,'39†.9....
On the Wing 94,305......Dec. 30,'38†10....
Riding the Crest 94,312...July 14,'39†.1 rl..
Smooth Approach (5-20-39) 94,310 ....May 19,'39†.9½..
Snow Falls (3-18-39) 94,307 .... Feb. 24,'39†.1 rl..
Sporting Wings (4-1-39) 94,308 ....Mar. 24,'39†.9....

WALT DISNEY CARTOONS

Autograph Hound 94,116...July 21,'39†.8....
Brave Little Tailor (10-1-38) 94,101 ....Sept. 23,'38†.9....
Beach Picnic (5-27-39) 94,114 ....June 9,'39†.8...
Donald's Cousin Gus (5-20-39) 94,113........May 19,'39†.8...
Donald's Golf Game 94,103 ....Nov. 4,'38..8....
Donald's Lucky Day (10-1-38) 94,107 ....Jan. 13,'39†.8....
Donald's Penguin (5-27-39) 94,117 ....Aug. 11,'39†.8....
Farmyard Symphony (10-1-38) 94,102 ......Oct. 14,'38..8....
Ferdinand the Bull (10-1-38) 94,104.......Nov. 25,'38†.8....
Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)
Goofy and Wilbur (10-1-38) 94,110 ......Mar. 17,'39†.8....
Hockey Champ (5-20-39) 94,110 ....Mar. 17,'39†.7....
Merbabies 94,105 ....Dec. 9,'38†.8..
Mickey's Parrot (9-10-38) 84,118 ....Sept. 9,'38..8...
Mother Goose Goes Hollywood (10-38) 94,106.....Dec. 23,'38†.7½.
Pointer (5-27-39) 94,118..Sept. 1,'38.8....
Practical Pig, The (10-1-38) 94,109 ....Feb. 24,'39†......
Sea Scout 94,115..........June 30,'39†.8....
Society Dog Show (11-12-38) 94,108 ......Feb. 3,'39†.8...
Ugly Duckling, The (10-1-38) 94,111 ....Apr. 7,'39†.8....
Whalers, The (8-10-38) 84,117 ....Aug. 19,'38..8....

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title Rel. Date Min.
Athletic Oddities 9204.....Nov. 11,'38†.9....
Daily Diet of Danger, A 9203 ....Dec. 9,'38†.9....
Filming Big Thrills 9202..Sept. 30,'38†10....
Sand Hogs 9205 ....May 12,'39†10....

FASHIONS (In Color)

Fashion Forecast, No. 1 (10-15-38) 9601 ....Sept. 16,'38†11....
Fashion Forecast, No. 2 (12-31-38) 9602.........Dec. 23,'38†10....
Fashion Forecast, No. 3 9603 ....Mar. 31,'39†10....
Fashion Forecast, No. 4 9604 ....July 7,'39†.1 rl..

Title Rel. Date Min.

LEW LEHR

Muscle Maulers (5-6-39) 9404 ....Apr. 14,'39†11....
What Every Boy Should Know 9401 ....Sept. 2,'38†10....
What Every Girl Should Know (10-22-38) 9402...Nov. 25,'38†11....
What Every Inventor Should Know 9403......Jan. 20,'39†11....

MAGIC CARPET SERIES

(Lowell Thomas)

Good Neighbors 9106......May 26,'39†11....
Land of Contentment 9102.Oct. 14,'38†.9....
Isle of Pleasure (11-19-38) 9103 .... Feb 3,'39†11....
Mystic Siam (5-6-39) 9105.Mar. 17,'39†10....
Tempest Over Tunis 9107..June 9,'39.11....
Viking Trail (12-31-38) 9104 ....Feb. 17,'39†11....

TERRY-TOONS

Africa Squawks 9516......June 30,'39..7....
Barnyard Baseball 9517....July 14,'39..7....
Barnyard Egg-citement (5-6-39) 9528 ....May 5,'39†.7....
(color)
Cuckoo Bird, The 9511....Apr. 7,'39†.7....
Frozen Feet 9509 ....Feb. 24,'39†.7....
Gandy Goose in a Bully Romance 9515 ....June 16,'39..7....
Gandy Goose in G Man Jitters 9510 ....Mar. 10,'39†.7....
Gandy the Goose in the Frame Up 9507.........Dec. 30,'38†.7....
Gandy Goose in Doomsday 9524 ....Dec. 16,'38†.7....
(color)
Glass Slipper, The (10-22-38) 9522.........Oct. 7,'38†.7....
(color)
Goose Flies High, The 9502 ....Sept. 9,'38†.7....
Housewife Herman (11-19-38) 9523 ....Nov. 18,'38†.7....
(color)
New Comer, The 9504....Oct. 21,'38†.7....
Nick's Coffee Pot 9513....May 19,'39†.7....
Nutty Network, The 9527..Mar. 24,'39†.7....
(color)
One Gun Gary in Nick of Time 9508 ....Jan. 27,'39†.7....
Owl and Pussycat, The 9525 ....Jan. 13,'39†.7....
(color)
Prize Guest, The, 9514....June 2,'39..7....
Stranger Rides Again, The (12-3-38) 9505..........Nov. 4,'38†.7....
Their Last Bean (4-29-39) 9512 ....Apr. 21,'39†.7....
Three Bears, The 9526.....Feb. 10,'39†.7....
(color)
Village Blacksmith 9506...Dec. 2,'38†.7....
Wolf's Side of the Story 9503 ....Sept. 23,'38†.7....

ED THORGERSEN (Sports)

Hunting Dogs (5-6-39) 9303 ....Mar. 3,'39†11....
Inside Baseball 9304 .....Apr. 28,'39†11....
Shooting for Par 9302 ....Jan. 6,'39†11....
Sports Immortals 9305....June 23,'39.11....
Timber Toppers (11-12-38) 9301 ....Oct. 28,'38†11....

UNITED ARTISTS

WORLD WINDOWS

(Color)

Title Rel. Date Min.
Arabian Bazaar (12-31-38).............1 rl..
Eternal Fire, The (1-28-39) ....1 rl..
Fox Hunting (1-21-39)................1 rl..
Jersusalem (1-14-39)...................1 rl..
Petra (1-14-39) ....1 rl..
Rome Symphony (12-31-38).............1 rl..
River Thames (4-15-39)................1 rl..
Ruins of Palmyra........................1 rl..
Wanderers of the Desert..............1 rl..

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title Rel. Date Min.
No. 55—(12-3-38) 3353....Oct. 3,'38†.9....
No. 56—(11-26-38) 3354..Nov. 14,'38†10....
No. 57—3355 ....Nov. 28,'38†.1 rl..
No. 58—(2-11-39) 3356....Dec. 26,'38†.9....
No. 59—(2-25-39) 3357....Jan. 30,'39†.9....
No. 60—(311-39) 3358....Feb. 20,'39†.9½..
No. 61—(4-15-39) 3359....Mar. 13,'39†.9....
No. 62—(5-20-39) 3360...Apr. 10,'39†.9....
(Reviewed under title, "America Takes to Skies.")

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky")	May 15,'39†	9½
No. 64—3362	June 26,'39†	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Bola Mola Land (5-27-39)	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellies of the Circus (5-20-39) 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39†	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39)	May 24,'39	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty (5-20-39) 3373	May 1,'39†	9
No. 63—Novelty (6-3-39) 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012 Ken and Ray Paige	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'38†	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo 4028 Red Skelton	June 3,'39†	2 rls.
Quiet Please (5-27-39) Fritz Feld (color)	July 1,'39	20

COLOR PARADE

Title	Rel. Date	Min.
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience 4610	May 20,'39	1 rl.
Mechanix Illustrated, No. 5 4612	June 17,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House 4310	June 3,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39) Claude Rains	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals 4813	June 3,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch (5-27-39) 4712	Mar. 18,'39†	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. 4715	June 10,'39†	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
No. 82—Naughty But Mice 4520	May 0,'39†	1 rl.
No. 83—Believe It or Else	June 3,'39†	1 rl.

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902 Ruth Aarons	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May 27,'39	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

AMERICAN TRADING

Title	Rel. Date	Min.
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10

CIVIC

Title	Rel. Date	Min.
City, The (5-20-39)		44

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

SANDERS FILM

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

WORLD

Title	Rel. Date	Min.
Andante et Dendo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May 6,'39†	(1st episode 27 min.)
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle Charles Quigley-Herman Brix	June 10,'39†	
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39†	
Oregon Trail, The (5-20-39) Johnn Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The Bela Lugosi Dorothy Arnold		
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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RICHARDSON'S BLUEBOOK OF PROJECTION. Just off the press! A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble—Shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

POSITIONS WANTED

WRITER OF AMUSING SITUATIONS OF LIFE never seen in motion pictures and easily intercalated into features, desires position. BOX 1158, MOTION PICTURE HERALD.

PROJECTIONIST; 12 YEARS' EXPERIENCE, any equipment, sign writer. Excellent references. Go anywhere. Box 821, Flagstaff, Ariz.

PROJECTIONIST 15 YEARS, SIGN LETTERER, capable manager. Anything considered, reasonable, start immediately. BOX 1162, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK

TRIPLE SUCCESS

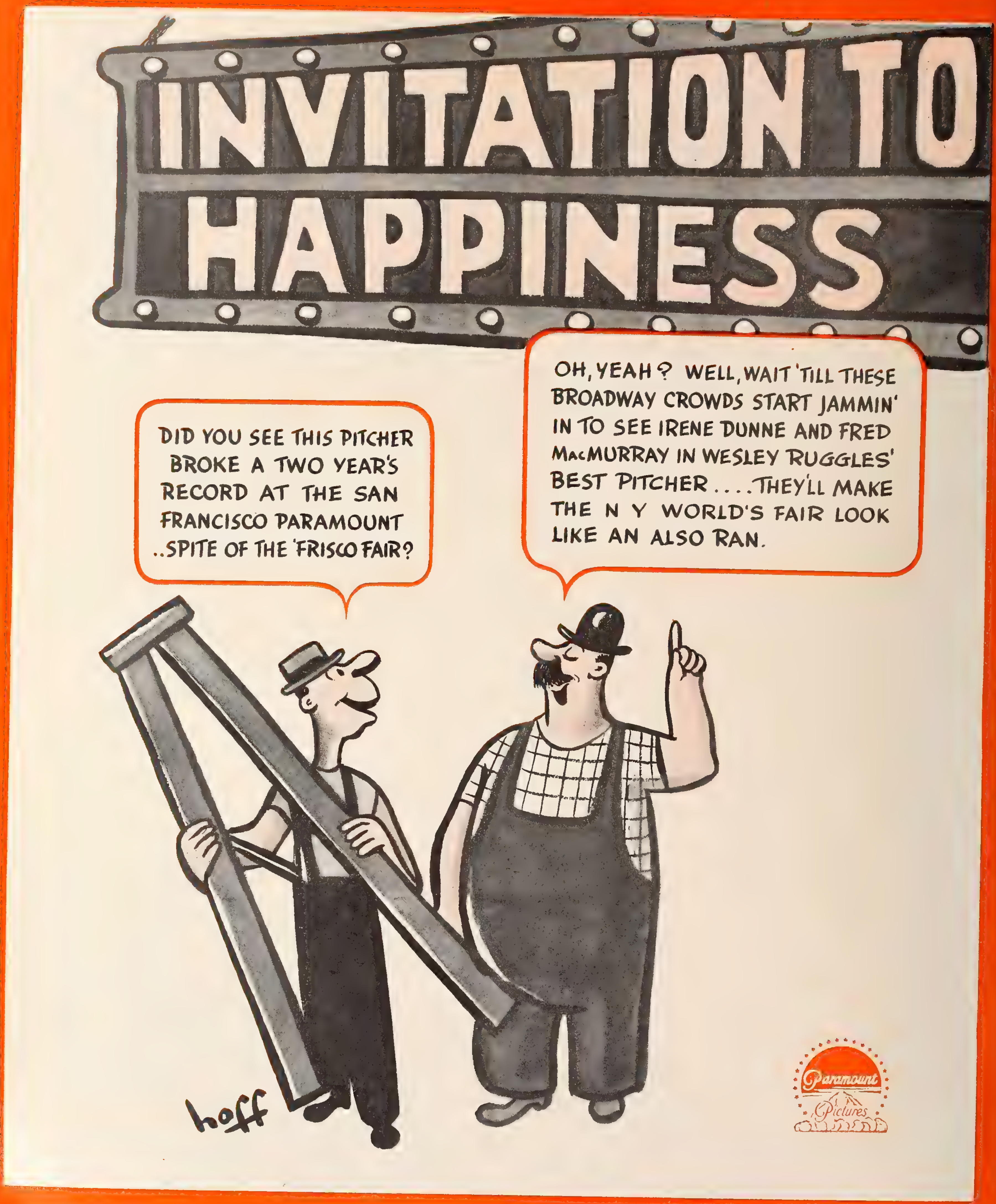
THREE good reasons why Eastman's three new films enjoy continued success: The outstanding special features they bring to their particular jobs.... The unsurpassed photographic quality they impart to every scene.... The priceless assurance of reliability they give to the whole motion picture industry. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN

PLUS-X
for general studio use

SUPER-XX
for all difficult shots

BACKGROUND-X
for backgrounds and general exterior work


INVITATION TO HAPPINESS
DID YOU SEE THIS PITCHER BROKE A TWO YEAR'S RECORD AT THE SAN FRANCISCO PARAMOUNT ..SPITE OF THE 'FRISCO FAIR?
OH, YEAH? WELL, WAIT 'TILL THESE BROADWAY CROWDS START JAMMIN' IN TO SEE IRENE DUNNE AND FRED MacMURRAY IN WESLEY RUGGLES' BEST PITCHER....THEY'LL MAKE THE N Y WORLD'S FAIR LOOK LIKE AN ALSO RAN.
hoff
Paramount Pictures

Put Paramount's "INVITATION TO HAPPINESS" on your marquee and put your thermometer on ice and your box office in the money!

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

OTION PICTURE HERALD

Trade Practice Program and Arbitration

- Final code draft is received by exhibitor organizations.
- Complete text of the trade program.
- Twenty-four exhibitor leaders give their opinions;
- Majority say they favor "fair trial" of trade practices;
- Changes in the arbitration plan are looked for.
- Arbitration awards are enforceable by law in 13 states.
- Code highlights National Allied's Open Forum.

VOL. 135, NO. 11

JUNE 17, 1939

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1939 by Quigley Publishing Company.

"HELLO MAISIE!

I hear you knocked 'em for a loop in the premieres at Harrisburg and Providence. I guess you're the big box-office noise right now!"

"Oh, Mister Ex-hibitor, turn t Page 45 and lear a few things fro Maisie."

"HELLO TARZAN!

That goes for both of us. Your big show has leaped into the hit class in its first engagements in Toledo, Wilmington and at the New York Capitol. I'll bet the gals are aching to feel those muscles, Big Boy!

TARZAN FINDS A SON!

[illegible] the one and only

JOHNNY WEISSMULLER

Mau[illegible] John Sheffield, Ian Hunter, [illegible], Frieda Inescort, Henry Wilc[illegible] • Screen Play by Cyril Hume [illegible] Characters Created by Edg[illegible] [illegible]ected by Richard Thorpe • [illegible]

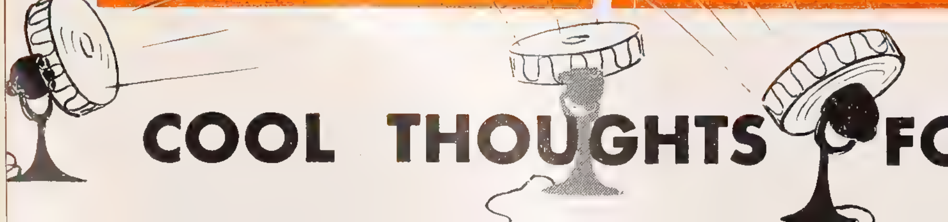
MAISIE

The Explosive Blonde

with Robert Young, Ann Sothern
Ruth Hussey, Ian Hunter, Cliff Edwards
Screen Play by Mary C. McCall, Jr.
Directed by Edwin L. Marin
Produced by J. Walter Ruben

FLASH AT PRESS TIME!

Two more M-G-M previews on West Coast are sensational. "ON BORROWED TIME" and "ANDY HARDY GETS SPRING FEVER" continue M-G-M's streak of box-office hits!



COOL THOUGHTS FOR HOT DAYS FROM M-G-M

New Product
Featured In
Week's News

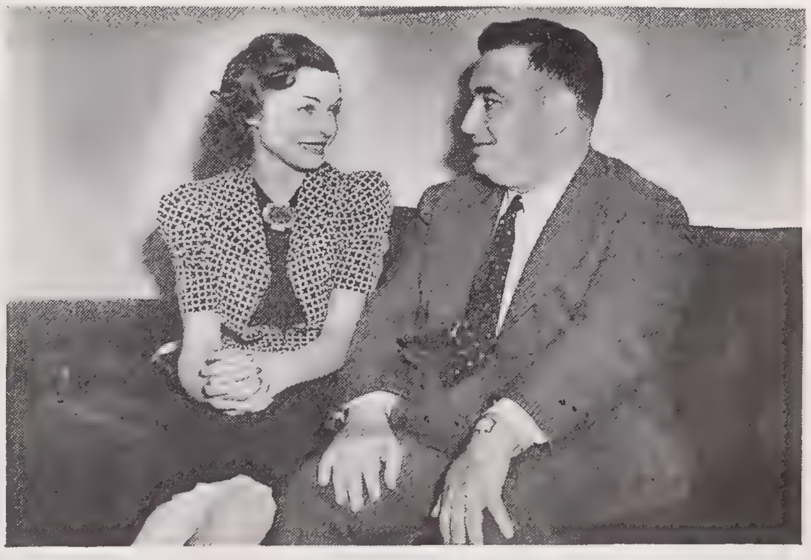
'OLE BIG MONEY-MAKING' *(Variety)*
Philly and similar success in other
eys this week adds new holdover time
Chi, Boston, Frisco, Seattle, for Muni
d Davis in Warner Bros.' 'Juarez'.

N HER TOES and ready to head gala
'arner cast starting this week on 2-
ear-run Rodgers-Hart musicalossus,
n Your Toes'. Gorgeous Zorina will ap-
ear opposite 'Brother Rat' Eddie Albert,
ames Gleason, Erik Rhodes, and others.

THE FOUR RETURNING 'DAUGHTERS'. The attraction; 'Daughters Courageous'. The date; July 22nd. The players; all the brilliant 'Four Daughters' personalities—John Garfield, Priscilla Lane, Rosemary Lane, Lola Lane, Gale Page, Claude Rains, Jeffrey Lynn, May Robson, Frank McHugh—Fay Bainter and Donald Crisp.*

HOTTEST THINGS ON ICE and the funniest, too, according to previewers, are the 'Dead End' Kids who play hockey instead of hookey in 'Hell's Kitchen', their first solo starring show since 'Crime School'.*

UNFURLED FOR FLAG DAY at Radio City Music Hall, 'Sons of Liberty' once again wins high public esteem for patriotic contribution of film industry's Technicolor short subject offerings by Warner Bros.



CELEBRITY HEADQUARTERS for N. Y. World's Fairgoers seems to be the Warner home office. Among newcomers to the company's gratis 'Visitors Service' are celebrities John and Mrs. Rosenfield. He's famed drama editor for the topnotch *Dallas News.*

*A Warner Bros. Picture

Not Wishbone Product, *but*

BACK

Every Single One of These Giant Attractions Is Already Finished or Actually in Work!

You can't put *'schmoos'* on the screen! The facts—not the fancy talk—tell you which company can bring you the profit you deserve. So put it up to the record! You'll be convinced *fairly and squarely* that the institution really delivering, and ready to continue to deliver more and bigger profits than any other anywhere is **WARNER BROS.**

ONE PRODUCT!

DAUGHTERS COURAGEOUS

(John Garfield, the 'Four Daughters'—Priscilla Lane, Rosemary Lane, Lola Lane and Gale Page—Claude Rains, Jeffrey Lynn, Fay Bainter, Donald Crisp, May Robson, Frank McHugh, Dick Foran)

EACH DAWN I DIE

(James Cagney, George Raft, Jane Bryan, George Bancroft)

HELL'S KITCHEN

("Dead End" Kids, Ronald Reagan, Margaret Lindsay, Stanley Fields)

The LADY and the KNIGHT

(Bette Davis, Errol Flynn, Olivia de Havilland, Vincent Price, Alan Hale, Donald Crisp)

The ANGELS WASH THEIR FACES

("Dead End" Kids, Ann Sheridan, Ronald Reagan)

WATERFRONT

(Gloria Dickson, Dennis Morgan, Marie Wilson)

NAUGHTY BUT NICE

(Ann Sheridan, Dick Powell, Gale Page, Helen Broderick, Ronald Reagan, Allen Jenkins, Zasu Pitts, Maxie Rosenbloom)

The SEA HAWK

(Errol Flynn)

FOOTSTEPS in the DARK

(Edward G. Robinson)

The DEAD END KIDS at MILITARY SCHOOL

JUAREZ

(Paul Muni, Bette Davis, Brian Aherne, John Garfield, Donald Crisp, Gale Sondergaard, Gilbert Roland)

The OLD MAID

(Bette Davis, Miriam Hopkins, George Brent)

ON YOUR TOES

(Vera Zorina, Eddie Albert, James Gleason, Frank McHugh, Alan Hale. From the Rodgers and Hart stage hit)

INDIANAPOLIS SPEEDWAY

(Pat O'Brien, Ann Sheridan, John Payne, Gale Page, Frank McHugh)

DUST BE MY DESTINY

(John Garfield, Priscilla Lane, Henry Armetta, Alan Hale, Billy Hallop, Bobby Jordan, Allen Jenkins, Charley Grapewin)

CAREER MAN

(Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh)

The Story of DR. EHRLICH

(Edward G. Robinson)

A CHILD IS BORN

(Geraldine Fitzgerald, Jeffrey Lynn, Gladys George, Johnnie Davis, Gale Page)

The WORLD MOVES ON

(James Cagney. Story by Mark Hellinger)

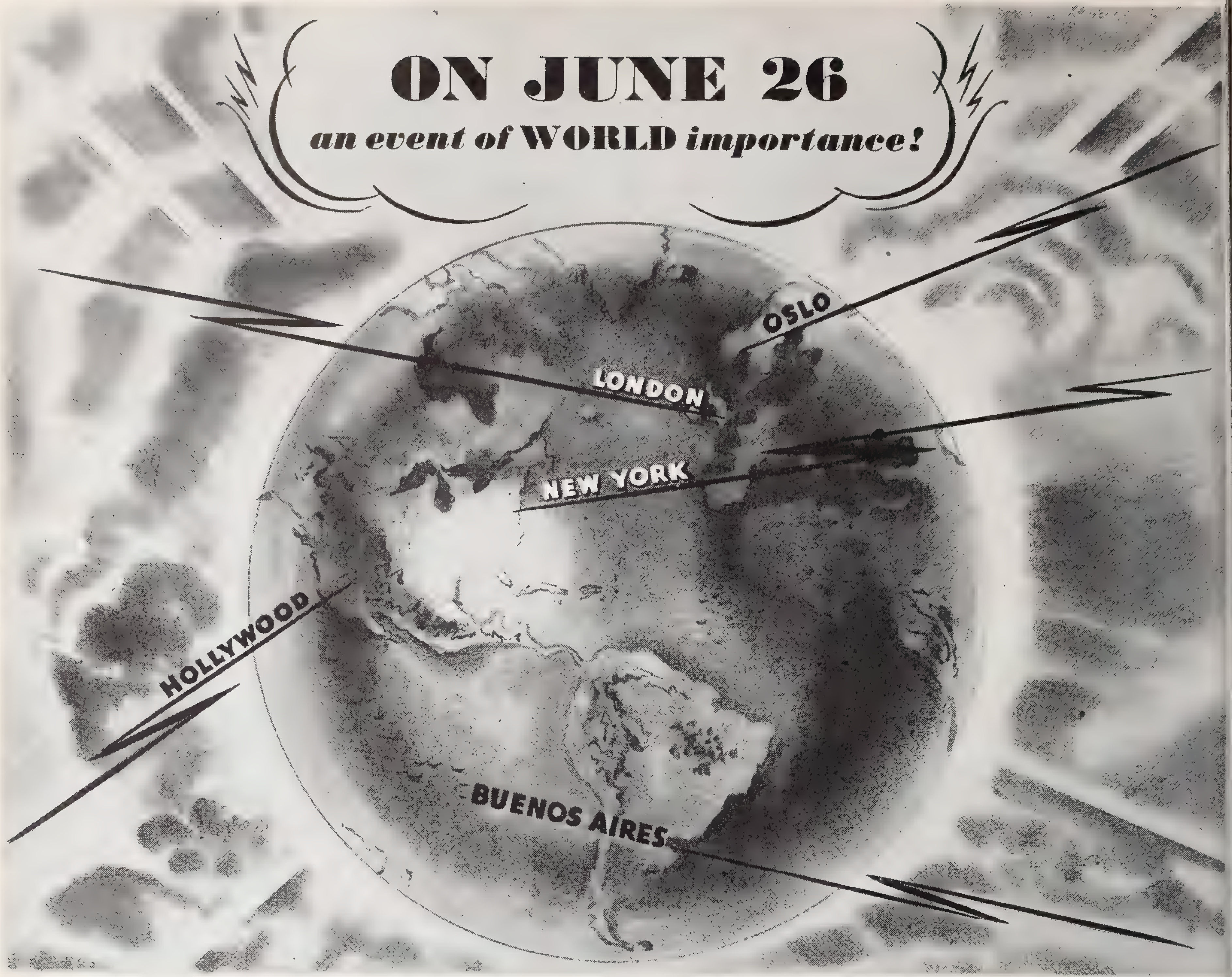
ALL THIS, AND HEAVEN, TOO

(From the best-seller sensation. Starring Bette Davis. George Brent heads tremendous support)

JACK L. WARNER [illegible] of Production · HAL B. WALLIS [illegible] Producer

ON JUNE 26

an event of **WORLD** *importance!*



To many millions of radio listeners the night of June 26 will be a memorable one.

A thrilling page in radio history will be written when the famous Magic Key of RCA for the first time devotes its *full hour* to *one* entertainment theme—Irving Berlin's SECOND FIDDLE!

That night marks a change in the Magic Key schedule from Sunday afternoon to Monday at 8:30 to 9:30 P. M., EDST. Because an outstanding program was needed to change overnight the dialing habits of countless listeners, RCA drew upon the overflowing entertainment richness of SECOND FIDDLE.

Exhibitors alert to the latest in showmanship will do well to tune in. Every amazing feat of air-wave wizardry will be employed to make the SECOND FIDDLE broadcast one of radio's most breathlessly exciting events . . . *an unprecedented advance build-up for the picture!*

Make a note of it!

MONDAY, JUNE 26
8:30 – 9:30 EDST
on the entire Blue Network

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 11

June 17, 1939

NEW VISTAS

PRODUCTION is on the high road to adventure, tossing away precedents of four decades of the screen, to take for the camera whatever may strike the picture maker's fancy. The programs of Hollywood for the coming season are laden with picture materials that only yesterday would have been called fantastically impossible.

Fresh upon your editor as this is written in the flower-bowered Ambassador, scene of the Paramount Picture Corporation sales convention, closed within the hour, is the announcement that it is to make such whimsies as "Dr. Cyclops," a matter of strange effects to be had from processes and montages, and a full length cartoon narrative of "Gulliver's Travels."

Departures, in other directions but as definitely departures, are indicated by such materials as Metro-Goldwyn-Mayer's "Goodbye, Mr. Chips," currently playing, and its "On Borrowed Time," yet to be disclosed.

The liberation of the screen from the literal has been a long time coming, it seems to many of its impatient critics, but in point of fact has been coming rapidly indeed as time runs in the progress of the arts.

Fantasy flamed up in the years of the screen's beginnings, in such products as M. George Melies' "Trip to the Moon," his stop motion comedies, the Edison-Porter "Goldylocks and the Teddy Bears." But fantasy lost ground again as the camera learned to tell the heart throb and love stories which pleased the most people the most of the time, through the developmental years, developing both the art and its audience.

HE-AND-SHE will always be the staple subject of the screen, as it is of all the popular arts, but the time has come at last when the makers of the movies are experimenting with the idea that there may be a profitable audience that now and then can be concerned with something else. That will not be at any time a majority, but we are in the beginnings of a period in which Hollywood, by the force of many pressures, will be setting about serving some sizeable minorities as soon as they can be identified and located.

This change of approach by production will involve changes not only in materials but also in social viewpoints, in techniques, in all that bears upon the process of telling.

Inescapably this is also to bring to exhibition and the theatres new problems. More than ever before will it be necessary for the exhibitor to know all about his merchandise. Old formulae of presentation will not be found always fitting the new product to come. Again how the picture is sold will be counting often as much as what the picture is. That means, too, that more selling will have to be done, all the way from studio to box office.

△ △ △

NOW IS ALWAYS THE TIME

IT has long been considered by most showmen that the best place to sell a seat is at the box office. Of late the motion picture industry in its advertising has been straying a bit off the pattern, seeking wholesale one-shot selling jobs. So there will be interested approval in the region of the theatres in the announcement of Paramount through Mr. Robert M. Gillham, that preponderantly its expenditures will be in the newspapers. The newspaper advertising can be and commonly is point of sale advertising, and also point-of-time. When-and-where has to mean here-and-now to the picture consumer, to get the quarter that is in his pocket today.

△ △ △

PERFORMANCE DECIDES

CONCERNING a quest of the British Broadcasting Corporation for American short subjects for television, Mr. E. T. Carr is quoted: "I am opposed to giving any aid to television which would make it a stronger competitor for London theatres than it already is."

Mr. Carr is United Artists' joint managing director in England, and a member of the Motion Picture Producers and Distributors of America television committee. He would give television only films "so old that everyone must have seen them already."

While appreciating Mr. Carr's film patriotism, it must be realized that the arts and sciences have a way of making their own way, regardless.

Television will, like all men and the things they make, work its will according to its strength, which is to say public demand.

At the moment one may recall the 1912 assertion of Mr. William A. Brady, stage exponent, that "we have the movies on the run." In 1914 the movies had Mr. Brady on the payroll.

△ △ △

THE newspapers are enjoying considerably the astronomical figures of the statistics in Mr. Will Hays' latest opus entitled "Film Facts," and most especially they like to print that the industry's annual payroll is $368,560,000. It's a nice figure, but we'd also like to see the annual expense account.

△ △ △

IT IS THE "KNOW HOW"

THE observation of Mr. Cresswell O'Reilly, chief censor for Australia, that eliminations from British pictures are "still nearly double" the percentage from American pictures, brings to mind the fact that British production has available, abundantly and with welcome, access to the cooperation of the American Production Code and its machinery of operation. Decency is not patented.

Commenting, *Today's Cinema* of London says: "The Australian censor complains of lack of imagination in last year's pictures. Has he considered that this might be due to a 'safety first' policy forced upon producers by over-severe censorship in the past?"

Has *Today's Cinema* considered that adequate powers of imagination in production, or other creative communication, have ever been able to tell the story, despite limitations on the medium?

The world's best pictures are rarely censored.

This Week

Trade Practice Week

This was trade practice week in the motion picture industry. Focussed on the national convention of Allied States Association of Motion Picture Exhibitors, in Minneapolis, the attention of the film world was occupied with a study of the final draft of the trade practice program on which a ballot of exhibitor interests, affiliated and independent, was to be taken at that meeting. The final draft incorporates the new arbitration clause which was released in New York several weeks ago together with changes in other clauses demanded by exhibitors and urged by industry lawyers. It is the fourth to be written since the negotiations between distributors and exhibitors began last year, and it carries the promise of most of the major interests on the distribution side to abide by it. Twenty-four exhibitor leaders told the HERALD they felt that the draft should be given a "fair trial."

The story of the completion of the draft is on page 13, *the complete text starts on page* 27, *exhibitor opinion as expressed in telegrams starts on page* 13, *and on page* 28 *is an explanation of the arbitration provisions. The Minneapolis meeting is reported on page* 16.

Disappointment

Tentative concessions made by Sir John Simon, British chancellor of the exchequer in that section of the new budget dealing with film import and excise taxes were "utterly disappointing" to heads of newsreel companies who have contended that enforcement of the levies would force them out of business. Under the new provisions it is estimated the newsreel companies would pay an aggregate tax of approximately $425,000 annually.

The amendments provide a rebate of three pence per square foot on stock used for newsreel prints. Imported single prints not used for duplicating will pay two pence instead of six pence. Several negatives for color film will count as one negative.

Sir Gordon Craig, executive director of British Movietone News said newsreel profits were still impossible under the amended budget.

"It Can't Happen Here"

The New York *Times,* in a Hollywood dispatch from Douglas W. Churchill, dated June 9th, says:

"'It Can't Happen Here,' Sinclair Lewis's novel on an American dictatorship, has again been shelved by Metro. While no official explanation was offered by the studio, the action was attributed to the reported disinterest of the customers in propaganda films."

Signs and Marquees

A committee representing 769 film houses in New York City met with the City Planning Commission this week to oppose enactment of the proposed regulation and elimination, in some cases, of electrical signs, marquees and other outdoor advertising. Joining in the protest were legitimate theatres.

Total assessment of the houses is $221,955,000 with $6,333,221 in realty taxes paid annually in addition to many other taxes.

Theatres in New York pay approximately $2,250,000 annually for current for electric signs and the total maintenance cost is approximately $5,500,000.

Present were Senator Henry Walters, John O'Connor, RKO Theatres; C. C. Moskowitz, Loew's; Harry Brandt, Independent Theatre Owners Association; Louis Frisch, Randforce Amusement, and Thomas Lamb, architect. James F. O'Reilly, executive secretary of the League of New York Theatres, and Milton Weinberger, League attorney, represented the legitimate stage.

"Spy" to Russia

Russians may see "Confessions of a Nazi Spy," if the deal reported between Warner Brothers and the Russian Government's American agency, Amkino, becomes concrete. The agency has asked Warners to ship a print to Russia for perusal by high officials there.

If the deal becomes official, it will be the first time in several years that Russia has imported an American film. The Russians buy the negative, and make positives in their own country.

"Young Mr. Lincoln," Twentieth Century Fox's opus, is also considered a "good bet" by Amkino, which is reported recommending its purchase by Moscow.

Federal Judge Vincent Leibell was shown "Confessions of a Nazi Spy" at the Warner offices in New York Tuesday, to enable him to decide upon the application of Fritz Kuhn for a temporary injunction pending trial of his $5,000,000 damage suit.

For Fight Films

A bill proposing the repeal of the 1912 Federal law prohibiting interstate shipment of fight films, was passed on Tuesday by the United States Senate, without debate. The bill is sponsored by Senator Warren Barbour of New Jersey. In hearings before the bill was submitted to the Senate, various figures, including ex-prize fighter Jack Dempsey, and Neville Miller, president of the National Association of Broadcasters, called the law unfair, out-dated, and a peril to the telecasting of boxing matches.

Newsworthy

The fight in Hollywood courts between the rebellious members of the Local 37, technicians' union, and the international officers of the International Alliance of Theatrical Stagehands and Employes, took a briefly newsworthy turn last week when an attempt was made to bring in the name of Harry Bridges, West Coast CIO leader, who often has been accused of Communism. It was brought out that Bridges' name appeared several times in the records of the meetings of the local board of directors.

The suit, which has been instituted for control of the union, by deposed officers of the local against the international officers of the IATSE, has uncovered the following facts, among many:

That the membership of Local 37 reached 6,200 paid members, under international supervision, according to testimony of Lew Blix, the local's secretary.

That in 1938, when autonomy was partly restored by the IATSE to the local, there was $110,000 in the treasury, also according to Mr. Blix.

That more than 60 per cent of the membership had voted for home rule in collective bargaining, rather than international representation, according to testimony of W. C. Graves, certified public accountant.

MOTION PICTURE HERALD

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Telephone Report

The Federal Communications Commission this week submitted its final report on its $150,000 investigation of the American Telephone and Telegraph Company, more than four years after the inquiry was initiated. Largely a re-write of the 1200-page "proposed report" written by Commissioner Paul A. Walker, in charge of the investigation, which was made public April 1, 1938, after the most vital parts had "leaked" out of the commission, the document sent to Congress as the commission's final effort was a 916-page review of the history, development, magnitude and operating practices of the telephone industry and its ramifications, including those in the motion picture business.

So far as the motion picture and radio fields were involved, the major recommendations of the commission were that the Bell System be required to license all comers to use its patents, on reasonable terms, so long as they did not interfere with its communication service, and that the Communications Act of 1934 be amended to give the FCC, among other things, greater authority over the telephone company's charges, practices, regulations, etc., with respect to wire lines furnished for chain broadcasting. The report referred at length to the company's sound motion picture activities and said, "It might be said in this connection that circumstances forced the Bell System into the sound motion picture field, due to the failure of outside promotors to carry on in accordance with their commitments." The company resumed its status as licensor as soon as possible, or as soon as the sound motion picture industry was firmly established, it was pointed out.

FOR READY REFERENCE

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WPA Theatre Dropped

The appropriations committee, reporting the relief appropriations bill to the House of Representatives on Wednesday, ordered the abandonment of the Federal Theatre project and refused to make any provisions for activities of the United States Film Service. The film service had asked the committee for $335,840 for the coming fiscal year. With this money it was planned to put the service on a permanent basis, with Pare Lorentz as director at $10,000 a year and with a chief of production, motion picture director, and director of photography each receiving $9,000 annually.

It was disclosed during hearings on the bill that the Film Service is engaged in the production of a picture on industrial America to cost $165,000 and a picture on public health to cost between $50,000 and $75,000. "The River" cost about $60,000 to produce and "The Plow that Broke the Plains" cost $20,000.

Thomson Talks

Kenneth Thomson, executive secretary of the Screen Actors' Guild, in New York to attend the television jurisdiction meetings of the Associated Actors and Artistes of America, parent union of the entertainment industry unions, told trade press reporters that the Screen Actors' Guild is opposed to any move by Actors' Equity to claim jurisdiction in the television field; that it opposed the "one big union" idea, so long advanced by advocates of economy; that licensing agreements with actors' agents were near completion and would be signed soon; that his organization favored strengthening of the "4-A's" along specific, but different lines than "one big union"; that the proposed reduction of the Screen Actors' Guild extra ranks to some 3,500 would be accomplished before the year's end; and that the dissension within the screen actors' unit caused by some extras had been eliminated.

Japanese Hold Mayell

British authorities in Tientsin, China, this week were trying to effect the release of Eric Mayell, Fox Movietone newsreel photographer, from the Japanese, whose sentries had arrested him as he attempted to photograph Japanese soldiers searching civilians entering and leaving the British concession in that city, the United Press reported. The Japanese had blockaded the concession.

Mr. Mayell is still a British subject, but will shortly become an American citizen. He will be remembered as one of the newsreel men aboard the American coastal ship Panay, when it was sunk by Japanese planes near Nanking on Dec. 12, 1937.

Television Holdout

The caution with which the motion picture industry regards its possible rival, television, took tentative form this week. The National Broadcasting Company, engaged in extensive search for program material to supply its television broadcasting outlet, complained bitterly that motion picture companies were refusing to allow current, worthwhile film product to be used and were demanding too high rates even for old material. To supply needed motion picture product the broadcasters were reported turning to 16 mm. film. One of the first protests against motion picture cooperation with the new medium, from Allied States Association of New Jersey, was answered by George Schaefer, president of RKO, with the statement that his company had not supplied prints of "Gunga Din" to be televised as had been charged, but only a trailer advertising the picture.

These and other developments are detailed on page 60.

Radio Censorship Hit

Troubles of the Federal Communications Commission at Washington over its recent orders that international broadcasting stations must radiate only messages of good will piled up this week with an attack upon the order by Senator Burton K. Wheeler (Dem., Mont.), chairman of the Interstate Commerce Committee, to which the commission must go for all legislation.

Bringing the matter to the floor of the House Monday, Senator Wheeler declared that, under the order, the FCC could order even a Senator off the air if it was held that the address he was to make did not meet with its definition of "culture."

"This is a form of censorship which Congress never contemplated when it passed the law," he asserted. "On the contrary, it was specifically provided there should be no censorship."

"If the rule is upheld," he said, "Congress should pass legislation more stringently prohibiting censorship."

Senator Hiram Johnson (Rep., Cal.) joined with Senator Wheeler in criticism of the rule, declaring that "we want no censorship of any sort in this country."

Copyright Change

The committee which has been working on a revision of the Copyright Act of 1909, representing film and radio interests, among others, has sent notice to Senator Elbert D. Thomas that its revisions and suggestions for change, after a year of work, are nearing completion.

A final and completed draft of the plan is expected in the near future.

This Week In Pictures

AWARDS for outstanding film achievement are presented to Jack L. Warner, above right, and May Robson by Dr. Rufus von KleinSmid, president of the University of Southern California, for the American Institute of Cinematography at the Institute's annual dinner at the University. Mr. Warner was made an honorary member.

By Metropolitan

FOREIGN MANAGERS for RKO arrive early in New York for the convention next week. Above, on the Normandie, left to right: Ralph Hanbury, United Kingdom; Reginald Armour, Europe, and Leon Britton, Far East. (See page 31.)

Below, Nat Liebeskind, Argentine manager, in the RKO home office.

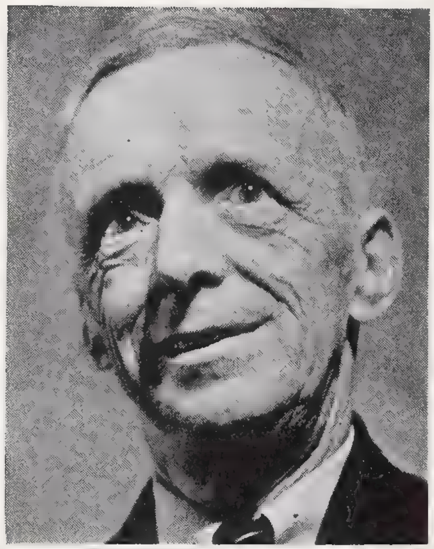
By staff photographer

EN ROUTE from London to his offices in Sydney, George S. Applegate, above, director for Western Electric in Australia, stops off in New York.

By staff photographer

VACATION, above. Joseph Mathieu, operator of the Capitol, Winchendon, Mass., and other houses, with Mrs. Mathieu and the family in the RKO World's Fair reception lounge.

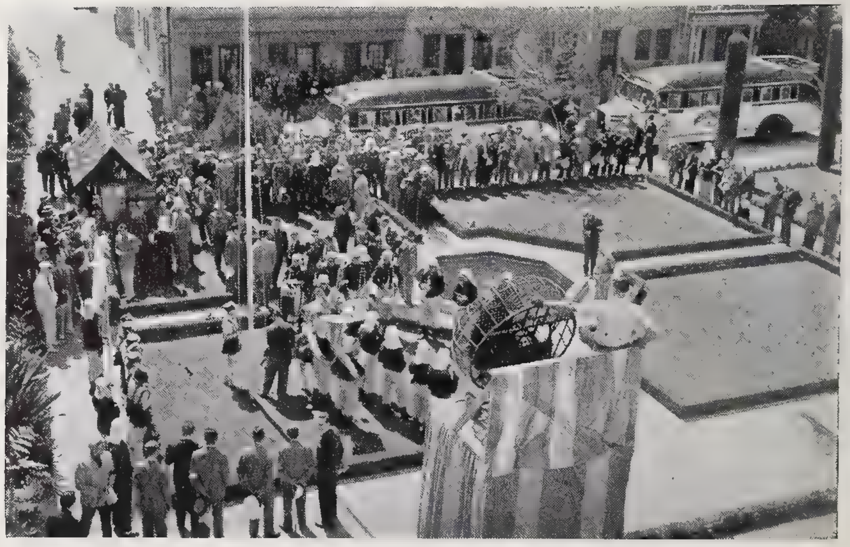
Right. Fred Gregor of the Majestic, New Waterford, Nova Scotia, is another visitor in New York for the Fair.



By staff photographer

LUNCHEON MENU, below, at Sardi's, New York, amuses Stuart Dunlap, MGM South American director, and Arthur M. Loew.

By Cosmo-Sileo



FLAG RAISING ceremonies mark the opening of the Paramount convention at the studios at Hollywood. The fan in the foreground insures a satisfactorily rippling banner without whistling for a wind, a dry process. Story on page 58.

Exhibitors In Hollywood

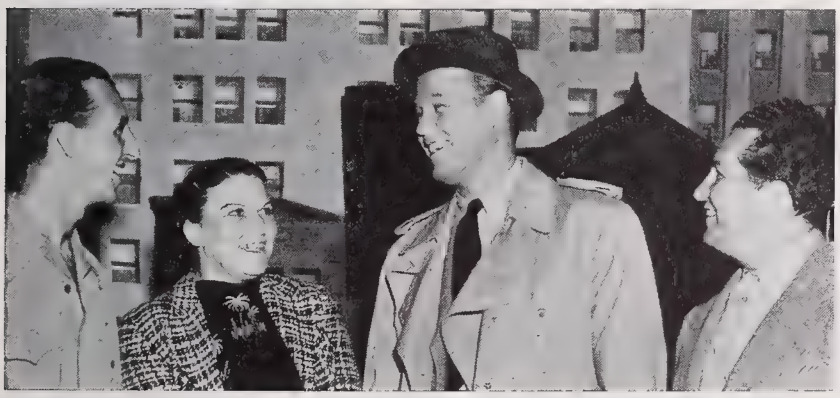
Above. Samuel Lewis of the Provincetown theatre, Provincetown, Mass., and his family with Lee Tracy on the set of "Spellbinder" at the RKO studios.

Below. John Garfield, star of Warner's "Dust Be My Destiny," and Sherburne Graves, New England circuit operator, on the Burbank studio stage.

Above. Henry Miller, operator of the Roxy Theatre at Northampton, Pa.

Above. Harvey King, Rialto, Racine, Wis., and John Payne, Warner star.

Above. Lyle Nash, Devil's Lake, North Dakota, exhibitor and Forest Duke who operates the Empire circuit in San Antonio chat with Alan Hale, in costume for "Dust Be My Destiny."



Above. Dan Kaplan, Detroit circuit operator; Mrs. Harry Leitson, Wayne Morris and Mr. Leitson, Cleveland distributor.

Above. Happy "Texas" Welles of the Florida State circuit, remaining in character even in California, meets Humphrey Bogart and Lya Lys, made up for their parts in "The Return of Doctor X."

Below. William Zimmerman, Lynwood, Cal., exhibitor, and Brenda Marshall, new Warner player.

Above. Phil Starkovich, Ratan, New Mexico, exhibitor, and Mrs. Starkovich visit Jane Wyman on the "Playing with Dynamite" set.

HIGHLIGHTS of American history as portrayed in the "Land of Liberty" narrative include the symbolic U. S. S. Constitution, above, as she was shown in Paramount's "Old Ironsides;" the discovery of gold on California, above, from Universal's "Sutter's Gold;" Patrick Henry's speech to the Virginia Burgesses which he concluded with the historic phrase, "Give me liberty or give me death," right, from the Warner short, "Bill of Rights," and the march to the west as portrayed, below, in "The Covered Wagon."

"Land of Liberty"

THE history of the United States, source during the motion picture industry's years of an uncounted multitude of hard riding adventures and epic romances for the entertainment of the screen's millions, has been synthesized and given a broadly patriotic thread of continuity in a fourteen reel picture, created entirely from sequences edited from more than a hundred features, short subjects, newsreels and documentaries out of the industry's vaults. The film, completed this week after months of viewing, editing and cutting and titled "Land of Liberty" is to be shown daily without admission charge in the Federal Hall at the New York World's Fair and at the San Francisco Exposition.

The project began as a contribution of the organized industry to the two Fairs and was sponsored by the Motion Picture Producers and Distributors of America whose secretary, Carl E. Milliken, suggested the idea. Before actual work began Arthur DeBra of the MPPDA office examined more than 2,000,000 feet of film to select suitable material. The selections, taken from 115 different features and shorts, represent the product of virtually every company in the industry. Cecil B. DeMille supervised the ediiting, assisted by Herbert L. Moulton, William H. Pine and Francis S. Pine. James T. Shotwell of Columbia University was historical consultant.

The film opened Wednesday at the New York Fair where it was shown to an invited audience of distinguished guests. It is reviewed on page 50.

FINAL TRADE PROGRAM REACHES EXHIBITORS

Trade Practice Clauses Won't Be Changed, Say Majors; Arbitration Plan Subject to Suggestions for Improvement

The motion picture industry's trade practice program for self-regulation of distribution-exhibition has been completed. (The official text starts page 27.)

Leaders of exhibitor organizations the country over started to receive printed copies of the final draft on Tuesday morning. Mailing started Monday afternoon from the Broadway Metro-Goldwyn-Mayer offices of the majors' negotiating committee chairman, William F. Rodgers.

As for Changes

The agreement as forwarded is the fourth to be written since distributor and exhibitor representatives started negotiations to establish "fair trade practices," last August. It will not be changed, the majors say, because, in their words, it represents everything they can give. Rather than enlarge the provisions of the code, the companies "will of necessity have to take our chance on legislation." The pact, however, is subject to Department of Justice approval.

With the arbitration agreement accompanying the code, the arbitration system to be used for adjudicating disputes under the code, the situation differs. Whereas the code, as mentioned, has gone through ten months of negotiations, conferences and bargaining between distributor and exhibitor representatives, the arbitration pact only made its appearance on May 25th, when arbitration copies were first sent to the owners.

Conceding that the arbitration system as set up is not perfect, the majors are willing to listen to recommendations for changes. That changes will be made is certain, as witness official expressions already being received from exhibitor organizations, demanding, for the most part, stronger representation for independents on the arbitration boards. Expressions from 24 exhibitor leaders appear in the adjoining columns and succeeding pages.

Gather at Minneapolis

In the first public mass attention given the new code by organized exhibition, owners from both sides—affiliated and independent, MPTOA and Allied, gathered this week in Minneapolis for a "secret ballot" on acceptance or rejection. (See page 16.)

The principal difference between the trade practice pact as finally written and the third revised form, of March 30th, is in phraseology, although some additional clauses were inserted and a few were eliminated at the request of various exhibitor groups. Quite evident is the reduction of legal phraseology which exhibitors claimed burdened the previous forms and made a lot of their meanings vague.

The agreement is effective immediately for those who want it, is retroactive on all 1939-40 contracts already signed, and is to remain in force two years, in somewhat of a test. After the given period both sides will in all probability have recommendations for changes to effect even smoother relations between distributors and exhibitors in their contractual relations and between exhibitors in their competitive relations, the two basic reasons for the code.

Stressing the need for Governmental approval

(*Continued on following page, column 1*)

Majority of Exhibitor Leaders So Far Favor "Fair Trial" for Trade Programs

With the national Motion Picture Theatre Owners' organization committed in favor of the new trade practice program,—its president, Edward L. Kuykendall, urging all to "enter wholeheartedly in the program,"—and the national Allied States Association determining its attitude this week through a "secret ballot" at its national convention in Minneapolis (see page 16), state exhibitor organizations, collectively and individually through their leaders started this week to give official opinions on acceptance or rejection of the new code and the arbitration agreement which goes with it.

Little time is being lost in formulating official exhibitor attitudes toward the pact following the sending, by the majors, of the completed draft of the new arbitration agreement to exhibitors, on May 25th, and the sending of the final trade practice draft Monday. Of a score or more of opinions obtained this week, the majority have a generally receptive attitude, based, for the most part, on a desire to give the code a fair chance. Many, however, demand changes in the personnel construction of arbitration boards.

The majors believe that their code of self-regulation will receive the acceptance of most exhibitors, and are prepared to win adoption by individual owners, even "if we have to go out personally and canvass every theatre owner," getting signatures through the sales staffs in the field.

Moore Reports Yes Vote in Southeast

The Southeastern Theatre Owners Association of exhibitors in Florida, Georgia, Alabama and Tennessee stand fully in accord on the trade program, Milton C. Moore, president, reported from his headquarters in Jacksonville, this week. (See page 29)

▽

Chicago Exhibitors Favor Arbitration

The arbitration provision of the code may "not be a panacea for all the ills of the industry" but it does represent "substantial progress," Morris G. Leonard, president of the Exhibitors Association of Chicago, said this week, and added, "It is sufficient proof that the forum for adjusting industry problems is within the industry, as opposed to governmental agencies and regulation by same."

▽

Arkansas Expects More Concessions

The Motion Picture Theatre Owners of Arkansas anticipate more concessions later, but believe the present move is "a move in the right direction." The above comment was made by R. X. Williams, Jr., president of the organization, who termed the managers' new arbitration agreement "not entirely what the exhibitors want" and declared "the success of the present arbitration depends entirely on the personnel of the arbitration board."

Lazarus Wants Federal Arbitration System

The government should supervise arbitration and the present system, as defined by the code, is not enough, said Henry Lazarus, president of the Allied Theatre Owners of Louisiana. The industry "needs" an arbitration system under the government, Mr. Lazarus said.

▽

Carolina Exhibitors Would Rather Have Conciliation

The Theatre Owners of North and South Carolina, through Lyle M. Wilson, their president, this week declared that they have "always been in favor of conciliation rather than arbitration."

"We withhold our opinion on the new arbitration agreement until the complete and final drafts," Mr. Wilson wired.

▽

"Michigan Allied Optimistic": Branch

Ray Branch, president of the Allied Theatre Owners of Michigan, said early this week that the final rules of arbitration were not known to the organization, but that, inasmuch as Allied of Michigan had had a member serving in the negotiations with the majors, it "obviously" was in sympathy with the program, would "welcome the adoption of a fair trade practice program," and did "hope that something practical can be accomplished."

However, Edward E. Kirschner, an Allied leader of the same state, added that he

(*Continued on following page, column 2*)

MAJORS SEEK TO MEET COMPLAINTS

(Continued from preceding page)

(which approval need not necessarily concern the Government's trust suits against the majors), Mr. Rodgers, speaking officially for the committee, in a letter accompanying the code to exhibitor leaders, advised them: "The enclosed draft resulted from conferences had between the distributors and the various exhibitor groups representing most of the theatre operators throughout the country, and it is understood that any final agreement with respect thereto is subject to the approval of the Department of Justice; again we renew our previous suggestion that a joint conference be held with the Department at the earliest possible date for the purpose of obtaining its approval of these trade practice proposals and considering the methods of putting them into effect. Following the same course as before (with the three previous revised forms), we are sending a copy of this letter and enclosure to the Department in accordance with assurances of counsel that the Department would be kept informed of the results of our industry conferences."

Seven Committed to Adherence

Seven of the eight majors are committed to adherence to the agreement, Columbia, Metro-Goldwyn-Mayer, Paramount, Radio-Keith-Orpheum, Twentieth Century-Fox, Universal and Warners being included, and United Artists, excluded.

"This is the first full and complete plan of arbitration submitted to the industry," said Tyree Dillard, MGM legal representative on the negotiating committee. "After much discussion, it comes as near being complete as anyone can make it."

Among the few more or less minor changes from the March 30th form of the trade practice proposals is the following addition to the provision on allocation of features:

"After the notice of price allocation of a feature for a particular theatre has been given by a distributor to an exhibitor, such price allocation shall not be changed for such theatre except by mutual agreement between the distributor and the exhibitor."

Other Changes

Study of the completed draft, starting on page 27, this issue, discloses that other changes include the complete rewriting of the section governing arbitration of disputes arising out of license agreement performance, the substitution of a new section, No. 15, "Agreement to Arbitrate," additional expansion of the clause covering the agreement's term and additional changes in arbitration regulations.

In the clause pertaining to arbitration awards for non-performance of a license agreement, the addition provides that if the distributor has arbitrarily and wilfully withheld a feature, or violated "run" or clearance, the exhibitor can collect damages in excess of the liquidated damages provided in the license agreement.

Another added provision states: "Each signatory who carries on business in a jurisdiction where arbitration awards cannot be made legally effective, covenants that he will nevertheless abide by and perform in good faith any award that may be made hereunder or under said rules of arbitration."

The distributors are pledged to obtain the full cooperation of affiliated circuits or theatres in which they are interested, but over which they have no control. Exhibitor groups signing the code likewise are pledged to endeavor to secure the cooperation of all members and theatres operating in their areas.

The distributor involved in an arbitration award on overbuying is made bound by the decision.

Disputes relating to overbuying are kept on a two-party basis, with no right to the distributor to name an arbitrator. Disputes involving clearance are kept on a three-party basis, with the distributors, as a group, entitled to name an arbitrator in addition to the opposing exhibitors.

Cancellation Privilege

Answering the proponents of federal legislation to outlaw block and blind selling, as now proposed by Senator Neely in Congress, the code, while not abolishing the block booking practice, does give certain freedom to exhibitors to exclude, without the loss of rentals, those features offensive on moral, religious or racial grounds, and to exercise a limited choice of the features offered him.

Under the commercial privilege of exclusion, the code would give exhibitors the right to exclude from 10 per cent for the larger houses to 20 per cent for the smaller of the total number of features contracted for, without payment of the license fees involved. Special substitution privileges are given. The code would also make provision to meet other complaints of the exhibitors, particularly the smaller ones,

(Continued on opposite page, column 1)

Organizations' Heads Commend Companies for Attempting Solution

[Continued from preceding page]

was for arbitration if it were "fair to both sides." He continued: "Arbitration boards should have discretion similar to that of courts to decide cases on their merits, instead of strictly following rules of contracts, and there should be a reasonable amount of leeway for handling all cases."

Northern California Owners Vote This Week

The Independent Theatre Owners of Northern California will render an opinion on arbitration this week, reported the president of the organization, H. V. Harvey.

Galston Endorses Boards With Only Film Members

Albert Galston, president of the Independent Theatre Owners of Southern California and Arizona, claims the arbitration boards should contain only film men; no laymen; and especially, no attorneys. He pointed at the "success" of the local arbitration board, which comprises only film men.

Cincinnati Exhibitors Like Trade Code Idea

In Cincinnati, Harold Bernstein, president of the Greater Cincinnati Motion Picture Theatre Owners, endorsed the new code, "provided" that it is not "simply" a contract enforcement plan.

Maurice White, president of United Theatres, favored the code and arbitration, provided "the right people" were back of them, and said he favored self regulation for the industry.

Willis Vance, an independent, also endorsed the trade practice program.

Wood of Ohio Backs Myers' Code Opinions

P. J. ("Pete") Wood, general manager of the Independent Theatre Owners of Ohio, wired this week that "our opinion of the new arbitration agreement coincides with that of Mr. Myers," general counsel of the National Allied States Association.

Oklahomans Rumored To Favor Conciliation

Though full discussion of the code and its arbitration provisions will not be held until the convention on June 26 and June 27, there is some sentiment favorable to conciliation rather than arbitration among the Theatre Owners of Oklahoma, according to Mr. Loewenstein, president of the organization. He then said: "The general opinion is that the trade practice agreement is a good beginning for a broader understanding without resort to governmental regulation, so actively sponsored by some, and which would endanger the entire industry. Leading exhibitors here are unalterably opposed to the Neely Bill."

Oklahoma Allied Said To Veto Arbitration

The Allied Theatre Owners of Oklahoma organizing committee last week instructed its delegates to the Allied Minneapolis national convention this week, to vote "No" on the arbitration rules of the trade code.

Wehrenberg Will Call Mass Meeting To Vote

Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, said this week that he was sending each exhibitor member a copy of the new arbitration proposal; and would call a mass meeting to find out organization sentiment, when the exhibitors had had time to study the rules.

MPTO of Virginia Reserves Decision

The Motion Picture Theatre Owners of Virginia, in convention this week, in Roanoke, decided not to accept the code until after further study of it in completed

[Continued on opposite page, column 2]

PLAYING TIME DESIGNATION LIMITED

(*Continued from opposite page*)

alleging that the distributors discriminate in favor of circuit theatre managements.

Each distributor shall make a general trade announcement, which is not binding, about the features completed or in production for each season. If the exhibitor wishes to license an unbooked feature for which there is exceptional public demand the distributor will offer the feature together with such a lesser number of features as may be agreed upon or as may be determined by arbitration.

The distributor will not exercise the right to designate features for preferred playing time where the license fee is a flat rental or a flat guarantee. If an exhibitor claims a feature designated for preferred playing time is unsuitable the question, if seven days' notice is given, is to be decided by agreement or arbitration, unless the distributor defaults by failing to reject the claim; if held unsuitable, the distributor may change the designation or substitute another feature.

Other subjects of arbitration shall include performance of license agreements, disputes over clearance of a feature from a theatre, disputes over overbuying but not license fees and other terms and conditions.

All distributor, exhibitor and organized group signatories, when signing adoption of the code, "bind themselves to the observance of the principles, policies and practices set forth herein (in the agreement) in the licensing, distribution and exhibition of motion pictures in continental United States." Canadian markets are not included, of course.

Specifically, the trade practice code embraces 17 clauses:

1. *Exclusion Privilege,* of from 10 per cent on rentals in excess of $250 to 20 per cent on rentals not exceeding $100.

2. *Trade Announcement,* to be made generally by the distributor at or prior to the beginning of each new season, giving such information as it may be practicable to give of all features completed or actually in production then intended for release during such season.

3. *Public Demand for Exceptional Feature,* whereby the distributor under certain conditions, gives to an exhibitor the opportunity to license for a run features having such an exceptional and outstanding appeal as to create a natural and spontaneous public demand.

4. *Preferred Playing Time,* governing preferred playdate concessions, both on flat rentals and guarantees, and embracing features unsuitable for preferred playing time.

5. *Some Run Available,* intended to meet objections of certain exhibitors to so-called "exclusive selling" to their competitors.

6. *Regular Customer,* by which the distributor agrees not to sell away from a regular exhibitor customer to a circuit operating in competition.

7. *Short Subjects, Newsreels,* assuring that shorts and newsreels shall not be forced with the sale of features; likewise, trailers, serials, reissues, westerns or foreign features.

8. *Score Charges,* providing for the consolidation of score charges with flat rentals on such sales; there shall be no separate score charges.

9. *Allocation of Features,* concerning distributors' notification to exhibitors of the price allocation within 14 days after national release.

10. *Form of License Agreement,* whereby each distributor will use its best efforts to simplify its respective form of license agreement.

11. *Selective License Agreement,* requiring exhibitor to notify of selection of pictures within 21 days, where exhibitor has such form of agreement.

12. *Playing Features in the Order of Release,* providing conditions for exhibitor playing pictures in order of release and distributor not withholding subsequent releases when an exhibitor has not played previous release.

13. *Coercing Contracts,* whereby distributor agrees not to coerce or intimidate an exhibitor to enter into any license agreement by threatening to build or otherwise acquire a theatre in competition.

14. *Other Subjects of Arbitration,* listing specific subjects to which arbitration shall apply, including, besides most of the clauses already mentioned, (a) Clearance, (b) Overbuying, license fees, etc.

15. *Agreement to Arbitrate,* setting forth the agreement.

16. *Effective Date,* from January 1, 1939.

17. *Term,* running for two exhibition season, commencing with 1939-40.

Forward Step Welcomed While Room for Improvement is Noted

[*Continued from opposite page*]

form. A board of director's meeting declared that the code in present completed form did not appear to be as originally promised.

▽

Gold of Jersey Allied Criticizes Arbitration

George Gold, president of the Allied Theatre Owners of New Jersey said that the rules of arbitration in the revised code are "fair," but were also faulty "in providing in disputes relating to clearance that affiliated theatre and distributor each appoint one arbitrator," and added:

"The complaining exhibitor thus must convince the two neutral arbitrators for a decision in his favor; whereas the affiliated exhibitor and distributor need convince only one of the neutral arbitrators."

▽

Code "Helpful," Says Hayman of New York

Belief that the code as it is is "better than" no code at all, was the gist of the message of A. C. Hayman, president of the Motion Picture Theatre Owners of New York, western zone, who stated:

"Our organization is in favor of the arbitration agreement, but we feel there is room for improvement. However, it is better than what we are operating under today. We feel that the producers are sincere and if sincerity of purpose exists, the evils, if any, will be removed."

▽

Kelly of New York Declines To Talk

In the absence from New York at the end of last week, of Max Cohen, president of the New York Allied, E. Thornton Kelly, executive secretary, declined to define the unit's stand.

▽

Northwest Operators Impressed By Code

Members of the Motion Picture Theatre Owners of the Northwest were reported "favorably influenced" by the trade proposals, according to their president, L. O. Lukan, who also pleaded lack of time to make a "proper study." Mr. Lukan did see, however, "great benefits to the entire industry" if the code "is finally adopted in suitable form."

▽

Hyman: "New Plan Goes a Long Way"

The present plan "goes a long way" towards appeasement and "we should start with it," in the words of S. J. Hyman, president of the West Virginia Managers' Association, who added that "there will always be some differences to be ironed out, but the will to work in harmony is all we need in the future."

▽

KMTA Praised Majors For Code's Creation

The 21st annual convention of the Kansas-Missouri Theatre Association, in Kansas City, several weeks ago, declined to officially approve the code, as it was then. However, it did resolve that "the KMTA commends the major companies in attempting to work out a fair trade practice code."

▽

"A Commendable Attempt," Says John Wolfberg

John Wolfberg, secretary of the Independent Theatre Owners Association, Kansas City, Mo., said that the program is "a commendable attempt to solve some of the differences between distributor and exhibitor." He added, however, "Promises, like new-product announcements, are not always fulfilled. The time for comment is a year from today."

▽

ITOA of New York Liked Trade Code

The Independent Theatre Owners Association of New York were the first exhibitors' organization to make public notice of their opinion on the code. Harry Brandt, organization president, announced acceptance "with reservations" some weeks ago at an organization meeting in the Hotel Astor, New York City. He said at the time that the arbitration procedure should give more representation to the independent exhibitor.

ALLIED DEBATE BOILS OVER AT LAUNCHING OF CODE

New Final Draft Hotly Attacked By Steffes at Minneapolis Convention After Rodgers' 8,000-Word Discussion of Pact

by TERRY RAMSAYE

in Minneapolis

As of midweek the Allied States Association convention was in a turmoil of controversy over the presentation of the trade practice code offered by the majors with what appeared to be an excellent probability that the proffered program would be rejected and that the controversy would be continued indefinitely—forever.

The opening day of Allied's convention, Tuesday, was occupied by a reading of the last, near to next, almost final draft of the trade practice program by Sidney Samuelson, former national Allied president, and an analytical discussion of its clauses, clause by clause, by Nathan Yamins, former Allied national president, Fall River exhibitor and, incidentally, a lawyer with a Harvard degree.

Heat and More Heat

A heated Wednesday session was leading up to a more heated Thursday session with a dozen conferences in a dozen suites laboring through the night in preparation.

Definitive action was promised for late Thursday, with the largest probability that no such action could be taken.

There were questions whether or not the convention delegates could pass on the issues, whether the Allied board could pass on them, or whether the members, so many not being in attendance, should be polled.

Six Men in a Boat

The most picturesque of the suggestions came from Al Steffes, Allied leader these many years, and now president of the Northwest Allied, that each side, Allied and the majors, should each put three men in a boat and set the six of them adrift, then send the Coast Guard for an answer, or set up a new crew.

The close of the Wednesday session, being what it was, it was expected that William F. Rodgers of MGM on Thursday would take the floor for a "Custer's last stand" in behalf of the majors' contention.

Meanwhile overnight the convention had this to consider from Mr. Rodgers:

> *"From the majority of theatre owners' organizations the consensus of opinion is that they want the code. Our only problem now is to find the legal machinery for its adoption. . . . We hope that Allied will join. . . .*

Abram F. Myers and W. A. Steffes

> *"Allied as such, important as they may be, will not deter us from our plan of procedure and, with or without Allied, we are going forward. . . ."*

Mr. Rodgers' projected Thursday program on a "last stand" was a sequel to his appearance of Wednesday when he shared the floor and the program with such emphatic figures as Gradwell L. Sears of Warners, from the dais and, theatrically, from the floor, Mr. Steffes and Mr. Yamins.

The best shindy of the day was between Mr. Steffes and Mr. Sears in a superheated discussion of trade practices in the Minneapolis territory, including the charge by Mr. Steffes that the trade practice code was being abundantly violated.

Among those who were to be heard Thursday were Neil Agnew, Austin Keough and William Scully.

Tenth Anniversary Setting

Allied States Association's tenth anniversary convention, in Minneapolis this week, coincided with the tenth anniversary of intermittent attempts by the large companies to effect a program of trade practices to regulate relations between distributors and their exhibitor customers, and among competitive exhibitors.

'Twas on December 10, 1929, that representatives of the producers, distributors and exhibitors met at the Union League Club in New York in a session out of which grew the famous "5-5-5" conferences, which in turn, early in 1930, following negotiations in New York and Atlantic City, resulted in "a new standard exhibition contract, designed to eradicate various problems and disagreements between distributors and exhibitors and to promote more harmonious and workable relations between these two branches of the industry."

The majors completed their program of concessions to exhibitors on Monday afternoon in New York, and on Tuesday morning Allied States, anticipating that completion, assembled in Minneapolis' Nicollet Hotel to dissect, on the open floor, the document for self-regulation which had just been presented to exhibitors of all or no affiliations.

Boiling Arguments

The convention, under the aegis of William Alvin Steffes, convention manager and "war horse" of Allied, had arguments boiling over the code, for and against.

William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, the prime worker among the distributors for the document, told, in 8,000 words, the reasons for favoring it.

Mr. Steffes, for Allied, attacked.

Then came, for or against, Abe Montague, of Columbia Pictures, voting yes; Col. Henry Albert Cole, Allied president, citing Allied's legislative efforts; Abram F. Myers, Allied general counsel, insisting upon the "strict neutrality" of personnel of arbitration boards under the code; Nathan Yamins, Allied of New England, former Allied national president, voting "no," against the code; Gradwell L. Sears, general sales manager of Warner Brothers, taking a strong stand in behalf of the measure; Harry Brandt, heading the Independent Theatre Owners Association of New York, accepting the code as "the best that could be done at the present time."

Other Opinions, Too

There were other opinions, many for, many against.

It appeared at the very outset that the document would not receive a favorable vote from the floor, and, as if in anticipation, Mr. Rodgers told the convention before its scheduled "secret ballot": "I do not believe that the proposed plan of voting on the code will be of any material benefit, either for or against, because you do not have the number of people qualified to register a national choice."

The convention drew the greatest cross-section of industry opinion in years. The majors were well represented, as was organized exhibition from "the other side," headed by Edward L. Kuykendall, MPTOA president.

Rodgers Explains Code

William F. Rodgers, attending the convention as representative of the seven major companies, excluding United Artists, delivered an 8,000-word statement, recommend-

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ALLIED PRESENTS ITS OWN CREED

(Continued from opposite page)

ing the endorsement of the code, and explaining and defining its principles.

He said that the distributor-producer invasion of the field of exhibition was first adopted only as a measure of protection, and while there may be some isolated cases where this statement seemed far-fetched, "I can tell you," he said, "that for every one of such isolated instances, there were ten others where there was only one course left open for a distributor to protect his interests, and that was the acquisition of show windows for his merchandise."

Mr. Rodgers claimed that the code is not too complicated; that it is practical. Said he:

"I have no hesitancy in telling you that this proposal, in my opinion, is one that, if adopted, will contribute more to the progress of this industry than any move contemplated since the inception of motion pictures as the world's greatest entertainment. If it is not perfect, it is nevertheless a great improvement over the existing unsatisfactory condition."

Protests Neely Bill

He attacked the Neely Bill, saying that the bill in itself would force exhibitors and distributors to do that which is unsound.

Mr. Rodgers attacked section four of the Neely Bill, in particular. He urged exhibitors to wire their Senators, on the bill. He added:

"Of course, we want to see the code accepted; but, if to secure its adoption, additional concessions are asked, beyond those which have already been agreed to, you may rest assured no distributor, whether affiliated or otherwise, will agree to any expansion of its already broad policies.

"And as a matter of fact," he continued, "there is a great deal of apprehension on the part of some as to whether or not they can operate profitably under the proposed plan."

The MGM sales manager then termed the convention the most important in years, adding:

"And, although I do not believe that the proposed plan of voting on the suggested code would be of any material benefit, either for or against, because you do not have the number of people here qualified to register a national choice, nevertheless the fact remains that it is in your hands, whether or not you want to adopt the code."

BROKERS ASK FOR CODE REVISION

Accredited ticket brokers in New York recognized under the ticket code are formulating demands to be presented to the League of New York Theatres when negotiations for next season's code agreement start in July. The brokers, who have been waging an unsuccessful fight for abolition of the code, claim that brokers who refused to sign last year have succeeded in obtaining better choice of seats.

Meanwhile, the League and Actors Equity are studying methods for more stringent enforcement. Equity may refuse to sign the code unless it can be proved that the code is stimulating theatre attendance. Brokers point out that they have been hampered by the fact that non-accredited agencies have been able to continue in business although the code forbids the allotment of tickets to them. In addition, they say, the public has not benefited.

Mr. Rodgers said that reports from a majority of other theatre owner organizations, either in individual units or associated with a national organization, seemed to bring a consensus favorable to the code.

"We hope Allied will join," he concluded.

Steffes Attacks Code

"Fighting Al" Steffes Wednesday afternoon made a scathing attack on the code, charging that the document handed to him at the opening of the convention Tuesday, presumably by Mr. Rodger's committee, "was nothing like the code" given to him a week ago, or like the one he helped draft at New York and Chicago during negotiations with the majors' committee.

Mr. Steffes declared that it was his understanding that the code would be drafted without the help of the lawyers and that now it was all the work of the lawyers, to the extent that "no one can understand it."

The lawyers, he declared, had "torn down overnight everything that had been accomplished by the industry in years."

He defended Allied's aid to the United States Government in its investigations of the industry, adding that there was no sincerity in the code.

"The motion picture is too blank, blank highly legalized," he said.

"Chiseling has already started locally" (presumably in his Minneapolis territory) under the code, with majors' branch managers making their own interpretations of the clauses in the document. He believes in "throwing out the code and getting down to brass tacks and arbitrating now!"

Three Allied representatives and three producer representatives should be put on a boat and sent out to the middle of the ocean—and if they do not arrive at a satisfactory result in arbitrating within a month, they should be ordered to "pull the plug and sink," he added. Then, he continued, another commission of six, mixed Allied and majors, should be sent to sea, and another, and another, until results are obtained.

Abe Montague, general sales manager of Columbia, and a distributor member of the code committee, staunchly defended the code.

Mr. Steffes concluded the hour by violently attacking the code's cancellation clause, giving indications at the moment that Allied would reject the trade program.

Brandt Accepts Code

Harry Brandt, president of the Independent Theatre Owners Association of New York, was another Wednesday afternoon participant in a general discussion on the code, highlighting his remarks with the observation that, while he was not entirely satisfied with the document, he felt it was the best that could be done at the present time, adding: "If this business gets into the hands of the politicians, it would have the same troubles as the radio business."

Milton C. Weisman, attorney for the ITOA,

(Continued on following page)

In the card table group are J. D. Kalafat, M. & L. Fine and Howard Reif of Cleveland; H. M. Richey, RKO exhibitor contact; G. W. Erdmann and Max Lefkowich, Cleveland, and Jerry Steele, Oberlin.

Seated, left to right, in the lobby are Oscar Kenriken of Grafton, N. D.; F. J. McWilliams of Madison, Wis.; Julius Overmoe of Hillsboro, N. D., and M. C. Cooper of Grand Forks, N. D.

ARBITRATION PLAN IS FAIR: MYERS

(Continued from preceding page)

who with Mr. Brandt had been conferring with Mr. Rodgers at length on the code's contents just before its completion, last weekend, also voiced approval of the document.

Gradwell L. Sears, general sales manager of Warner Brothers, appeared before the delegates in behalf of the code and its immediate enactment.

Allied's Nathan Yamins at about this point voiced opposition.

Myers Calls Arbitration Plan Fair

Abram F. Myers, general counsel to the National Allied States Association, spoke on late Tuesday afternoon, and called the arbitration plan, as presented in the revised code, fair, with a few reservations. He asserted that the arbitration rules, in the main, coincided with his own ideas.

"It is perfectly obvious that no matter how fine and fair an arbitration system we have," Mr. Myers added, "it would not mean anything unless the provisions of the code itself have some definite meaning, are important, and will have some pronounced effect on the trade practices of the industry."

Then he said: "When it comes to decide on the question of acceptance or rejection of the code, the question you must resolve will have more to do with the code itself than with the arbitration system."

Mr. Myers' chief point on arbitration was the necessity of keeping the exhibitor representation on the boards strictly independent. The affiliated exhibitors' panel, he advised, should be for affiliated exhibitors and distributors.

Col. Cole Opens Convention

Colonel Henry Albert Cole, of Texas, the president, opened the convention on Tuesday, with a speech in which he went back into Allied history, traced its battles, and concluded that some of the organization's bitterest enemies were beginning to sympathize with it.

The Colonel then asked for continued support of the Neely anti-block booking bill, "essential," as he called it; and predicted passage of the bill within one year.

He then defended the bill, especially those parts of it which may mean Government control.

Allied was not originally in favor of the legislation and litigation policy it now stands for, the Colonel said; originally, it wanted conciliation and negotiation; however, he traced the progressive disillusionment of the organization, with the distributors, and stated that the organization was forced, six years ago, into its present policy, by the distributors' threat of exclusive selling.

He inferred that the National Allied had been responsible for the North Dakota "divorcement bill," now defunct, and the Neely Bill and other similar efforts to regulate the industry.

When told that W. A. Steffes, president of the Allied Northwest, favored acceptance of the code as is, "with reservations," Colonel Cole said that such a stand was "an individual matter, after all."

In his speech, the Colonel made one remark, which conventioneers regarded as a definite answer to the critics of the Neely Bill, especially its provisions which might mean more Governmental supervision. He said that the objectors should likewise object to the Sherman anti-trust law and the Clayton Act. He added:

"Hardly an industry in our complicated economic structure is free today from some regulatory law."

Again, in his speech, the Colonel cited those industries which have regulation: drug, food, banks, construction, oil, and others. He asserted that "no regulation at all" means "chaos."

A. A. Kaplan and George Grandstrom of St. Paul, and Henry Morton of Winnipeg.

The Colonel did add that he thought laws as they were, are sufficient for protection of the industry; but that if courts ruled otherwise, those in the industry that needed it, must have special legislation.

Yamins and Samuelson Speak

Nathan Yamins, of Fall River and a New England director, and Sidney Samuelson, of Newton, New Jersey, a national director from New Jersey and a leader of the Eastern Pennsylvania unit, on Tuesday, at an "educational meeting," analyzed the code, provision by provision, and stressed the fact that endorsement of the code for what it contained might also be interpreted as an endorsement of it for what it did *not* contain.

On the provision for exceptional features, Mr. Yamins expressed this view:

"If an exhibitor had open playing time for 20 features, and one exceptional picture is wanted, 19 others would probably have to be taken along with it. Then his playing time would be completely locked up, so that if a second exceptional feature came along, he would have no room for it."

Resolutions Committee

The first committee to be appointed, on Tuesday, was that on resolutions. Its members were Jack Kirsh, Chicago; Max Cohen, New York; Moe Horowitz, Cleveland; L. C. Tidball, Texas; James C. Quinn, California; Herman Blum, Maryland; Abe Kaplan, Minnesota.

Before the convention opened, Allied set forth a convention credo in its convention program, entitled: "Allied's Credo for Protection."

What Allied wants was pointed out, succinctly, thus: A national appeal board consisting of an equal number of distributors and independent exhibitors, to hear appeals from the rulings of local arbitration boards in contract cases, and to have original jurisdiction in matters of general importance.

The statement further said that Allied wants the following problems solved: Compulsory block booking, unreasonable protection, undue theatre expansion, the "right to buy," contract revision, designated play dates, allocations, nondelivery of pictures, and radio competition.

A list of registrants at the National Allied States Association's convention in Minneapolis appears on page 32.

No Action on Code By Virginia MPTO

The new draft of the trade practice agreement will have to be further clarified by the distributors before acceptance by the Virginia Motion Picture Theatre Owners, according to a decision reached at Monday's meeting of the exhibitor group at its annual midsummer convention, in Roanoke, Virginia.

A closed meeting of the board of directors decided on the need of further study before complete acceptance. The membership went on record as being opposed to the Neely bill.

Ed Kuykendall, national MPTOA president, telegraphed regrets of his inability to attend, due to changing of his plans. Harry Brandt, head of the Independent Theatre Owners of New York, wired that his organization had found fault with several clauses in the arbitration set-up of the new code, but advised that conferences were being held to iron out the differences with distributor representatives.

Colonel Robert Barton, counsel for the Virginia Association, warned members to keep a sharp look-out for adverse state legislation.

President L. W. Conrow of Altec and William Hardman of RCA agreed to readjust sound service charges for independent exhibitors who were members of recognized organizations to a similar basis with those of major circuit operators.

Officers of the Virginia MPTO are W. F. Crockett, president; Benjamin Pitts, vice-president; Harold Wood, secretary, and Sam Bendheim, treasurer.

Allied in Illinois Asks for Relief

Threats to close their theatres, at least for several days of each week, resounded throughout the Chicago meeting room where last Friday Allied Theatres of Illinois held a special meeting to seek some relief from the problems that confront them.

Half of the 72 exhibitors present, representing 106 theatres, made the threats to close if the distributors did not offer some relief in film rental reductions.

Another cause for complaint was the refusal of the major circuit there, Balaban and Katz, to cooperate in establishing a single feature policy. The Allied group is, according to its president, Jack Kirsch, 97 per cent in favor of single features and would return to this plan at once if the circuit would do the same.

In a move to get action, Allied sent a telegram to Paramount officials in convention in Los Angeles, "Allied Theatres of Illinois in session assembled today voted in favor of single features. Your subsidiary, Balaban and Katz, is the only stumbling block that prevents 95 per cent of the smaller subsequent run theatres from operating in the "black" and Balaban and Katz absolutely refuses to cooperate in any way. Can you for the sake of future sales to these theatres, do anything to help not only the smaller theatres but Balaban and Katz themselves as well as doing something for the entire industry."

MORE THAN EVER
IT WILL BE

Universal

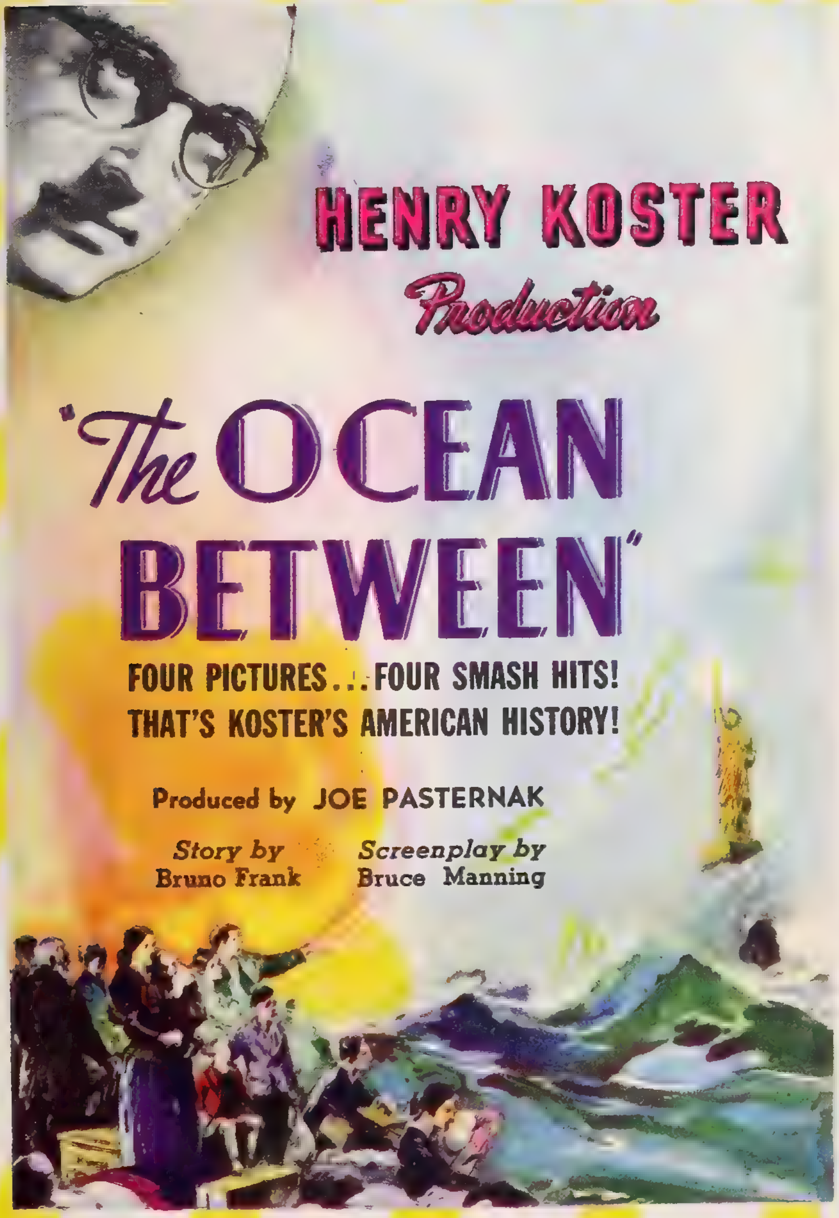
in 1939-40

continuing the most amazing series of successes in MOTION PICTURE HISTORY!

2 DEANNA DURBIN PRODUCTIONS

(one co-starring Charles Boyer)

Produced by JOE PASTERNAK



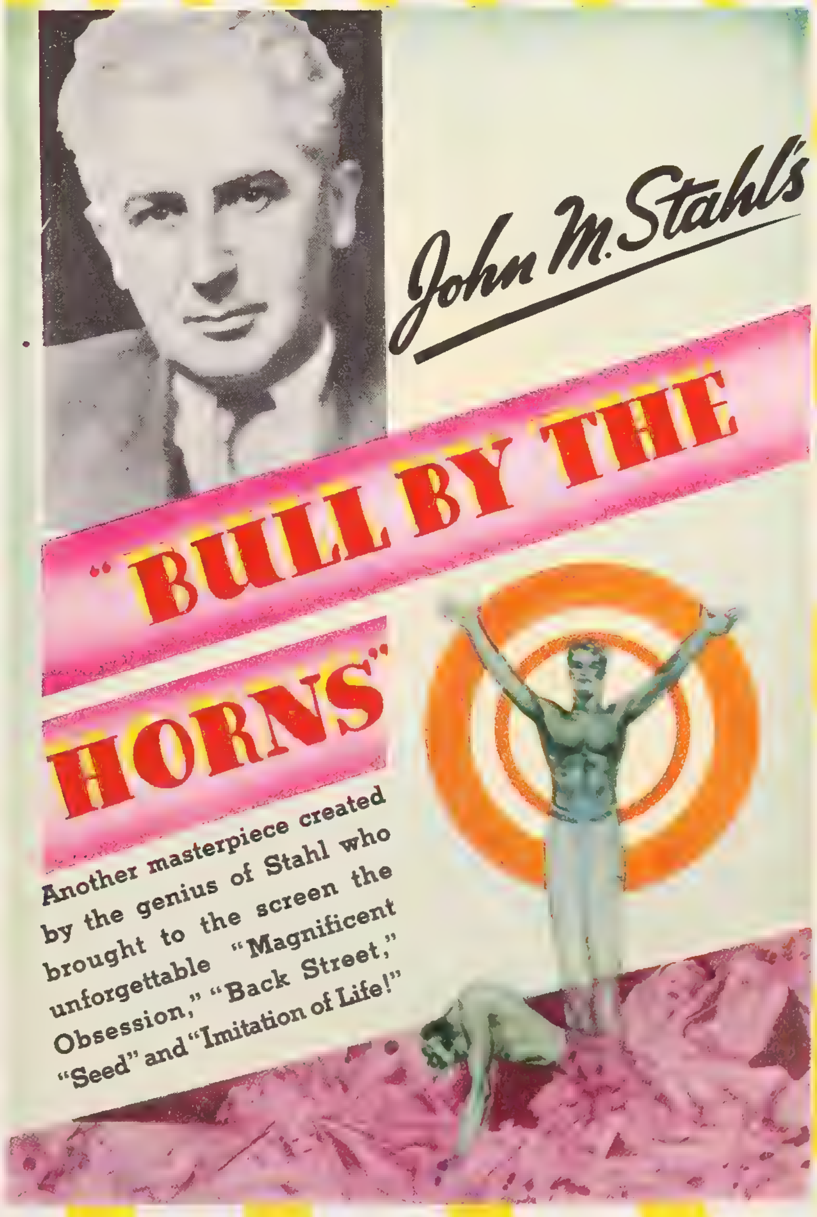
HENRY KOSTER
Production

"The OCEAN BETWEEN"

FOUR PICTURES . . . FOUR SMASH HITS!
THAT'S KOSTER'S AMERICAN HISTORY!

Produced by JOE PASTERNAK

Story by Bruno Frank
Screenplay by Bruce Manning



John M. Stahl's

"BULL BY THE HORNS"

Another masterpiece created by the genius of Stahl who brought to the screen the unforgettable "Magnificent Obsession," "Back Street," "Seed" and "Imitation of Life!"

MORE THAN EVER IT WILL B

2 JOE PASTE

#1

The Hero of "YOU CAN'T TAKE IT WITH YOU," "MADE FOR EACH OTHER" and "MR. SMITH GOES TO WASHINGTON"

JAMES STEWART

in

"THE MAN from MONTANA"

with MISCHA AUER

Irene DUNNE

An assured box office smash-hit with the star of "The Awful Truth" and "Love Affair"

W.C. FIELDS

PRODUCTION

He's Rupee ripe now.... and we pick him to pack 'em with a great successor to "You Can't Cheat an Honest Man"!

Produced by LESTER COWAN

BING CROSBY

PRODUCTION

With a Marquee Full of GREAT NAME STARS!

UNIVERSAL in 1939-1940!

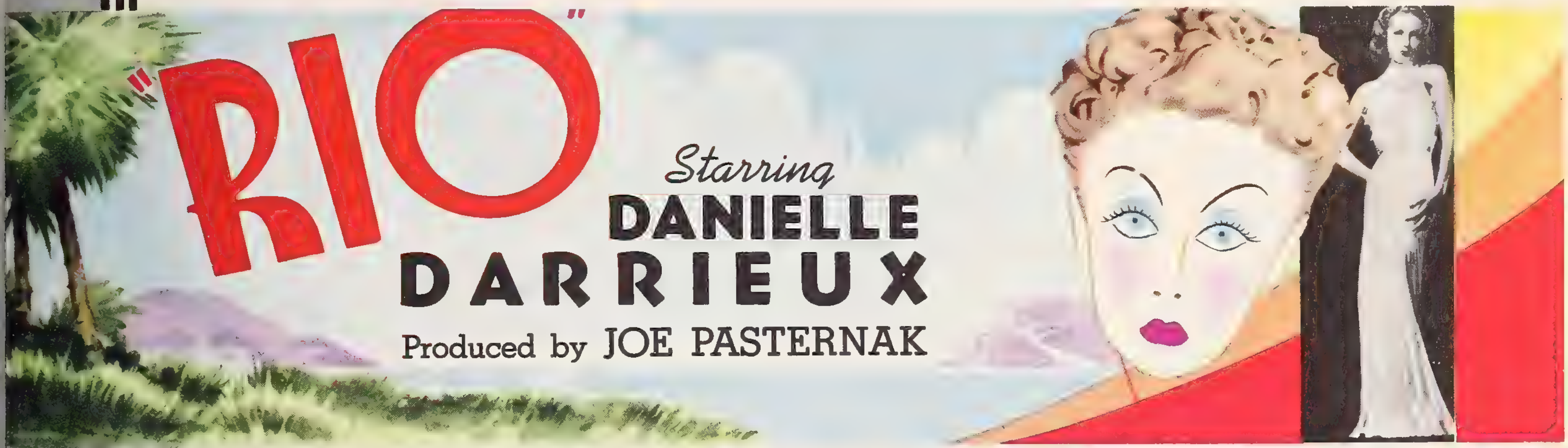
NAK Productions

#2 NAN GREY ROBERT CUMMINGS
GLORIA JEAN in

"THE UNDER PUP"

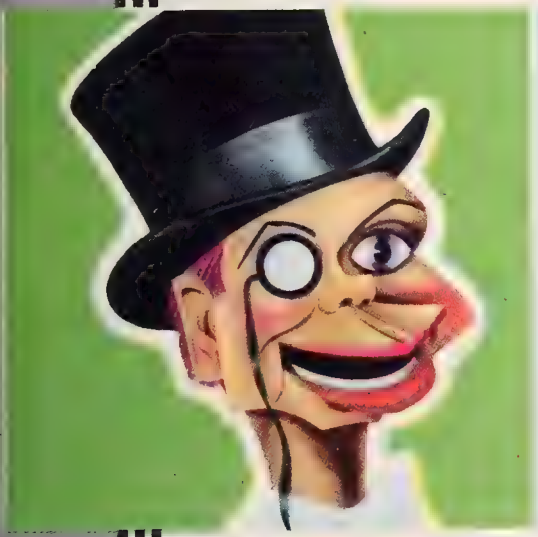
with Beulah Bondi, Margaret Lindsay, C. Aubrey Smith, Ernest Truex
Billy Gilbert, Raymond Walburn, Paul Cavanagh, Ann Gillis, Doris Lloyd
Original story by I. A. R. Wylie Screenplay by Grover Jones

Directed by RICHARD WALLACE



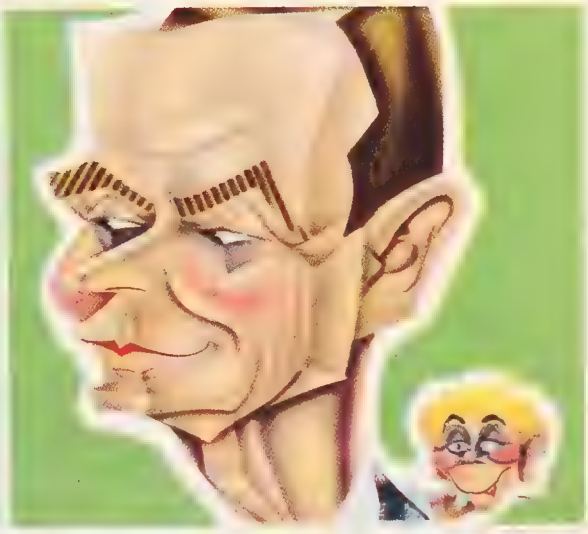
"RIO"

Starring
DANIELLE DARRIEUX
Produced by JOE PASTERNAK



EDGAR BERGEN
and
CHARLIE McCARTHY
PRODUCTION

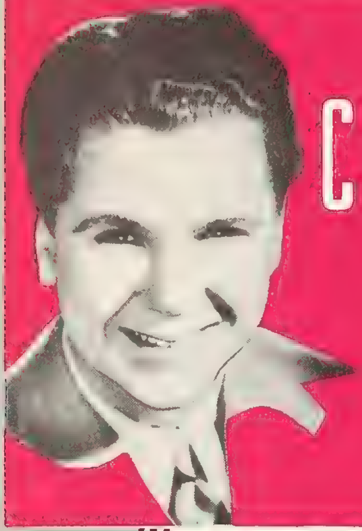
Another sure-fire hit—with a battery of front line stars added—and MORTIMER SNERD, too!



MARGARET SULLAVAN
PRODUCTION

In a role destined to outshine even her own unforgettable performance in "Three Comrades" which won her the highest awards of the season.

MORE THAN EVER IT WILL B



Jackie *Freddie*

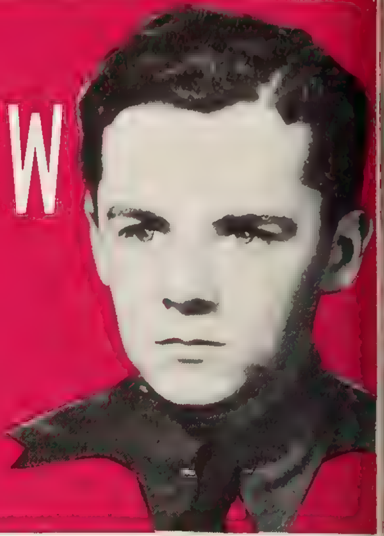
COOPER ★ BARTHOLOMEW

in 2 PRODUCTIONS

Thrilling, appealing, exploitable box office productions, *topical* stories of America's youth!

•

Produced by BURT KELLY · Directed by JOSEPH SANTLEY



BASIL RATHBONE

in

"TOWER of LONDON"

One of the greatest masterpieces of shock literature makes a perfect film vehicle for the arch-master of the sinister!

Produced and Directed by ROWLAND V. LEE,
who made "The Sun Never Sets" and "Son of Frankenstein"!

"VICTORIA DOCKS at 8"

starring

BASIL RATHBONE

With red fury coiled like a snake in his mind, he sought the peace of destruction in the throes of blind dementia!

An original story by Rufus King and Charles Beahan

Produced and Directed by RICHARD WALLACE

Directed by
JOE MAY

•

Original Story by
JOE MAY and
KURT SIODMAK

"The Invisible Man RETURNS"

Demanded by exhibitor and public alike! Once again to fight his strange fight, to the amazement of unprecedented audiences!

BURT KELLY
Associate
Producer

Jackie COOPER

in

"HIS SON"

The production strength of a cast of distinguished stars and a director of outstanding merit will be given Cooper in this story—aimed to hit the pinnacle of his remarkably successful career!

UNIVERSAL in 1939-1940!

"RETURN OF THE SHEIK"

Here's ADVENTURE at Flood-Tide—produced on a scale matching in magnitude the panoramic sweep of the thrilling story!

KARLOFF·LUGOSI "Friday the 13th"

The Merchants of Fear ready to declare even greater dividends than were paid to you with their never-to-be-forgotten "Frankenstein"!

Associate Producer
MAX H. GOLDEN

TWO PRODUCTIONS in

"THE FAMILY NEXT DOOR"

SERIES • *starring* **HUGH HERBERT**

with Joy Hodges, Eddie Quillan, Ruth Donnelly, Juanita Quigley, Benny Bartlett and "SANDY", the Wonder Baby!

KEN GOLDSMITH
Associate Producer

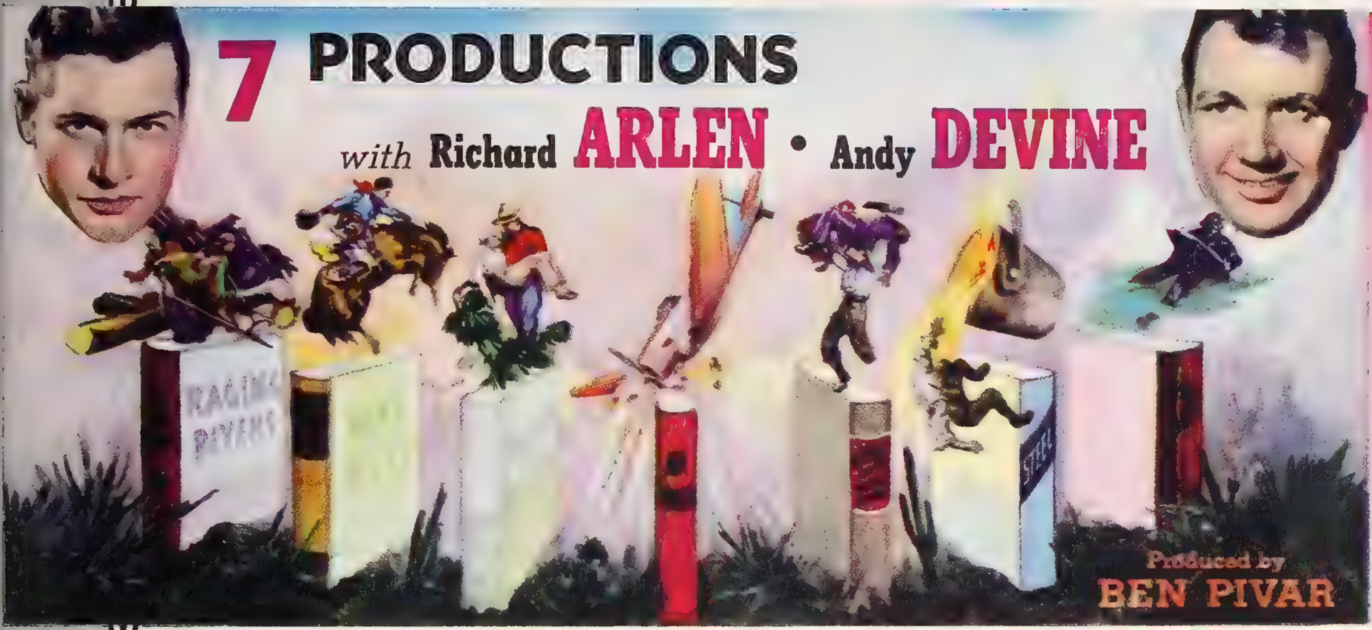
2 LITTLE TOUGH GUYS PRODUCTIONS

"CALL A MESSENGER"
"ACADEMY WINNER"

With Added Assets in Important Names for the Casts, Stories and Production!

7 PRODUCTIONS

with Richard **ARLEN** • Andy **DEVINE**



Produced by
BEN PIVAR

Stories by the greatest authors of all-time!

•

"Mutiny on the Blackhawk"
"Man from Montreal"
"Way of the West"
"Raging Rivers"
"Air Express"
"Sea Patrol"
"Steel"

MARQUEE PICTURES!

To liven up the box-office . . .
To attract Every Type of Patron!

4 EXPLOITATION PRODUCTIONS

Titles that can be campaigned—Group Casts that sell tickets!

"LIVE ALONE AND LIKE IT" • "MISSING EVIDENCE"
"CONVICTED WOMEN" • "ADVICE TO THE LOVELORN"

4 MUSICAL PRODUCTIONS

Zipful, zestful comedy-romances seasoned with hit-tunes and gals!

"PENTHOUSE SERENADE" • "DANCING FOR LOVE"
"RHYTHM FOR SALE" • "ROMANCE IN THE TROPICS"

8 ACTION PRODUCTIONS

They guarantee entertainment. Stories hot from the news and fads of the day! This series will be selected from the following stories:

Distress Signal • The Witness Vanishes • Eyes of the Coast Guard
Slightly Tempted • Vice Ring • Front Page Confession • Counterfeit Ring
Jail Baby • Freedom of the Air • Homicide Bureau • Ghost Ship
Hidden Money • Hero for a Day • Inquiring Reporter

7 JOHN MACK BROWN'S

with **BOB BAKER and FUZZY KNIGHT**

The three favorites of your action fans, in a series of pictures that will keep them jumpin' for joy!

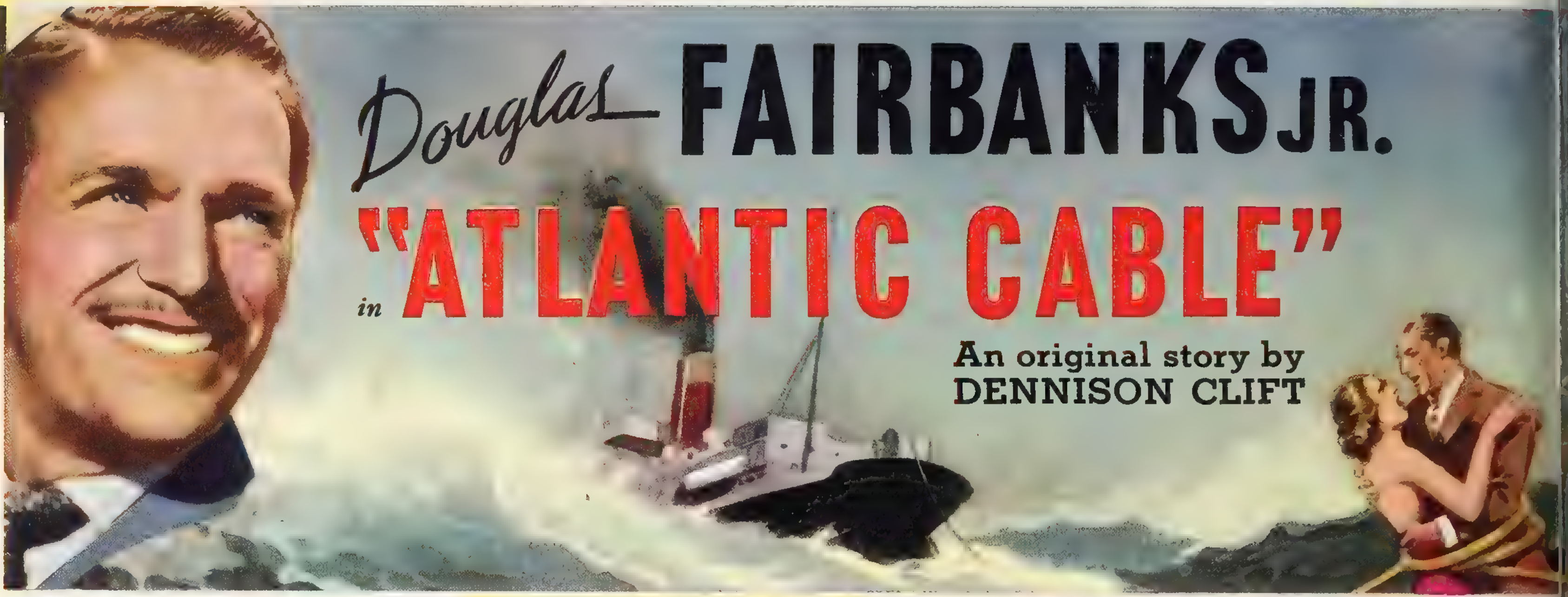
Produced & Directed by AL RAY

MORE THAN EVER IT WILL B

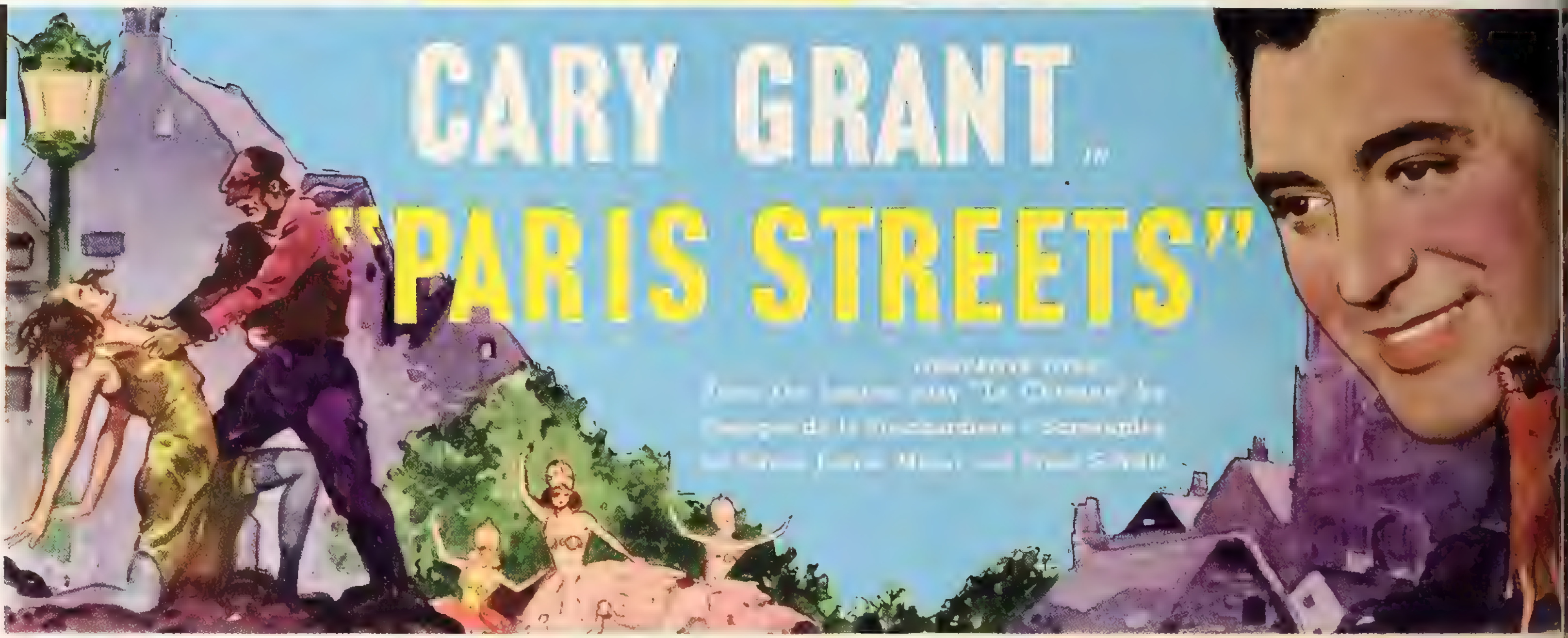
3 FAMOUS PRODUCTIONS

A new producing organization of major importance, headed by HARRY EDINGTON

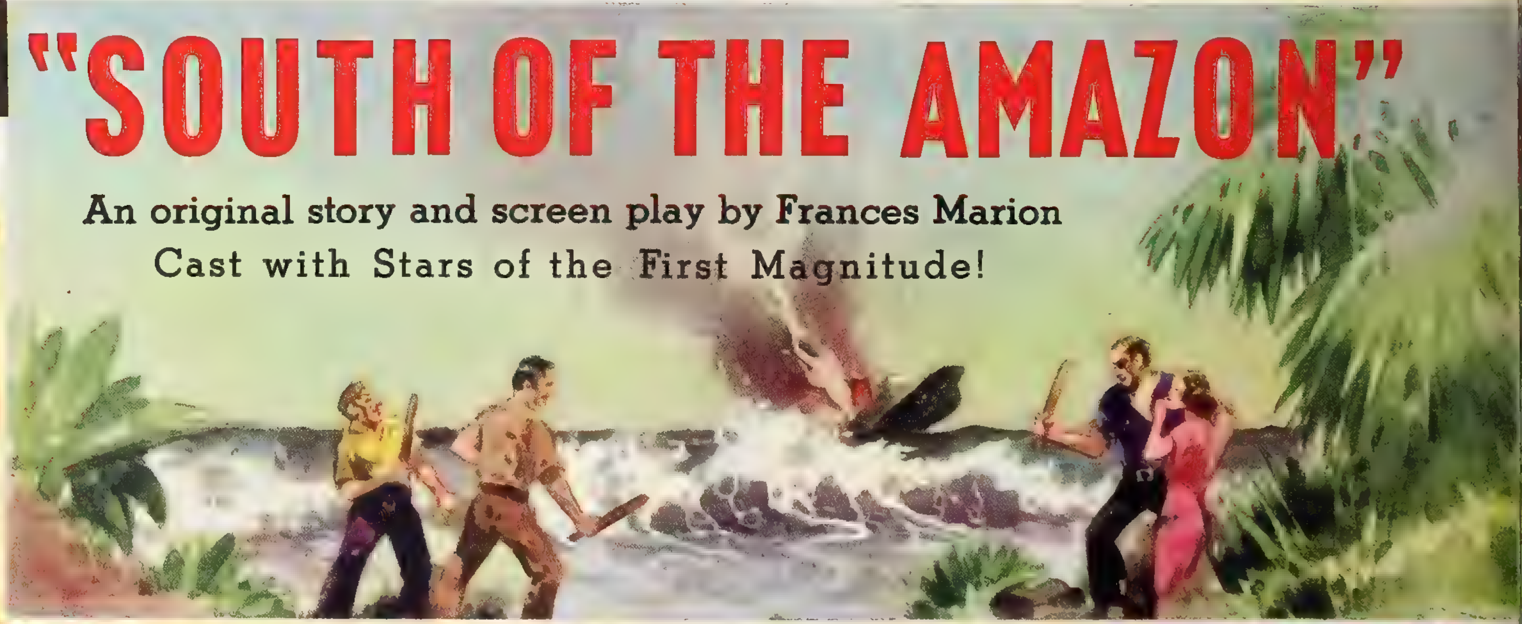
1


Douglas FAIRBANKS JR.
in "ATLANTIC CABLE"
An original story by
DENNISON CLIFT

2


CARY GRANT in
"PARIS STREETS"

3

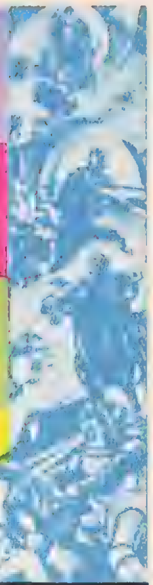

"SOUTH OF THE AMAZON"
An original story and screen play by Frances Marion
Cast with Stars of the First Magnitude!

UNIVERSAL in 1939-1940!

SERIAL POWER!

. . . A QUARTETTE OF MONEY-MAKING, CROWD-PULLING CHAPTER-PLAYS

Produced by the King
of Serial Producers—
HENRY MacRAE



"THE OREGON TRAIL" . . . . . .

15 Thrill-Packed Episodes of Pioneer Days—with John Mack Brown

"THE PHANTOM CREEPS" . . . .

Starring BELA LUGOSI in 12 Episodes of Fantastic Action

"THE GREEN HORNET" . . . . .

in 13 Episodes. Universal scoops the field with this radio sensation

"BUCK ROGERS Conquering the Universe"

12 Breath-taking Episodes with Larry Crabbe

HERE ARE 52 WEEKS OF BOX OFFICE INSURANCE!

2 RE·ISSUES: *The Greatest Combination Show of the Season!*

"MY MAN GODFREY" • "THE OLD DARK HOUSE"

Presenting an Unprecedented Array of Big Star Names:—

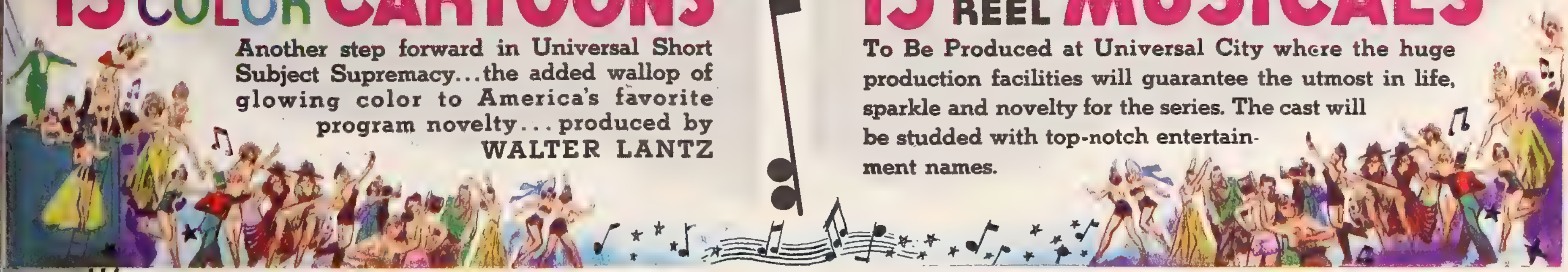
POWELL · LOMBARD · DOUGLAS · LAUGHTON · KARLOFF · AUER · PATRICK · BRADY · MASSEY

13 COLOR CARTOONS

Another step forward in Universal Short Subject Supremacy...the added wallop of glowing color to America's favorite program novelty...produced by
WALTER LANTZ

13 TWO REEL MUSICALS

To Be Produced at Universal City where the huge production facilities will guarantee the utmost in life, sparkle and novelty for the series. The cast will be studded with top-notch entertainment names.



15 "GOING PLACES" 1 REEL

A favorite with Universal exhibitors for many years...bringing to theatre patronage the far places of the world...picture stories finely photographed by foot loose cameramen who rove the Seven Seas.

•

Commentary by the ace-voice of radio—
GRAHAM McNAMEE

15 "STRANGER than FICTION" 1 REEL

Long established as a high spot in theatre programs where showmen build audience-appeal bills. Bringing to the screen the strange, startling, and almost unbelievable photographic evidence that "Truth Can Be Stranger Than Fiction."

•

Commentary by ALOIS HAVRILLA

A TWO REEL SPECIAL

"MARCH OF FREEDOM"

A startling, dynamic, thrilling exposition on the Rediscovery of America—the land where Freedom still flourishes! The most exciting screen document ever recorded—America's March of Freedom since the founding of our nation!

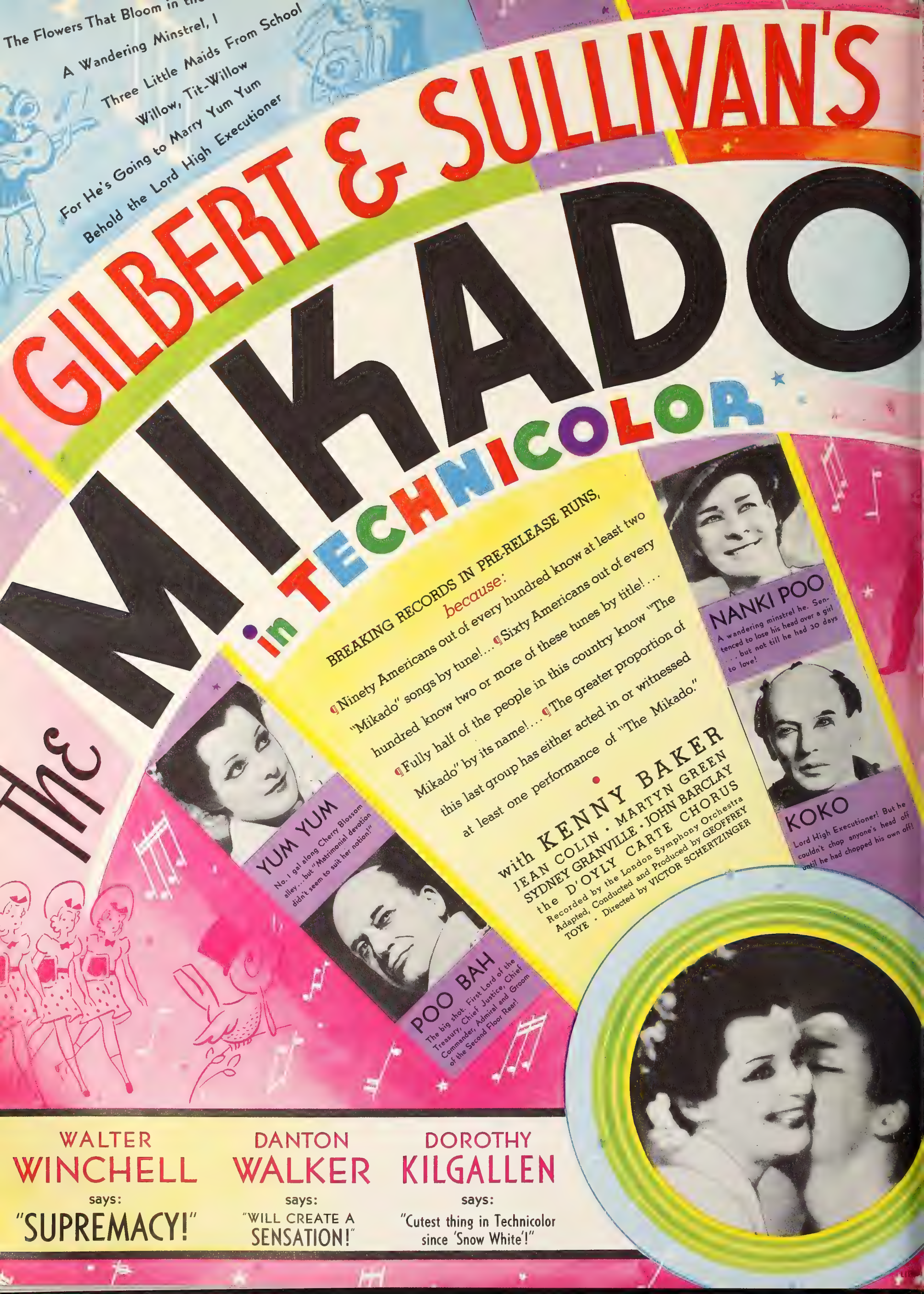
PRODUCED BY
TOM MEAD and JOSEPH O'BRIEN

NEWSREELS!

The Number One Newsreel of the Industry...A pioneer leader—and still the leader by actual exhibitor vote! *104 ISSUES (Twice Weekly)*

•

Commentary by GRAHAM McNAMEE



The Flowers That Bloom in th
A Wandering Minstrel, I
Three Little Maids From School
Willow, Tit-Willow
For He's Going to Marry Yum Yum
Behold the Lord High Executioner

GILBERT & SULLIVAN'S
The MIKADO
in TECHNICOLOR

BREAKING RECORDS IN PRE-RELEASE RUNS,

because:

¶ Ninety Americans out of every hundred know at least two "Mikado" songs by tune!... ¶ Sixty Americans out of every hundred know two or more of these tunes by title!... ¶ Fully half of the people in this country know "The Mikado" by its name!... ¶ The greater proportion of this last group has either acted in or witnessed at least one performance of "The Mikado."

•

with KENNY BAKER
JEAN COLIN · MARTYN GREEN
SYDNEY GRANVILLE · JOHN BARCLAY
the D'OYLY CARTE CHORUS
Recorded by the London Symphony Orchestra
Adapted, Conducted and Produced by GEOFFREY TOYE · Directed by VICTOR SCHERTZINGER

YUM YUM
No. 1 gal along Cherry Blossom alley...but "Matrimonial devotion didn't seem to suit her notion!"

POO BAH
The big shot. First Lord of the Treasury, Chief Justice, Chief Commander, Admiral and Groom of the Second Floor Rear!

NANKI POO
A wandering minstrel he. Sentenced to lose his head over a girl . . . but not till he had 30 days to love!

KOKO
Lord High Executioner! But he couldn't chop anyone's head off until he had chopped his own off!

WALTER
WINCHELL
says:
"SUPREMACY!"

DANTON
WALKER
says:
"WILL CREATE A SENSATION!"

DOROTHY
KILGALLEN
says:
"Cutest thing in Technicolor since 'Snow White'!"

COMPLETE TEXT OF CODE OF "FAIR TRADE PRACTICE"

Preamble

The signatories hereto, being distributors, exhibitors and organized groups of exhibitors of motion pictures, hereby severally adopt the following as a code of fair trade practice, hereby severally binding themselves to the observance of the principles, policies and practices set forth herein in the licensing, distribution and exhibition of motion pictures in continental United States.

Herewith appears the full text of the fourth and final draft of the "code of fair trade practice," as presented to the exhibitors by the distributors.

The rules for the proposed new arbitration system were presented in the* Herald, *issue of June 3, starting on page 48. They are subject to further revision.

I. Exclusion Privileges.

(1) *Exclusion as a matter of right.* Whenever an exhibitor shall have entered into a license agreement for all of the feature motion pictures ("features") offered[1] at any one time by a distributor for a run in any situation[2], such exhibitor shall have the right to exclude therefrom, without payment of the license fee therefor, not to exceed twenty per cent. of the total number of features contracted for, if the average of the license fees for all features contracted for shall not exceed $100.00 per picture; fifteen per cent., if such average is in excess of $100.00 and not in excess of $250.00; and ten per cent., if such average is in excess of $250.00.

In determining the number of features that may be excluded, fractions of one-half or more shall be counted as one and fractions of less than one-half shall not be counted.

In computing the average of the license fees for all features contracted for the license fees of features based in whole or in part on a percentage of the gross receipts of exhibition shall be included at the average of the license fees of all the distributor's features of the preceding motion picture season which were exhibited upon a percentage basis for the same run in such a situation. If none of the distributor's features was so exhibited during the preceding season, then such average of license fees shall be agreed upon by the distributor and the exhibitor and included in the license agreement.

For the purpose of determining the rights of exclusion of an exhibitor hereunder, so-called "Westerns" (as such term is understood in the motion picture industry),[3] reissues and foreigns (except such as may have been produced outside of the United States in the English language by an American producer or distributor or subsidiary thereof) shall not be included in the number of features offered or contracted for as above provided, but shall be deemed to have been offered in separate groups and, if contracted for, the features in each such group shall be subject to exclusion on the basis set forth above and, if included with other features in the same license agreement, shall be separately listed.

The right of an exhibitor to exercise his exclusion privilege herein provided for shall be subject to the following terms and conditions:

(a) a first run exhibitor shall give the distributor written notice with respect to each feature he elects to exclude within fourteen days after the mailing by distributor of the first notice of availability thereof; any other exhibitor shall give such notice within fourteen days after the close of the first exhibition of such feature in the city or town in which his theatre is located or the mailing of the notice of availability thereof, whichever is later, provided that if such feature is not exhibited on a prior run in such city or town and notice of availability shall have been previously mailed to such exhibitor, the distributor shall mail to such exhibitor a new notice of availability thereof and notice of exhibitor's election to exclude such feature shall be given within fourteen days after the mailing of such new notice;

(b) the exhibitor shall not, at the time of giving such written notice, be in material default under the license agreement[4];

(c) exclusions shall be made proportionately among the several price brackets provided for in the license agreement[5]; but any number of exclusions to which an exhibitor is entitled may be made from the lowest price bracket;

(d) if any exhibitor, having the right to do so, fails to exclude one or more features from higher brackets, he shall, for each such feature, have the right to exclude one feature from the lowest bracket; provided, however, that if at the time there are no unplayed available features in the lowest bracket, he may exclude a feature from the next to lowest bracket.

Upon the exclusion of any feature under this Section (1), the license therefor shall terminate and all rights thereto shall revert to the distributor, and such exclusion shall be charged against the number of exclusions to which the exhibitor may be entitled, whether or not a new license agreement for the exhibition of such feature is subsequently entered into by such exhibitor.

All disputes growing out of the exercise or attempted exercise by an exhibitor of the exclusion privilege provided for in this Section (1) shall be subject to arbitration.

(2) *Exclusion for cause.* An exhibitor shall have the right, in addition to the exclusion privilege provided for in Section (1) above, to exclude from any license agreement any feature which may be locally offensive on moral, religious or racial grounds, provided he shall give the distributor written notice, not later than fourteen days after the conclusion of its first exhibition in the exchange territory in which the exhibitor is served, of his desire to exclude such feature, specifying the reasons therefor. Upon the exclusion of any feature under this provision, the license therefor shall terminate and all rights thereto shall revert to the distributor. Any dispute as to whether or not a feature is in fact so locally offensive shall be subject to arbitration. The arbitrators shall not, in deciding such dispute, take into consideration the decision of any arbitrators with respect to the same feature except only that they may do so if such decision concerns the same feature in the same local area in which exhibitor's theatre is located.

II. Trade Announcement.

Each distributor shall make a general trade announcement at or prior to the beginning of each of its seasons, containing such information as it may be practicable to give of all features completed or actually in production then intended for release during such season, it being understood that the completion of such features actually in production and the making of such other features which it is intended to produce are subject to the hazards and uncertainties of the business and they may not be completed or produced, as planned.

III. Public Demand for Exceptional Feature.

If in any town or in any city, or section of a metropolitan city, an exhibitor shall request of a distributor the license for a run in any situation[6] of a feature, having such an exceptional and outstanding appeal as to create a natural and spontaneous national public demand and for which there is a spontaneous and natural public demand in the town, city or section of the metropolitan city in which his theatre(s) is located, and which would not be shown in such town, city or section unless licensed for exhibition to exhibitor, and the distributor offers to exhibitor a greater number of features than exhibitor because his playing time will be so absorbed by previous commitments for features can without altering his operating policy reasonably exhibit in such situation, the distributor will then offer to such exhibitor such lesser number of features, including such requested feature, as may be agreed upon or, in the event of a dispute, such number as may be determined by arbitration to be the maximum number of features which can reasonably be exhibited by exhibitor in such situation; provided that the distributor shall have the right at any time before the arbitrators shall have made their award to

(*Continued on following page*)

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[1] An exhibitor contracting for a portion of distributor's features shall be deemed to have contracted for "all of the feature motion pictures offered" if the distributor shall have offered only such portion to exhibitor.

[2] An exhibitor shall be deemed to have contracted "for a run in any situation" if the contracts for the right to exhibit each feature for a particular run either at a specified theatre or upon an "or" basis, *i.e.*, at one of two or more specified theatres.

[3] Only "Westerns" which are not of the usual character and type of, and are inexpensively produced as compared with, the distributor's general line of features for the particular season in question.

[4] Without limiting the generality of the term "material default", an exhibitor shall in any event be deemed so to be in material default if, at the time of giving notice of exclusion, he has failed to pay the license fee due for any feature theretofore exhibited by him or if, at such time, he has failed reasonably to perform the license agreement with respect to the playing of features theretofore made available to him thereunder.

[5] *Example*: If the agreement licenses forty-eight features, of which eight are in the highest bracket, twelve are in the next to highest bracket, sixteen in the next to lowest bracket, and the remaining twelve in the lowest bracket, and, if the exhibitor has the right to exclude ten per cent. (five features), then not more than one feature may be eliminated from the highest bracket, not more than one from the next to highest bracket, not more than two from the next to lowest bracket, and the remaining one feature from the lowest bracket; or all five or any lesser number may be eliminated from the lowest bracket.

[6] "For a run in any situation" as defined in Section (1) of Article I, footnote 2.

PREFERRED PLAYING TIME CHANGES

(*Continued from preceding page*)

offer or license all or any of its features to any other exhibitor.

An exhibitor who has been a customer of a distributor and who has refused to contract for such distributor's features for the situation involved shall have no right to attempt to use this Article to compel such distributor to license to him from time to time its outstanding features.

Any dispute as to whether such requested feature is an "Exceptional Feature" as above described or as to the maximum number of features which can reasonably be exhibited by exhibitor in such situation or as to whether exhibitor is so attempting to use this Article, shall be submitted to arbitration by exhibitor within fourteen days after the refusal by distributor to license to exhibitor the number of features requested by the exhibitor.

IV. Preferred Playing Time.

(1) *Flat rentals and guarantees.* A distributor will not exercise the right to designate features for preferred playing time which it may have under a license agreement with respect to any features, the license fee for which is either a fixed sum or is computed in whole or in part upon a percentage of the gross receipts of exhibition with a fixed minimum sum guaranteed.

(2) *Features Unsuitable for Preferred Playing Time.* If a distributor shall exercise the right to designate features for preferred playing time which it may have under a license agreement with respect to any feature licensed solely on a percentage basis, which feature is claimed by exhibitor to be unsuitable for such playing time and if exhibitor shall give distributor written notice of his objections thereto and the reasons therefor within seven days after the mailing of notice of such designation in case of a first run in a city in which an exchange is located or in any other case within seven days after the close of its first exhibition in the exchange city from which exhibitor is served or the mailing of the notice of designation, whichever is later, the question of such suitability shall be determined by agreement between distributor and exhibitor or, in the event of a dispute, by arbitration. Unless distributor rejects the claim of exhibitor by mailing notice to exhibitor within seven days after the mailing by exhibitor of such notice of objections as above provided, distributor shall be deemed to have withdrawn such designation. Should distributor, however, reject such claim, exhibitor shall commence arbitration proceedings to determine the dispute within seven days after the mailing of such notice of rejection.

If the feature is determined, by agreement or arbitration, to be unsuitable for the designated preferred playing time, or the designation thereof be deemed withdrawn as above provided, distributor may, at its option, either (a) designate the feature to be exhibited upon the same license terms on other days of the week or (b) then or thereafter substitute another feature to be exhibited on preferred playing time upon the terms designated for the feature objected to; in the latter case the license fee for the feature originally designated shall be such as may be designated by the distributor within its right under the license agreement.

Nothing in this Section (2) shall decrease or increase the number of features in each bracket as set forth in the license agreement.

V. Some Run Available.

To meet objections of certain exhibitors to so-called "exclusive selling", an exhibitor shall be able to obtain from a distributor a run of its features in any situation, the run to be designated by the distributor, provided (a) distributor and exhibitor can mutually agree upon the number of features to be licensed and other terms and conditions; (b) the exhibitor's theatre(s) (i) is not of an obsolete character, (ii) is in good condition and (iii) is operated under a policy that is not destructive and (iv) is operated under a policy which will not substantially reduce the distributor's revenue from any other run[7]; and (c) exhibitor is of good reputation as a theatre operator and customer or, if he has not been an exhibitor theretofore, is of good reputation and financially responsible. Any dispute arising under provisos (b) or (c) hereof shall be subject to arbitration. No dispute under proviso (a) hereof shall be subject to arbitration; but each distributor states that it will be its policy not to request unreasonable license fees or other terms or conditions from an exhibitor for the purpose of defeating this Article V.

VI. Regular Customer.

To meet objections of certain exhibitors to so-called "selling away to a circuit", a distributor will not refuse to license its features to its regular customer who is not a "circuit customer"[8], in order to license them, for the same run in the same competitive area, to another exhibitor for the sole reason that such other exhibitor is a circuit customer, provided such regular customer (a) has substantially performed his previous license agreements with the distributor, (b) maintains and operates his theatre in a modern manner, and (c) is financially responsible. Any dispute as to whether a distributor has so refused to license its features to such regular customer shall be subject to arbitration. Should distributor elect to license its features to an exhibitor (other than its then current customer) who is a circuit customer, distributor shall, if its then current customer is not a circuit customer, give him notice by telegraph of its election so to do. Should such current customer fail to commence arbitration proceedings within five days after the sending of such notice, he shall be deemed to have waived all claims, if any, in connection with such features under this Article VI.

VII. Short Subjects, Newsreels, etc.

No exhibitor shall be required to license short

(*Continued on opposite page*)

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[7] A policy shall not be deemed destructive or one which will substantially reduce such revenue if it is a policy established under methods of competition normal and fair in such situation.

[8] A "circuit customer", as that term is used in Article VI, is a customer who is, or is a part of, a circuit, a buying combine, a booking combine or a cooperative.

Arbitration Awards Enforceable by Law In Thirteen States on Status of a Judgment

Forty-six of the 48 states, Oklahoma and South Dakota excepted, have provisions on their books concerning the arbitration of disputes in business.

Arbitration clauses in commercial contracts such as those provided in the film industry's new agreement for arbitrating disputes under the majors' new trade practice program of self-regulation are made enforceable by law in 13 states: Arizona, California, Connecticut, Louisiana, Massachusetts, New Jersey, New Hampshire, New York, Ohio, Oregon, Pennsylvania, Rhode Island and Wisconsin. (Text of the film industry's new arbitration agreement appeared in MOTION PICTURE HERALD *on June 3rd, page 48-50; text of the new trade program starts on preceding page.)*

While jurisdiction varies somewhat in the aforementioned 13 states, the procedure is basically the same as that obtaining in New York: after an arbitration award is given by the industry's board, a simple motion in the state supreme court gives the award the status of a court judgment.

In some other states, not having such laws, one cannot enforce an arbitration award in the courts when such arbitration agreement was entered into before any dispute arose, enforcement usually coming through disciplining action within the industry.

There are two general types of arbitration agreements: (1) The agreement to arbitrate future disputes, which agreements are valid in the 13 states already mentioned; (2) The agreement made after the dispute, which agreements are valid in those 13 states and are generally enforceable also in Colorado, Illinois, Iowa, Kentucky, Michigan, Minnesota, Nebraska, Nevada, North Carolina, Utah, Washington, Wyoming, Georgia. Evidently the film industry's arbitration agreement can be entered into either before or after a dispute.

The second type of arbitration, i.e., the agreement made after a dispute arose, can be made enforceable in the following states when it is by rule of the court (meaning, an action must be taken through the courts): Arkansas, Florida, Idaho, Indiana, Kansas, Montana, Tennessee, Texas, Vermont, Virginia, West Virginia.

In certain states, such as Indiana, Kansas, South Carolina and Washington, the filing of a bond may be necessary to insure performance of the award.

There is a Federal Arbitration Law, applying only to those cases in which an amount over $3,000 is in dispute, and then only in interstate or maritime commerce. It is enforceable in much the same manner as New York State's arbitration law.

COERCION OF CONTRACTS BARRED

(Continued from opposite page)

subjects, newsreels, trailers, serials, re-issues, "Westerns" or foreigns,[9] (hereinafter collectively referred to in this Article as "Shorts"), as a condition of licensing other features.

An exhibitor shall have no right to assert any claim that the licensing of such features was so conditioned unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds therefor within forty-eight hours after delivery by exhibitor of his signed application for such "Shorts". Any dispute as to whether the licensing of such features was so conditioned shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding as to whether or not the licensing of such features was so conditioned; and, if the finding be in the affirmative, then,

(b) an award cancelling the license agreement or agreements for (or to the extent that they relate to) such "Shorts."

VIII. Score Charges.

Score charges, if any, for flat rental features for the 1938-1939 exhibition season shall be added to and consolidated with the license fees therefor. Commencing with the 1939-1940 exhibition season there shall be no separate score charge for features licensed on either a flat rental or a percentage basis.

IX. Allocation of Features.

Under license agreements authorizing a distributor to allocate features to particular price brackets, distributor, on giving notice of the availability of each feature, shall notify exhibitor of the price allocation thereof, except that such notice of price allocation shall be given not later than fourteen days after the national release date thereof to first-run exhibitors in those cities which the distributor may designate as "Key Cities". After the notice of price allocation of a feature for a particular theatre has been given by a distributor to an exhibitor, such price allocation shall not be changed for such theatre except by mutual agreement between the distributor and the exhibitor.

X. Form of License Agreement.

Each distributor will use its best efforts to simplify its form of license agreement.

XI. Selective License Agreements.

Whenever an exhibitor shall have the right under a license agreement to select a number of features out of a larger number, he shall exercise such right by written notice of selection or rejection of each feature to which he may be entitled under such agreement within twenty-one days after the mailing of the notice of availability thereof. Failure of exhibitor to give such written notice with respect to any feature within such period shall constitute a selection thereof by exhibitor.

XII. Playing Features in the Order of Release.

If under any license agreement an exhibitor is obligated to play features in the order of their release, the distributor will not withhold features from exhibitor because features previously released have not been exhibited by him if his failure to exhibit them was due to the failure of distributor to make them available. Any dispute hereunder shall be subject to arbitration.

XIII. Coercing Contracts.

No distributor shall coerce or intimidate an exhibitor to enter into any license agreement by threatening to build or otherwise acquire, or by falsely representing that any other person will build or acquire, a motion picture theatre for operation in competition with such exhibitor.

An exhibitor shall have no right to assert any claim that he has been so coerced or intimidated unless he shall have mailed to the distributor at its Home Office notice in writing of such claim and the grounds therefor within forty-eight hours after delivery by exhibitor of his signed application for such license agreement.

Any dispute as to whether exhibitor was so

(Continued on following page)

Moore Commends Herald for Reporting for "Rank and File"

Approval of the new trade program and arbitration agreement was voiced this week by owners in Florida, Georgia, Alabama and Tennessee who belong to the Southeastern Theatre Owners Association, and expressed through their president, Milton C. Moore.

Mr. Moore, in a letter to the editor from his headquarters in Jacksonville, commended MOTION PICTURE HERALD for giving wide circulation among the "rank-and-file" of exhibitors to the facts pertaining to and negotiations on the formulation of the new agreement.

The new program, he said, was voted by his organization as "practical, enforceable and a great step forward to promote harmony and peace in the motion picture industry both as to distribution and exhibition and offers the only solution to the many problems confronting this great industry and without which we are sure to face regulation by the Federal Government, which none of us want, and which all of us realize will place the industry in the hands of men and women who do not understand the workings of this business and who would only serve to disrupt the industry entirely and work hardships on both distribution and exhibition which we would never survive."

First, said Mr. Moore, "I appreciate the interest of MOTION PICTURE HERALD in your unceasing work on behalf of both the exhibitors and the distributors in trying to promote goodwill and harmony in the industry and by your constant effort to carry publicity on all steps taken by both groups in this great undertaking. I have always found the HERALD in its editorials and its writeups to be impartial and to carry all sides of any dispute regardless of whom the dispute may be against.

"The HERALD should be appreciated by everyone, regardless of affiliation or belief, for only in the widespread circulation that you have can the facts be presented to the rank and file of the exhibitors of this nation who do not belong to any organization and who are unable to attend conventions. Frankly, one-half of the independents do not belong to any organization whatsoever and have no way of knowing what is going on except through the HERALD."

"If every exhibitor and distributor would enter into the agreement as to trade practices and arbitration with a determination to make it a real live thing and believe in it 100 per cent we would immediately solve every problem which we have. Any person who will take the time to read the entire agreement carefully and impartially will have to admit that there is little left undone.

"But, by the same token, if the code and arbitration agreement is not lived up to by the entire industry it will serve no purpose except to throw us even further back and destroy what little confidence there is left in exhibitors. And, it will leave the industry wide open to federal and state regulation, because there will be absolutely no effort on the part of the majority of exhibitors to ever take part in any other discussion between any group regardless of its merits, and it will tear down the organization of every group of exhibitors in the United States, both local and national.

"If for any reason the work that has been done in perfecting this agreement should fail," continued Mr. Moore, "it would be many a long year before any such move could be started again.

"I am one of the men who sat with Ed Kuykendall and Sidney Kent and his committee and I personally am firmly convinced that there is a very honest and sincere effort on the part of every distributor who is a part of this agreement to do everything they possibly can to see that it is lived up to by their various companies. Every exhibitor should take the same attitude."

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[9] "Westerns" and foreigns as defined in Article I, Section (1).

COVERS TWO EXHIBITION SEASONS

(*Continued from preceding page*)

coerced or intimidated shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding as to whether or not the exhibitor was so coerced or intimidated; and, if the finding be in the affirmative, then,

(b) an award cancelling such license agreement.

XIV. Other Subjects of Arbitration.

(1) *Performance of License Agreements.* A dispute arising out of a claim by either party to a license agreement that the other party has breached any provision thereof shall be subject to arbitration. The powers of arbitrators in any such dispute shall be limited to:

(a) a finding that the provision involved has been breached; and, if the finding be in the affirmative, then,

(b) an award of

(i) specific performance of the provision involved; or

(ii) the amount of actual and compensatory damages with respect to each feature involved, which amount shall not, except as provided in (iii) below, exceed the liquidated damages provided therefor in the license agreement; or

(iii) if, in an arbitration against a distributor, the arbitrators find that the distributor arbitrarily and wilfully and without color of right, repudiated the license agreement by refusing to deliver to exhibitor the features licensed thereunder, or caused the exhibition of any feature in violation of the provisions of the license agreement with respect to "run" or "clearance," the amount of actual and compensatory, but not punitive, damages with respect to each feature involved.

(2) *Clearance.* The parties hereto recognize: that clearance, reasonable as to time and area, is essential in the distribution and exhibition of motion pictures; that an exhibitor has the right without restriction to license for any theatre any run for which he is able to negotiate with any distributor; and that, subject to Article VI hereof, a distributor has the right without restriction to license for any theatre any run for which it is able to negotiate with any exhibitor.

Any dispute as to whether or not the existing clearance, under the conditions involved in the particular instance, is unreasonable shall be subject to arbitration.

The powers of arbitrators in any dispute relating to clearance shall be limited to:

(a) a finding as to whether or not the theatre or theatres whose clearance is complained of, or any of them, is entitled to clearance; and, if so, then,

(b) an award of the reasonable maximum clearance to which such theatre or theatres is entitled.

(3) *Over-buying.* A dispute arising out of a complaint by an exhibitor that another exhibitor has contracted for the license for exhibition of a greater number of features than the latter reasonably requires for exhibition in his theatre or theatres, with the intent and effect of depriving the complaining exhibitor of sufficient features to operate his theatre or theatres, shall be subject to arbitration.

In determining such dispute, the arbitrators shall, among other things make due allowance for a sufficient number of features reasonably to protect the exhibitor complained against from non-delivery of features and failure to make features available and give due regard to the type and operating policy of the theatre or theatres operated by such exhibitor. In no event shall an exhibitor be deemed to be "over-bought" if his minimum commitments do not exceed by more than fifteen (15%) per cent. his maximum requirements. If the arbitrators shall find that over-buying exists as herein provided, they shall specifically find by what number, if any, the exhibitor complained against shall have over-bought and such exhibitor shall then be permitted a period of fourteen days from the date of the arbitrators' decision to obtain the release of such excess number, if any, from his license agreement(s); if such exhibitor does not obtain such release, in whole or in part, then the arbitrators shall make an award apportioning among the distributors with which such exhibitor has entered into license agreements, the number of features to be released by them, respectively (being in the aggregate the number of features "over-bought" less such number, if any, the release of which such exhibitor shall have obtained) to the complaining exhibitor,[10] provided that no such award shall be made unless adequate assurance shall be given to each distributor that it will receive from the complaining exhibitor, in respect of its features to be so released, no less in license fees and no less favorable other terms than were provided for in its license agreement with the exhibitor complained against.

START CAMPAIGN AGAINST BILLBOARDS

The Kansas City, Kan., city administration has instituted a drive against unsightly billboards, and against posting in areas zoned against the practice. Theatres are large users of billboards.

(4) *License Fees, Other Terms and Conditions.* Neither license fees, nor (except in the respects and to the extent specifically provided in this code) other terms or conditions upon which motion pictures may be licensed by a distributor to an exhibitor, shall be the subject of arbitration for any purpose under any Article hereof, each of the parties hereto recognizing that such matters are to be determined only by mutual agreement between distributor and exhibitor.

XV. Agreement to Arbitrate.

Each signatory hereto agrees to submit to arbitration in the manner provided by and subject to the provisions of the Rules of Arbitration annexed hereto and made a part hereof any dispute subject to arbitration hereunder or under the Rules of Arbitration, between such signatory and any other signatory or signatories hereto and, at the time any such dispute arises, to take such other and further action and to sign such documents or instruments as may be necessary or desirable in order that the award of the arbitrators may, so far as is permitted by law, have the status of or become a judgment enforcible by judicial process. Each signatory further agrees that if the law or practice relative to arbitration in any jurisdiction in which such signatory carries on business prescribes a different form of agreement to arbitrate than that set forth in this Article, such signatory will sign an agreement to arbitrate in the form prescribed in such jurisdiction and file the same with the appropriate Permanent Arbitration Board established under the Rules of Arbitration. Each signatory who carries on business in a jurisdiction where arbitration awards cannot be made legally effective, covenants that he will nevertheless abide by and perform in good faith any award that may be made hereunder or under said Rules of Arbitration.

Distributors signatory hereto controlling theatre circuits pledge the full cooperation of such theatres and will use their best efforts to obtain the cooperation of theatres in which they have an interest, but which are not controlled by them.

All organized exhibitor groups signatory hereto will endeavor to secure the signature hereto of all their members and also of all other exhibitors operating theatres in the respective areas where they have members.

XVI. Effective Date.

The provisions of this code shall apply to all contracts made after January 1, 1939, for 1939-1940 product and the product of subsequent years so long as this agreement shall be in effect.

XVII. Term.

The term of this code shall be for two exhibition seasons[11], commencing with the season 1939-1940, and thereafter indefinitely.

Any signatory hereto may withdraw herefrom at the end of the second exhibition season or at the end of any subsequent exhibition season by giving written notice of such withdrawal to each distributor and organized group of exhibitors, signatory hereto, and to the secretary of the Permanent Arbitration Board in each exchange territory in which such signatory transacts business, at least six months prior to the end of such exhibition season. If any distributor or the operator or operators of a substantial number of theatres, signatory hereto, so withdraws, any other signatory may also withdraw herefrom at the end of the same exhibition season by giving similar written notice of such withdrawal prior to the end of such exhibition season.

Any signatory may also withdraw herefrom at any time by giving written notice of such withdrawal to said distributors, said organized groups of exhibitors and said secretaries: (a) in the event that any legislation enacted after the date hereof shall be inconsistent with this Code or any provision thereof or shall require a substantial change in the method of carrying on its business, provided that such withdrawal shall be effective only in the territory governed by such legislation; or (b) in the event that the order, judgment or decree of any competent tribunal, entered after the date hereof, shall declare invalid or illegal, or enjoin the observance of, this Code or any provision thereof, or any provision of any license agreement identical or substantially identical therewith, or shall require a substantial change in the method of carrying on its business. If any distributor, or the operator or operators of a substantial number of theatres, signatory hereto, withdraws for the reasons specified in clause (a) or clause (b) above, any other signatory shall have the same right of withdrawal, whether or not such legislation or such order, judgment or decree shall affect it, upon giving written notice of such withdrawal to said distributors, said organized groups of exhibitors, and said secretaries.

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[10] The rights of exclusion, if any, under Article I, Section (1) hereof, of an exhibitor found by the arbitrators to have over-bought, shall be determined and computed on the basis of his license agreement(s) as modified in consequence of such finding.

[11] An exhibition season for the purpose of this Article shall be deemed to commence September first and end August thirty-first next following.

FIELD STAFF TO MEET SCHAEFER FOR FIRST TIME AT CONVENTION MONDAY

Program of More Than 50 Features Will Be Announced At International Gathering At Rye, N. Y.; Talent Named

RKO Radio Pictures' international sales convention, at which 250 field representatives in assembly will meet President George Schaefer for the first time, opens on Monday morning at the Westchester Country Club at Rye, N. Y. Ned E. Depinet, vice-president in charge of world sales, and Jules Levy will disclose the company's 1939-40 feature program of more than 50 features. It is the last of the new season's sales conventions to be held by the majors.

The seventh annual and fourth international gathering follows the George Schaefer Drive and the entire sales staff is rewarded with the trek to New York and its World's Fair. June 22nd is RKO's Fair Day.

From RKO Radio offices in fifty-four countries under the management of Phil Reisman will come delegates headed by Reginald Armour, general European manager. Others who reached New York this week include Ralph Hanbury, United Kingdom; Ralph Doyle, Australasia; Nat Liebeskind, Southern South America; Gus Schaefer, Central and Northern South America; Bert Reisman, Peru; Max Gomez, Mexico; Pedro Saenz, president Cia. Cubana de Peliculas, S. A.; Leon Britton, Far East; Bruno Cheli, Brazil; Fred S. Gulbransen, Panama; Ned S. Seckler, Cuban home office representative; Gordon New, Trinidad.

From the Coast will come Anna Neagle, who has just completed "Nurse Edith Cavell," and Herbert Wilcox, its producer.

Announcement of product for the season of 1939-40 will be made next week. S. Barret McCormick, director of advertising and publicity, has prepared the annual book outlining the program. It is already known that RKO Radio has purchased screen rights to "Abe Lincoln in Illinois" and "The American Way." It will produce "Hunchback of Notre Dame."

Producer-directors will include George Stevens, Gregory LaCava, Gene Towne, who will produce four a year, and Max Gordon and Harry Goetz.

With RKO's season starting in August, features completed and nearing completion include the "Bachelor Mother," co-starring Ginger Rogers and David Niven, and "The Kind Men Marry," with Carole Lombard, Cary Grant and Kay Francis, and "Career."

Walter Branson, Midwestern district manager, who headed the George Schaefer Drive, will be a speaker at the convention. The Walt Disney organization, March of Time and other companies affiliated with RKO will have representatives present. A. A. Schubart, heading the operations of the 38 offices in the United States and Canada, will speak, as will Harry J. Michalson, in charge of short subject sales; E. L. McEvoy, eastern and Canadian sales manager, and Cresson E. Smith, western and southern sales manager.

The program will be headed by such talent as Ginger Rogers, Carole Lombard, Anna Neagle, Barbara Read, Wendy Barrie, Lucille Ball, Sally Eilers, Alice Eden, Cary Grant, Douglas Fairbanks, Jr., James Ellison, Lee Tracy, Victor McLaglen, Chester Morris, George O'Brien, Tim Holt, Bob Burns, George Sanders, John Archer, Richard Dix and Joseph Calleia.

The directors will include John Cromwell, Garson Kanin, William Dieterle, John Farrow, Lew Landers, Jack Rively, Les Goodwins, Leigh Jason, David Howard and William Seiter.

Among the producers are Pandro S. Berman, in charge of production; George Haight, Lee Marcus, Robert Sisk, Cliff Reid, Bert Gilroy, P. J. Wolfson and William Sistrom.

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Columbia Pictures have set four conventions to be held among its foreign sales force. J. A. McConville, manager of foreign sales, will attend each one. He sailed this week for England, to attend the first convention, that of the United Kingdom sales force.

Columbia will, after the English convention, hold its first South American convention in Havana, for the sales forces of Central America and northern South America. This will be followed by a large scale convention in Buenos Aires.

There will then be an Australasian convention in Sydney, New South Wales.

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220 To Attend World's Fair Tribute to Films By Chile and Teatro al Dia

The Chilean Government and TEATRO AL DIA, the Quigley Pan-American publication, on Friday will jointly pay the first tribute to the American motion picture industry at the New York's World's Fair, from the Chilean Pavilion, in observance of the industry's contribution to the trade development of Chile.

Noted Chilean officials, Will H. Hays, Martin Quigley, stars of the screen and important executives of the American motion picture industry will attend. Some 220 have accepted invitations, which were signed by His Excellency, the Ambassador of Chile to the United States, Alberto Cabero; the Commissioner General of Chile to the World's Fair, Senator Rodolfo Michel and the Chilean Consul General in the United States, Anibal Jara Letelier.

Arrangements are being handled by Alfonso Merlet, Chilean delegate to the Fair, and H. Alban-Mestanza, editor of Teatro al Día.

Columbia Broadcasting Company in a special short wave arrangement, will broadcast, stations in Chile, Argentina, Peru, Brazil and Uruguay rebroadcasting the pickup.

Mr. Quigley, sending greetings to the Latin American countries, observed, "It is fitting that the first Pan-American gathering of motion picture men should be held on the occasion of the World's Fair, under the auspices of Chile, a people who have a record of uninterrupted and genuine friendship for the United States of America.

"In the motion picture industry, particularly, Chile stands out as a progressive nation," he added. "I am sure the American industry shall always seek to preserve and safeguard this relationship."

The official program at the Chilean Pavilion will be as follows:

2:00 P.M.—Address of welcome by Senator Rodolfo Michel, Commissioner General of Chile to the World's Fair.

2:15 P.M.—Tour of the Chilean Pavilion, conducted by Luis Nagel, Executive Director of the Pavilion.

3:00 P.M.—Special short-wave radio broadcast through the international stations of the Columbia Broadcasting System. Alfonso Merlet, Delegate to the Chilean Pavilion, Master of Ceremonies.

THE BROADCAST PROGRAM

Chilean National Anthem.
Introductory Announcement by Alberto Zalamea, CBS, introducing Alfonso Merlet.
Hon. Commissioner General of Chile for the Word's Fair, Senator Rodolfo Michel.
Will H. Hays, President, MPPDA.
Hon. Anibal Jara Letelier, Consul General of Chile in the United States.
Martin Quigley, Editor-in-Chief and Publisher, Quigley Publications.
H. Alban-Mestanza, Editor, Teatro al Día, thanking the Chilean Delegation.
Carlos Morelli, Chilean Baritone:
  (a) La Perjura, M. Lerdo de Tejada
  (b) When I Am Dying, Finedn.
Introduction of Guest Stars and Personalities,
The Gatica Sisters, Interpreting Chilean Songs:
  (a) Yullito
  (b) Aguita Clara
  (c) La Palomita
Introduction of Guest Stars and Personalities, Armando Palacios, Noted Chilean Pianist:
  (a) Studio, Soriapin
  (b) Reflets dans l'eau
Alcides Bricena and His Orchestra
Introduction of Guest Stars and Personalities, Senorita Paloma, in Latin American Folksongs:
  (a) Corazones Partidos
  (b) Fabela
  (c) Nostalgia, Juan Carlos Cobian
  (d) My Melancholy Baby, Donaldson.
The American National Anthem.

4:00 P.M.—Buffet-luncheon of Chilean dishes and Chilean wines.

Specially chartered buses will accommodate guests, leaving No. 9 Rockefeller Plaza, New York, at 1:30 P.M., returning the guests to the Plaza at 6:00 P:M.

AT ALLIED'S MINNEAPOLIS MEETING

Louis Abramson, Chicago
J. P. Adler, Marshfield, Wis.
Neil F. Agnew, Paramount general sales manager, New York
W. H. Aiken, Grand Rapids, Mich.
Andy Anderson, Detroit Lakes
Ben Ashe, Fergus Falls, Minn.
Edward Auger, Camden, N. J.
Leo Aved, Minneapolis

B

Leo A. Backer, Browns Valley
S. J. Backer, Hankinson, N. D.
George S. Baker, Britton, S. D.
Theodore Balmick
E. T. Beedle, Canonsburg, Pa.
Elmer E. Benesch, Chicago
B. J. Benfield, Morris, Minn.
O. J. Benjamin, Nevada, Ia.
Bennie Berger, Minneapolis
A. C. Berkholtz, West Bend, Wis.
G. L. Berquist, Chisholm, Minn.
Dick Biechele, Kansas City, Kansas
M. Biemond, Ord, Neb.
A. P. Bill, Minneapolis
S. J. Blackmore, Duluth
Phillip Bland, Chicago
A. H. Blank, Des Moines
H. A. Blum, Baltimore
Ray Branch, Michigan
Harry Brandt, New York
Joseph Brennan, Boston
Wayne Brenkert, Detroit
Eddie Brunell, Chicago
Don Buckley, Redwood Falls, Minn.
Joseph Burke, Chicago
Thomas Burke, Minneapolis

C-D

William P. Cameron, Minneapolis
Lyle Carisch, Wayzata
W. J. Carter, Plainview
Al Charon, Minneapolis
Roy Chartier, New York
O. C. Christopher, Minneapolis
J. S. Cohan, Minneapolis
Louis Cohan, Minneapolis
Max Cohen, Brooklyn
Max A. Cohen, New York
Jack Cohn, Columbia vice-president, New York
H. A. Cole, Allied president, Dallas
Mitchell Conery, New York
Don Conley, Minneapolis
Joseph Conway, Philadelphia
Charles Cooper, Chicago
M. C. Cooper, Grand Forks, N. D.
Arnold Crane, Salt Lake City
George Crane, Cambridge, Minn.
Creamer, Minneapolis
William H. Crystal, Minneapolis
Edward A. Cuddy, Boston
Clyde L. Cutter, Robbinsdale
Harvey B. Day, Kinograms, Boston
Jack Demarce, Benson, Minn.
George Dembow, National Screen, New York
Ned E. Depinet, RKO distribution head, New York
Harry Dickerman, Minneapolis
Irving Dollinger, New Jersey.
Harry M. Dryer, Minneapolis

E-F

Henri Elman, Chicago
William Elson, Minneapolis
G. W. Erdmann, Cleveland
George Esterl, Park Falls, Wis.
Bob Euler, Dallas, Tex.
F. X. Faust, Forsyth, Mont.
Joseph Feldman, Universal
Michael Felt, Philadelphia
Harold Field, Minneapolis
Sam Fier, New York
M. S. Fine, Cleveland
Nathan Fisher, Minneapolis
Sol Fisher, Minneapolis
George Fosdick, Minneapolis
Frank C. Fowler, Forest Lake
W. R. Frank, St. Paul
W. B. Franke, Humboldt, Ia.
Ben Friedman, Minneapolis
Ted Galanter, Minneapolis

G

George Gallos, Chicago
W. C. Gehring, 20th Century-Fox, N.Y.
Leo Gilles, Wahpeton, N. D.
Dave Gillman, Minneapolis
Irving Gillman , Minneapolis
William J. Glaser, Faribault, Minn.
George C. Gold, Glencoe
Arthur J. Goldberg, Chicago
Edward A. Golden, Monogram vice-president, New York
Harry Goldhar, New York
Harry Goldman, Chicago
Irving Goldman, Chicago
Carl S. Goodman, Chicago
W. D. Gowan, Ortonville
James R. Grainger, Republic president, New York
George Grandstrom, St. Paul.
Henry J. Green, Minneapolis
John Griffin, Chinook, Mont.
W. P. Grossman, Nevada, Ia.
Clifford Guill
Don Guttman, Universal

H

N. F. Hall, Minneapolis
Stanley W. Hand, Altec, New York
Joseph G. Haney, Colorado Springs, Col.
Pete Harrison, New York
Tippy Harrison, Chicago
E. M. Hartley, New York
Robert Hartman, Chicago
Ted Hays, Alexander Film
Robert Hazelton, Minneapolis
W. J. Heineman, Universal western sales manager
Sim E. Heller, Grand Rapids, Mich.
Oscar Henriksen, Grafton, N. D.
Fred J. Herrington, Pittsburgh
Jack Heywood, New Richmond, Wis.
R. Hiller, Marshall, Minn.
A. B. Hilton, Sioux City, Ia.
R. Hilton, Chicago
John Henry Hiser, Bethesda, Md.
Isaac R. Holycross, Indianapolis
A. Engler Hopkins
M. B. Horwitz, Cleveland
M. H. Hottinger, Bricelyn Minn.
Arthur K. Howard, Boston
Charles Lee Hyde, Pierre, S. D.

J-K

E. M. Jackson, Plentywood, Mont.
Andrew Jacobson, Alexandria, Minn.
Mrs. Bud Jensen, Whitebear
Herman Jochims, Luverne, Minn.
H. B. Johnson, Universal, Minneapolis
Kenneth Johnson, Bricelyn, Minn.
W. Ray Johnston, Monogram president, New York
John K. Kaiser, Chillicothe, O.
John D. Kalafat, Cleveland
Ben Kalmenson, Warner division mgr.
Sherwin Kane, M. P. Daily, New York
A. A. Kaplan, St. Paul
Lowell Kaplan
Ted Karatz, Minneapolis
E. Thornton Kelly, New York
Austin C. Keough, Paramount general counsel, New York
George Kerasotes, Springfield, Ill.
Louis Kerasotes, Springfield, Ill.
Nick Kerasotes, Springfield, Ill.
Gerald Kerr, Dallas
Jack Kirsch, Chicago
Frank Koppelberger, LaCrosse, Wis.
Karl Korstad, Redby, Minnesota
H. G. Kosch, New York
Harry Kridel, Newark, N. J.
Ed Kuykendall, MPTOA president, Columbia, Miss.

L

B. L. Larkin, Madelia, Minn.
Ben Lasker, Chicago
Max Lefkowich, Cleveland
Chick Lewis, New York
A. W. Lilly, Greenville, Tex.
W. B. Littlefield, Boston
O. E. Lockrem, Circle, Mont.
A. J. Long, Alexander Film
Earl S. Lorentz, Minneapolis
Harold Lyons, Minneapolis
Leslie L. Lyons, Chicago

M-N-O

Irving Mack, Chicago
E. F. Maertz, Milwaukee
Ted Manns, St. Paul
Paul H. Mans, Minneapolis
W. Mansfield, Tama, Ia.
George L. March, Vermilion, S. D.
Philip L. March, Wayne, Neb.
Ben Marcus, Ripon, Wis.
Harry Markun, Indianapolis
Stan Martin, Chicago
O. E. Maxwell, Minneapolis
E. T. McCarthy, Fergus Falls, Minn.
W. T. McCarthy, Fergus Falls, Minn.
S. J. Mealey, Monticello, Minn.
John Mednikow, Chicago
Ben Meshbesher, Minneapolis
David Milgram, Philadelphia
Joseph Milnar, Spring Valley
L. T. Molitor, Norwood, Minn.
Abe Montague, Columbia general sales manager, New York
Harold Mortenson, Minneapolis
T. E. Mortenson, Minneapolis
Henry Morton, Winnipeg
William G. Mussman, Minneapolis
Abram F. Myers, general counsel, Allied, Washington
E. J. Myers, Chillicothe, O.
Gilbert Nathanson, Minneapolis
Charles Nelson, Chicago
Lee Newbury, Belmar, N. J.
Herb Nicholas, Fairmont
Harry E. Nichols, Hollywood
Van Nomikos, Chicago
C. H. Olive, Washington
Norman G. Olson, Nashwauk, Minn.
Don O'Reilly, St. Paul
Julius Overmoe, Hillsboro, N. D.

P-Q-R

David Palfreyman, MPPDA, New York
Frank Panpolos, Clairton, Pa.
Josef Pastor, Chicago
A. A. Paulson, Amery, Wis.
William Pearl, Highland, Ill.
E. L. Peaslee, Stillwater
H. W. Peterson, Chicago
Jack Piller, Valley City, N. D.
John Piller, Jr., Valley City, N. D.
Joseph Podloff, Minneapolis
Merle Potter, Motion Picture Herald representative, Minneapolis
William Powers, National Theatres, New York
Peter Protoepolius, Chicago
F. R. Puffer, Cresco, Ia.
James C. Quinn, Los Angeles
Irving Rachrach, Faribault, Minn.
Terry Ramsaye, Editor, Motion Picture Herald, New York
W. Rassmussen, Leroy, Minn.
Charles Reagan, Paramount div. mgr.
Les Rees, Minneapolis
Howard Reif, Cleveland
Frank Ressler, Park Rapids
H. M. Richey, RKO, New York
W. G. Ripley, Longview, Wash.
R. G. Risch, Appleton
Herman Robbins, National Screen, New York
L. G. Roessner, Winona, Wis.
William F. Rodgers, MGM general sales manager, New York
Jack Rose, Chicago
Adrian D. Rosen, Detroit
C. L. Rosen, Baraboo, Wis.
M. A. Rosenberg, Pittsburgh
Max Roth, Monogram western sales manager, Chicago
Jack Rubens, Chicago
Eddie Rubin, Minneapolis
Maurice Rubin, Michigan City, Ind.
Charles Rubinstein, Minneapolis
Don Ruliffson, Minneapolis

S

Dick Sachsel, Chicago
Sidney Samuelson, Philadelphia
L. J. Schlaifer, United Artists, N. Y.
F. A. Schneider, Detroit
W. C. Schneider, Monticello
P. C. Schram, Kalamazoo, Mich.
Raymond Schwartz, Philadelphia
William A. Scully, Universal general sales manager, New York
Gradwell L. Sears, Warner sales manager, New York
Albert J. Simon, Chicago
George P. Skouras, New York
Louis Smerling, Chicago
Martin Smith, Toledo, Ohio
W. S. Smith, Menomonie, Wis.
Lowell Smoots, Little Falls
Homer B. Snook, Camden, N. J.
Al Steen, New York
W. A. Steffes, Northwest Allied, pres.
Kermit C. Stengel, Nashville
Percil Stephenson, Fairmont
Fred Strief, Cincinnati
Jerry Stul, Oberlin, Ohio
L. Sussman, Chicago
William Sussman, 20th-Fox, New York
I. E. Swirnoff, Neillsville, Wis.

T-U-V

Benjamin Tendler, Washington, D. C.
M. Thompson, St. Paul, Neb.
Harvey G. Thorpe, Crosby
L. M. Threet, Dallas, Tex.
L. C. Tidball, Ft. Worth
Max Torodor, Minneapolis
G. N. Turner, Pine City
Joseph Unger, Paramount division mgr.
Bill Volk, Minneapolis
Sidney Volk, Minneapolis

W-Y-Z

E. Wagner, Chicago
Harry W. Walker, Crafton, Pa.
Moe Wax, Philadelphia
Harry I. Waxmann, Atlantic City, N. J.
Richard Weber, Milwaukee
Milton C. Weisman, attorney ITOA, New York
J. J. Weiss, Chicago
George West, Monogram
George F. Westerman, Milaca
Clint Weyer, National Film Delivery, New York
William R. Wheat, Jr., Sewickley, Pa.
Robert Wile, New York
F. J. Williams, Madison, Wis.
Leo F. Wolcott, Eldora, Iowa
P. J. Wood, Columbus, Ohio
Frank Woskie, Minneapolis
John Wright, Red Wing, Minn.
Nathan Yamins, Allied vice-president, Fall River, Mass.
Archie Zacherl, Universal

Waukegan Citizens To Honor Benny

Citizens and officials of Waukegan, Ill., have designated the days of June 21st through June 25th as "Waukegan Celebrity Days" in honor of Jack Benny, who was born there. Benny and Mary Livingstone with the entire Jello radio program cast will broadcast their air show from the stage of the Genesee theatre in Waukegan Sunday June 25th as the gala event of the world premiere of Benny's newest Paramount film, "Man About Town."

Visual Education Conference Opening

The status of the non-theatrical motion picture business and the problems of that field and of visual education will be taken up, starting Monday, at the four-day, ninth annual Conference on Visual Education of the DeVry Foundation, at the Francis W. Parker School in Chicago.

Fifty-four speakers and demonstrators of progress in the field will appear at the sessions, which will open with an address by Edward J. Kelly, Mayor of Chicago.

Extend Preservative Film Treatment to West Coast

The Peerless-Vaporate film treatment which has been offered by the Bell and Howell film laboratory throughout the middle west for the last two years, is now available from their Hollywood laboratory, the company announced this week. A complete Vaporating installation has been placed in the Bell and Howell Hollywood headquarters, 716 North La Brea Avenue. The same service and price schedule for the preservation of film prevails as in Chicago.

Columbia Assets Are $15,244,884

Columbia Pictures, which last week reported losses of $80,158 for the nine months ending April 1, 1939, compared with a net profit of $438,268 for the same three-quarter period ending in April, 1938, had assets of $15,244,884 on April 1st, last, as compared with $14,852,014 in April of 1938. Capital surplus was $67,515 against $67,398 and earned surplus was $3,717,999 against $4,522,336.

Capital stock consists of 75,000 no-par shares of $2.75 convertible preferred and 366,268 no-par shares of common. Funded debt amounted to $1,250,000 on April 1, 1939. There was no funded debt a year ago.

Consolidated income account of Columbia Pictures Corp. and subsidiaries for 40 weeks ended April 1, 1939, compares as follows:

	40 wks. end. Apr. 1, '39	9 mos. end. Mar. 26, '38
Gross income	$14,654,703	$15,356,845
Amort. of prod. costs, etc.	9,712,833	9,936,267
Exp., depr., etc.	5,003,466	4,994,569
Oper. loss	$61,596	*$426,009
Other income (net)	53,281	50,509
Loss	$8,315	*$476,518
Interest	47,813	......
Federal income tax, etc.	24,031	38,250
Net loss	$80,159	*$438,268
Preferred dis.	154,696	154,696
Common dis. cash	120,149	262,101
Deficit	$355,004	†$21,471

*Profit. †Surplus.

Pathe Quarter Net is $9,902

Report of Pathe Film Corporation and subsidiaries for the quarter ended March 31st, shows net profit of $9,902 after depreciation, amortization, interest, taxes, etc., comparing with $34,326 in the similar quarter of the previous year. Consolidated income account for the quarter compares as follows:

	1939	1938
Inc. from film devl., rents, etc.	$173,477	$241,132
Costs and expenses	195,281	249,391
Operating loss	$21,804	$8,259
Other income	36,501	42,812
Total income	$14,697	$34,553
Interest, etc.	4,795	227
Net profit	$9,902	$34,326

*Profit.

The report states that du Pont Film Manufacturing Corporation (the common stock of which Pathe Film Corporation owns 35 per cent) had a net profit of $395,751 for first quarter of 1939, compared with $329,237 last year.

Grand National to Get New Financing

Educational Pictures and Grand National Pictures have retained the New York firm of Pelt and Company to provide for a plan of readjustment of the corporate and financial structure of these companies.

It is understood that the new funds to be provided for under the Pelt and Company plan will provide both for production and working capital, and will aggregate approximately $1,000,000.

Hits Target with Both Barrels By Using Herald Ideas

Exhibitor Finds Theatre Operation Suggestions Pay

To the Publisher of the Herald:

For many years I have been a subscriber of Motion Picture Herald, during which time I have received many useful and profitable suggestions from its different departments.

I have, for the most part, been content to let the other fellow make all the helpful suggestions on theatre operation, perhaps for no other reason that that I felt he could do a better job.

However, in your issue of May 13 appeared an article pertaining to better presentation of motion pictures, seeing them as the author intended—from the beginning instead of from the middle backwards.

Clue to Showman

I was much impressed with the article since on my desk was the ad copy for "Wuthering Heights," a picture which, owing to its type, I felt was set to prove a flop here. Having seen this fine picture I realized that I must discover some way in which I could impress upon our patrons' minds that here was a picture of exceptional story value, but one that must not be treated as just another picture or a drop-in attraction, in order to get out of it the entertainment which the producers have built into it.

With the substance of the above mentioned article fresh in my mind I wrote a letter to the editor of my local paper. Result: Instead of "Wuthering Heights" receiving the brutal treatment expected at the boxoffice it did better than usual business for this type of picture and with no boxoffice stars to sell, all of which proves that the public still reads the newspapers and that better returns can be obtained from certain types of pictures if the advertising copy is tailored to fit the picture.

Well Rewarded Again

Further perusal of my copy of the Herald led my attention to a page ad on the Universal picture "East Side of Heaven" with Bing Crosby, rated as a Music Hall attraction, which is prestige for any picture. But since Bing Crosby's advent on the air he has ceased to be a boxoffice attraction with us, and I was more or less skeptical of using up too much of my advertising appropriation on this, his latest picture.

My idea of spending money on "Wuthering Heights" was one of approaching the patrons from a different angle, or at least one that had not been used here in some time, and I believe that is what put the picture over. Then why not tell them about the importance of the world's finest theatre attraction, "East Side of Heaven"?

While I could not reproduce the ad in full, I borrowed sufficient from the Herald layout to make up my own ad, and again I was well rewarded as our business on the opening day of this picture was better than the preceding Sunday when we had what I considered a stronger show.

These two illustrations on exploitation, made possible through reading the Motion Picture Herald, not only proved profitable but have served to stimulate my interest in advertising in the belief that the right kind of exploitation, today as ever, does pay.—W. B. SMALL, Manager, Victoria and Palace theatres, New Smyrna Beach, Fla.

Virginia Theatre Owners Study Code At Semi-Annual Meeting in Roanoke

Officers of the Virginia Motion Picture Theatre Owners Association, who presided at the summer convention in Roanoke this week, above, are: Benjamin T. Pitts, vice-president; Col. Robert T. Barton, counsel; Harold Wood, secretary; Sam Bendheim, treasurer; W. F. Crockett, president, and Elmore D. Heins, convention chairman. The proposed trade practice code was the chief topic of discussion at the meeting but no definite action was taken pending further study. The membership went on record as opposing the Neely bill and heard Colonel Barton warn against possible adverse state legislation. L. W. Conrow, president of Altec, and William F. Hardman of RCA agreed to readjust sound service charges

World's Fair Registration Bureau

Out-of-town readers of MOTION PICTURE HERALD *who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desirous of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning CIrcle 7-3100, and asking for "World's Fair Bureau". From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of* MOTION PICTURE HERALD.

WORLD'S FAIR REGISTRATION BUREAU

Rockefeller Center, New York Telephone CIrcle 7-3100

NAME.................................... ARRIVE............ DEPART............

AFFILIATION ....

HOME ADDRESS........................ ....

NEW YORK ADDRESS.. PHONE......................

MEMBERS OF PARTY...

....

....

Please mail coupon to World's Fair Bureau, Quigley Publishing Co., 1270 Sixth Avenue, New York.

Fox to Broadcast For Berlin Film

Twentieth Century-Fox will launch a widespread exploitation campaign for Irving Berlin's "Second Fiddle" with an international broadcast emanating from three continents to be carried over the NBC Blue network throughout the United States and by short wave to Cuba and South America. The company says it will be the first broadcast of its kind ever arranged for a motion picture and will be a departure from the type of radio programs the company has used in the past, namely the Kentucky Derby broadcast over CBS and the recent radio show from Springfield, Ill., which was used to launch "Young Mr. Lincoln.."

This international broadcast, which will inaugurate the new Monday night series of the Magic Key of RCA on June 26th from 8:30 to 9:30 p.m. EDST, will be picked up from Norway, London, Buenos Aires, New York and Hollywood. It will feature music and scenes from "Second Fiddle" and will present the stars of the picture, Sonja Henie and Tyrone Power, as well as Rudy Vallee and Mary Healy, also members of the cast, and Darryl Zanuck, the producer, Irving Berlin, the composer, and Sidney Lanfield, the director.

A feature of the program will be a long distance air scene between Sonja Henie and Tyrone Power, separated by more than 7,000 miles. Miss Henie, who sailed from New York last week, will be in her home in Oslo, Norway, and Power will be at the Twentieth Century-Fox studios in Hollywood. As a lead-in to the love scene, Miss Henie and Power will hold a three-way radio conversation in which Irving Berlin in New York with Rudy Vallee, will join. Another international aspect of the broadcast will be a round-the-world pickup of Victor recording orchestras, playing in Hollywood, New York, Buenos Aires and London. These orchestras will play the new tunes which Irving Berlin wrote for the picture.

Louis Silvers' Twentieth Century-Fox studio orchestra will play the music for the Hollywood portion of the broadcast and Dr. Frank Black's orchestra and chorus will furnish the musical background for the New York part of the show.

In planning the program Charles E. McCarthy, director of advertising and publicity, and Irving Berlin, who wrote all the music for the picture, arranged to blend all the elements of a musical picture with the magic of radio to bring a show from scattered cities on three continents to a world-wide listening audience.

Exchange Union Elects

The Exchange Employees Union of New Haven, Conn., has elected Catherine Fitzgerald business agent, Jack Mullen, president; Jerry Massimeno, vice-president; James Mahan, recording secretary; William Nutile, treasurer and Robert Hoffman, Henry Brunig and Edward Canelli, executive board. Installations of new officers will be held at the August meeting of the union.

"Angels" Setting Record

Columbia reports that "Only Angels Have Wings" has proved to be the fastest booking picture the company has produced. The company says that in the first two weeks of release, from May 25th to June 8th, the film has had coverage in 231 key cities and first runs, and has been booked in over 2,000 situations.

Sound Service Rates

In establishing a new schedule of service rates, Dominion Sound Equipments, Ltd., at Montreal has discontinued a $6 rate formerly offered with certain kinds of equipment when installed in theatres under 500 seats. The HERALD on May 27th indicated that this rate continued in effect.

George W. Parr, owner of the Imperial Theatre, Lancaster, South Carolina, has filed plans for a new theatre in the town on a site adjoining the Imperial. The theatre is planned for an opening in the Fall.

Warners Sell to National's Rivals

Warner Brothers this week actually started to sell away from National Theatres, following the statement of two weeks ago by Gradwell Sears, general sales manager, that Warners would not trade with National because of that circuit's double billing policies.

Warners on Tuesday announced that it had signed and approved 11 product deals calling for the playing of the complete 1939-40 line-up of Warner First National and Vitaphone pictures in 11 independent situations in the midwest district.

These deals, which were closed by Ben Kalmenson, southern and western sales manager, are situations operating in opposition to houses of the National circuit. The independents who bought the Warner line-up are:

Howard theatre, Arkansas City, Kansas; Casino, Booneville, Missouri; Civic, Brookfield, Missouri; Main Street, Chanute, Kansas, Electric, Kansas City, Kansas; Family, Kirksville, Missouri; Mary Lou, Marshall, Missouri; Sosna, Mobile, Missouri; Cozy, Pittsburgh, Kansas; Vogue, Salina, Kansas, and the Broadway, Council Bluffs, Iowa.

Mr. Sears is calling in his western branch managers for a conference Friday in Hollywood on plans for selling the company's product away from FWC circuit. Ben Kalmenson, western and southern division manager, is also in Hollywood to participate in the conference.

Branch managers who will take part in the meeting are: E. A. Bell, Denver; Jack Brower, Los Angeles; V. Stewart, Portland; William F. Gordon, Salt Lake City; A. Shmitken, San Francisco and William Shartin, Seattle. W. E. Callaway, coast district manager, will also participate in the meetings.

J. G. Von Herberg, president of the Jensen and Von Herberg circuit, and John Danz, head of the Sterling circuit, have arrived in Hollywood to discuss deals under which they will acquire Warner films.

Now It's "Popcorn Week" at Theatres

Theatres using popcorn are being urged this week by manufacturers of popcorn equipment and popcorn and supplies to join in "National Popcorn Week," now on. Among the sponsors, through "The Kernel," their journal, are Advance, Chicago; Britzius, Dover, Minn.; Cretors, Chicago; Dickinson, Chicago; Dondanville, Chicago; Finnegan, Morris, Ill.; Indiana, Muncie, Ind.; Huisinga, Deland, Ill.; Krispy Kist, Chicago; Miller, Maroa, Ill.; McBride, Deland, Ill.; Northern, Garvin, Minn.; Peppard, Kansas City; Reist, Lancaster, Pa.; Shultz, Olney, Ill.; Tuttle, Spencer, Ia.; Weaver, Huntington, Ind.; Wyandot, Marion, O.

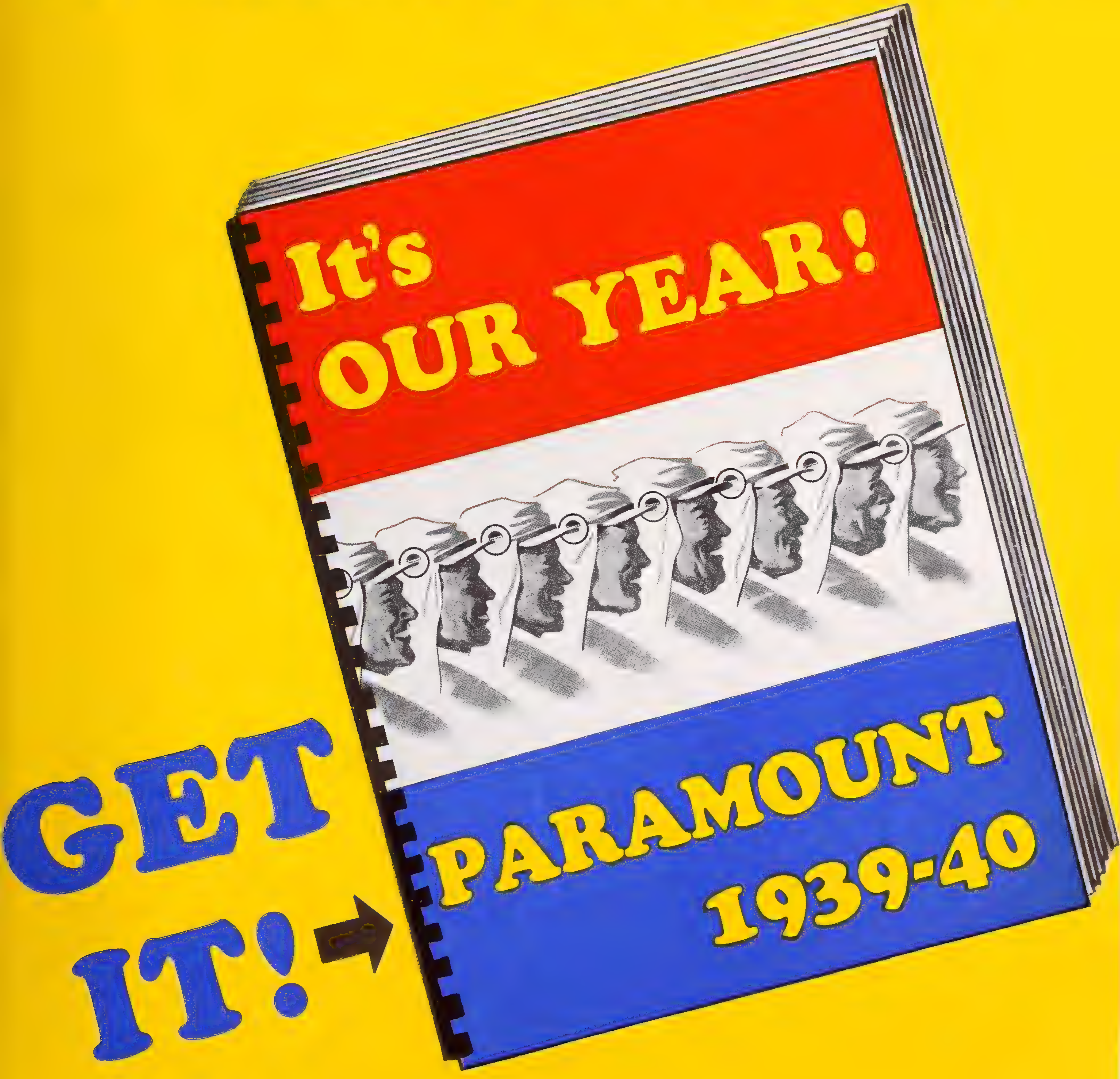
They are making available to exhibitors advertising material, outlines for displays, contests and sales campaigns.

Wilmer and Vincent Sign Warner Product

Warner Brothers has closed a deal with the Wilmer and Vincent Theatres, whereby the circuit will play the entire line-up of Warner Brothers-First National Pictures for the 1939-'40 season, including Vitaphone short subjects and trailers, according to Carl Leserman, assistant general sales manager.

OUT TODAY!

The Industry's BEST SELLER!


It's
OUR YEAR!
GET
IT!
PARAMOUNT
1939-40

It'll *Sell* You on *Selling* Paramount Pictures...

READ IT!

It's got all the right answers to your 1939-1940 program, the kind of pictures you like, the kind of pictures you need . . . pictures with plenty of *MOTION* . . . pictures with world-wide, out-of-doors backgrounds . . . colorful . . . varied . . . and above all, pictures with *BIG NAME PERSONALITIES . . . AND PLENTY OF THEM . . .*

Here are a few of the highlights...

Note that Paramount Product Book Smile!

That's how you're going to look when you read about the Paramount Program for 1939-1940 . . . pictures like "Beau Geste," with Gary Cooper, Ray Milland and Robert Preston in the top roles . . . or "The Light That Failed," Kipling's immortal story, with Ronald Colman playing the lead...or "Disputed Passage," right now a Lloyd Douglas best seller . . . or Frank Lloyd's huge "Ruler of the Seas" or Cecil B. DeMille's "Royal Canadian Mounted" . . . or Charles Laughton in "Jamaica Inn" or . . . but, listen, you've got to get the book and read it . . . Read Frank Freeman's message . . . Read William Le Baron's message . . . They'll show you IT'S OUR YEAR BECAUSE IT'S YOUR YEAR!!!

Paramount Pictures

48 BOX OFFICE PERSONALITIES

Yes, 48 of the FRESHEST big-name personalities in the business . . . a big-name line-up big enough to insure you STAR VARIETY.

9 NOW ACTUALLY COMPLETED

5 NOW SHOOTING...

Practically our entire first quarter program ready long before the season starts...and what pictures! Just look at the actual stills from these pictures in the Paramount Product Book...they'll show you *IT'S OUR YEAR!*

58 FEATURE PICTURES

The biggest program for your business from the biggest company in the business . . . at least one big *MOTION* picture each and every week . . . from the company that's given you at least one a week for the past 1,300 weeks.

26

BIG BOX OFFICE DIRECTORS

It takes big directors and plenty of 'em to direct a star line-up such as Paramount's . . . and Paramount's got 'em . . .

14

NEW FACES

Read about Paramount's thrilling line-up of new faces...the Golden Circle...Read how Paramount builds 'em for your box office.

THE BIGGEST NEWS OF THE SCREEN YEAR!
A FULL-LENGTH FEATURE CARTOON
COMPLETELY FILMED IN TECHNICOLOR...

MAX FLEISCHER'S

GULLIVER'S TRAVELS

IN

COLOR!

"I'm in the Paramount Product Book, lads, and me Shorts are more super-spectacular than ever..."

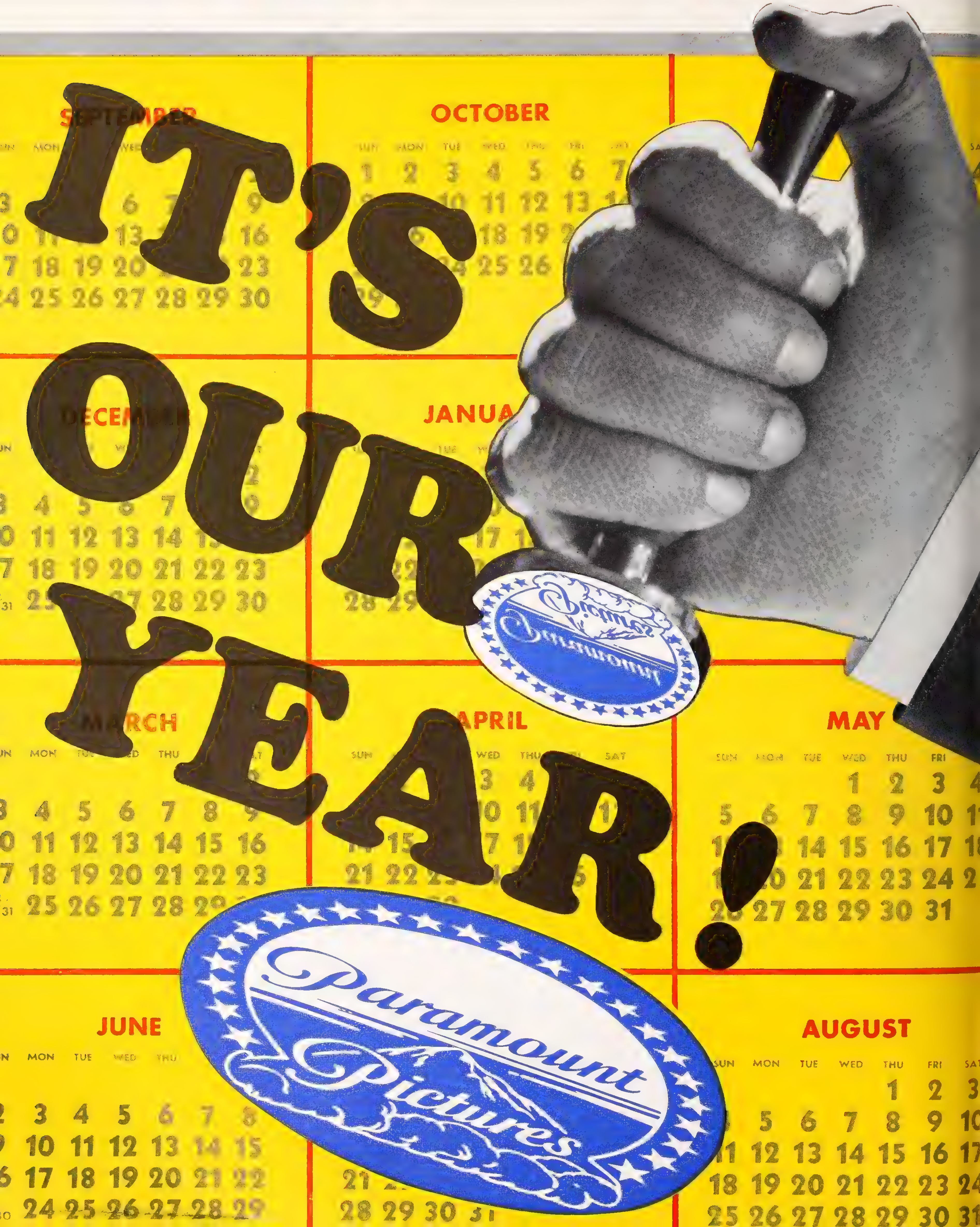
PARAMOUNT RELEASE SCHEDULE

RELEASE DATE	TITLE
September 1	**"BEAU GESTE"**
September 8	**"GERONIMO!"**
September 15	**"THE WORLD ON PARADE"** (Tentative Title)
September 22	**"THE CAT AND THE CANARY"**
September 29	**"$1000 A TOUCHDOWN"**
September 29	**"RANGE WAR"** **(Hopalong Cassidy)**
October 6	**"WHAT A LIFE"**
October 13	**"JAMAICA INN"**
October 13	**"PAROLES FOR SALE"**
October 20	**"HAPPY ENDING"**
October 27	**"DISPUTED PASSAGE"**
November 3	**"A DOUBLE-DYED DECEIVER"** (Tentative Title)
November 10	**"ARE HUSBANDS NECESSARY?"**
November 17	**"EMERGENCY SQUAD"**
November 17	**"RIDERS of the PANAMINT"** **(Hopalong Cassidy)**
November 24	**"RULER OF THE SEAS"**

SEPTEMBER · OCTOBER · NOVEMBER 1939

CAST	**DIRECTOR**
Gary Cooper • Ray Milland • Robert Preston • Brian Donlevy Susan Hayward • J. Carrol Naish	William A. Wellman
Preston Foster • Ellen Drew • Andy Devine • William Henry	Paul H. Sloane
	James Hogan
Bob Hope • Paulette Goddard • John Beal • Douglass Montgomery Gale Sondergaard • Nydia Westman • Elizabeth Patterson	Elliott Nugent
Joe E. Brown • Martha Raye	
William Boyd • Russell Hayden • Matt Moore • Brett Wood Betty Moran • Pedro de Cordoba • Kenneth Harlan	Lesley Selander
Jackie Cooper • Betty Field • John Howard • Janice Logan Lionel Stander • Vaughan Glaser • James Corner	Theodore Reed
Charles Laughton • Maureen O'Hara • Leslie Banks Emlyn Williams • Robert Newton	Alfred Hitchcock
Lloyd Nolan • John Hartley • Wm. Frawley • Richard Dennig	Robert Florey
Pat O'Brien • Olympe Bradna • Roland Young Reginald Gardiner • George E. Stone	Lewis Milestone
Dorothy Lamour • Akim Tamiroff • John Howard Judith Barrett • Gordon Jones	Frank Borzage
Tito Guizar • Emma Dunn • Alan Mowbray Gale Sondergaard • Jane Clayton • Minor Watson	E. H. Venturini
Fred MacMurray • Madeleine Carroll • Helen Broderick Osa Massen • Carolyn Lee	Edward H. Griffith
Lloyd Nolan • William Henry	Louis King
William Boyd • Russell Hayden • George Hayes	Lesley Selander
Douglas Fairbanks, Jr. • Will Fyffe • Margaret Lockwood George Bancroft • Vaughan Glaser	Frank Lloyd

1939 - 1940


IT'S OUR YEAR!
Paramount Pictures
SEPTEMBER
OCTOBER
DECEMBER
JANUARY
MARCH
APRIL
MAY
JUNE
AUGUST

MAJORS' TALKS WITH U. S. OVER TRADE PRACTICES NOW UP IN AIR

Second Meeting of Leaders With Hopkins, Reported for Early This Week, Is Not Held; Abandonment Denied

There is some delay in continuing the conferences started last week in Washington between the United States Secretary of Commerce, Harry Lloyd Hopkins, and ranking officials of the motion picture business, headed by Will H. Hays, on some "broad problems affecting the industry in its relation to the general economic structure."

Second Meeting Understood Plan

With only a few hours' advance announcement to the public, the government and film leaders gathered in Mr. Hopkins Commerce Department office on Tuesday a week ago. The general understanding on the outside was that a second meeting, beginning a series, was to be held early this week. If such a subsequent meeting was to have been held, and there was no denial or verification thereof, something happened to it—either postponement or abandonment.

Specific subjects discussed at last week's conference were not disclosed, but in Washington observers mentioned as being on the agenda everything from a consent decree in the New York anti-trust suit of the Department of Justice to the Department's anti-trust campaign in the field, the industry's new trade practice code and system of arbitrating trade disputes, labor problems, Hollywood films as an international trade medium, and whatnot.

No Effect, Says Murphy

Following the June 1st meeting, Frank Murphy, attorney general, declared that the discussions would have no effect on the Department's suit. However, he added, "We will view with great respect and consideration any recommendations that Secretary Hopkins may make, and know he will only try to be helpful." The conclusion from Mr. Murphy's remarks was that Secretary Hopkins might be acting, possibly, as an intermediary, and negotiator for a consent decree in the trust case.

Then, on Monday, possibilities that efforts of Secretary Hopkins to iron out differences between the motion picture industry and the Department of Justice would prove unavailing, as did similar efforts on behalf of the oil industry, were seen in Washington as a result of the disclosure that a second conference with representatives of the major companies had been postponed.

At the Department it was said postponement was due to the fact that additional time would be required to compile the motion picture information which was asked for by Government officials. Officials refused to hazard a guess as to when the meeting would be held, but expressed hope that it would be within a week or 10 days.

Deny Negotiations Bogged Down

Reports that negotiations which were to lead to a consent decree for settlement of the New York suit had bogged down were denied, but Department officials refused to comment further.

It was learned, however, that Department of Justice officials had been represented as determined to force the film industry to "reform" and had made it known that the only consent decree they would consider would be one giving the Government nothing less than everything it sought in its bill of complaint, and preferably more.

EFFICIENCY MOVE, DECLARES ARNOLD

Thurman Arnold, assistant United States attorney general, said in Chicago this week that government "is not interested in trust-busting for the mere sake of busting one or another of the great monopolies, but is attempting to bring the efficiency of mass production down to the consumer."

He was one of the three speakers who discussed "Freedom and the Economic System" on the University of Chicago round table broadcast over a nationwide network.

"We can bring mass production down to the consumer only by removing the combinations which stand in the way of, and interfere with, the free distribution of goods," Mr. Arnold said, adding: "We are engaged in clearing away the log-jams that are interfering with the distribution of goods. By enforcing competition and breaking monopoly control lower prices can be obtained. This is not an attack on freedom. By restricting the freedom of few, greater freedom can be given to many."

With all of the cross-opinion, however, the Department of Commerce in Washington said Tuesday that it was still working on the industry conferences, and had assigned Ernest Tupper, chief statistician of the U. S. Bureau of Foreign and Domestic Commerce of the Commerce Department, to go to New York this week to confer with J. H. Hazen, vice-president of Warner Brothers, regarding certain statistical information which the industry was asked to compile for Secretary Hopkins during last week's session.

Mr. Tupper was to confer with Mr. Hazen on Friday. It was reported early in the week that if the information he gathered was "sufficient" a meeting would be arranged for next week between Mr. Hopkins and industry leaders.

Both Mr. Tupper, with Secretary Hopkins, and Mr. Hazen, with the film executives, attended the initial conference. Also on hand were, besides Mr. Hays, Nicholas M. Schenck, president, Loew's, Inc.; Harry M. Warner, president, Warner Brothers, and George J. Schaefer, president, RKO Radio Pictures. Others at the meeting were Willard L. Thorp, economic adviser to Secretary Hopkins, and Nathan D. Golden, Chief, Motion Picture Division of the Bureau of Foreign and Domestic Commerce.

In spite of earlier denials by the Department of Commerce that the conferences would be expanded to include exhibitor organizations, Dr. Thorp on Wednesday telegraphed invitations to Col. H. A. Cole, president of Allied States Association, and Edward L. Kuykendall, president of the MPTOA, to conferences in Washington next week. The meeting with Col. Cole will be on Tuesday and with Mr. Kuykendall on Wednesday.

Motion picture sources in New York explained this week that the conferences with Secretary Hopkins had not brought out the subject of the majors' yielding to the Department of Justice by means of a consent decree, adding that last week's parley was purely a "business meeting." It was further explained that the statistics now being gathered for presentation to Mr. Tupper for Secretary Hopkins are intended to impress upon the Government, in business rather than legal aspects, the significance of the motion picture business, both nationally and internationally.

There are some in the industry in New York who believe that the majors have a chance of turning the conferences into some profitable channel, despite the understanding in Washington that Secretary Hopkins is facing the same situation with respect to films as he did with oil, that is, the refusal of the Department of Justice to consider any compromise in its suits against the industry. Secretary Hopkins had held similar conferences with oil executives.

Added to all the developments, and lack of developments, apparently highly imaginative is the possibility reported that the Commerce Department-film conferences might even eventually become an "international motion picture economic conference," which would bring to New York or Washington worldwide film experts in an unprecedented attempt to break down economic trade barriers, readjust film quota laws.

More Money for U. S. Trust Suits

Plans of Thurman Arnold, assistant attorney general, for establishment of a chain of regional offices of his anti-trust division across the country, were stopped short this week by the Senate Appropriations Committee.

Rejecting Mr. Arnold's plea for a further increase in funds, advanced by the House from $780,000 to $1,300,000, the committee in effect gave him additional money for the prosecution of anti-trust suits by revoking the approval given by the House to the establishment of regional offices.

In addition, the committee demanded that all cases brought by the anti-trust division be prosecuted in cooperation with the Federal District Attorneys of the districts in which they are filed, and that the Department of Justice discontinue its practice of appointing experts and special assistants, requiring that all positions paying a salary of $5,000 or more a year shall be filled by Presidential nomination, subject to confirmation by the Senate.

Commends Hopkins Move

The committee placed its seal of approval upon the efforts of Secretary Hopkins to aid industry in the solution of its economic problems, giving him $225,000 "for the purpose of providing a highly qualified executive staff in the department to participate with the Secretary in appraisals of the larger problems that affect the commerce and industry of the country, in assisting Congress in drafting and considering legislation affecting business, in maintaining contact with various agencies of the Government dealing with particular phases of the national problem having a bearing on affairs of industry, and for developing and carrying through new constructive work, that will be welcomed by businessmen, directed toward improvement of business conditions at the earliest possible moment."

The committee's action gives formal standing to the efforts of Secretary Hopkins to act as

MORE ANTI-TRUST ACTIONS FILED

(*Continued from preceding page*)

intermediary between industry and various Governmental agencies, particularly the Department of Justice, first steps in which were the conferences now going on with representatives of the motion picture industry. Previous conferences were held with groups from the oil and phosphate industries and other industries under Department of Justice fire are expected to be called in the near future.

Arnold Protests Majors' Tactics

Bitterness over the tactics adopted by the major companies to slow up progress in the New York suit was expressed by Mr. Arnold before the Senate Appropriations Committee, it was disclosed this week with release of the testimony on the Department of Justice appropriation bill.

Mr. Arnold charged that the companies "filed motion after motion" in the New York court, each of which took considerable time to fight out and, by securing orders requiring the Government to file additional information, had succeeded in setting trial of the case back five or six months. To meet such situations, which are presented in practically every suit against a major industry, he suggested establishment of a special court which could pass upon motions speedily.

More Anti-Trust Suits Are Filed

Two more anti-trust suits were filed this week. The Landis theatre, Vineland, N. J., filed a monopoly action against Warner Brothers Theatres and major distributors in federal court in Philadelphia, and Paul Prugh Scott, former owner of the Varsity theatre in Dallas, filed suit in federal court there against the Interstate Circuit and others for $465,000 plus $10,000 attorney fees under terms of the Sherman anti-trust Act.

In the Philadelphia action, co-complainants with the theatre are virtually all civic officials of the Borough of Vineland and surrounding Landis Township. They filed the suit, it was said, in behalf of the welfare of the community, but not as a corporate act of the borough.

Eugene Mori, operator of the Landis, claims discrimination in favor of the Grand and Globe, circuit houses. The plaintiff seeks an injunction restraining the defendants from acquiring competing theatres, and directing Warner Brothers Theatres to divest itself of interest in the Globe and Grand, and asks that alleged illegal conspiracies in restraint of trade be broken up.

Mr. Scott, in the Dallas suit, charged that he had been driven out of business in Dallas and could not enter anywhere in Texas under the monopolistic system now in operation. He said Interstate through its far flung operations had harassed him until he was forced to sell his theatre for $55,000 when it was worth $125,000.

He said Interstate had threatened to erect a theatre near his Varsity, had talked with his landlord about his leases and had caused film companies to put restrictions on releases to him.

Split Even on New York Moves

The major company defendants, in the anti-trust action by the United States Department of Justice in New York, on Monday won their demand, in New York City federal court, that the government submit a more detailed bill of particulars. They received a setback, however, in the granting to them by Federal Judge Bondy, of only part of their demands; and he flatly turned down their request for 60 days from the filing of a further bill by the government, to prepare and serve answers.

SHORT PRODUCT PLAYING BROADWAY

Week of June 10

CAPITOL

Washington Parade, No. 3	Columbia
Somewhat Secret	MGM
Feature: 6,000 Enemies	MGM

CRITERION

March of Freedom	Universal
Hal Kemp and Orchestra	Paramount
Feature: Gracie Allen Murder Case	Paramount

MUSIC HALL

Goofy and Wilbur	RKO Radio
Feature: Sun Never Sets, The	Universal

PARAMOUNT

Ghosts Is the Bunk	Paramount
Death Valley Thrills	Paramount
Feature: Invitation to Happiness	Paramount

RIVOLI

Television	RKO Radio
Practical Pig, The	RKO Radio
Feature: The Mikado	Universal

ROXY

Good Neighbors	20th Cent.-Fox
Prize Guest, The	20th Cent.-Fox
Feature: Young Mr. Lincoln	20th Cent.-Fox

STRAND

Wardrobe Girl	Vitaphone
Feature: Juarez	Warner Bros.

Judge Bondy ordered the companies to file answers within 10 days after receipt of a further bill from the Government. Columbia and United Artists, however, were not affected by the ruling.

In requiring the government to expand its bills of particulars already filed, Judge Bondy directs it to define more exactly an affiliated theatre; to state whether the term "exhibitor-defendant" in the original complaint means "exhibitor-producer-defendant"; to name each defendant engaged in allegedly unfair trade practices; to state exactly what unfair practices had been used against exhibitors.

On Tuesday of this week counsel for the majors met at the offices of the MPPDA in New York, to map further strategy in defense against the Government accusations.

Federal Judge John Clancy was expected to hear, on Friday, in New York Federal Court, the application of Columbia Pictures for a more detailed bill of particulars from the Government, inasmuch as Federal Judge Bondy's decision did not affect the Columbia situation.

Oklahoma and Chicago Actions

Hearing on the A. B. Momand anti-trust suit motions is set for Friday in Judge A. P. Murrah's Federal Court for the Western District of Oklahoma, Oklahoma City.

Hearing will be on motion to dismiss by the defendants, major producers, distributors and Griffith circuits. Both sides have previously filed briefs bearing on the question of assignability raised by the motion which will be decided by Judge Murrah at Friday's hearing.

Momand's case asks $4,500,000 damages for anti-trust violations and is the oldest of similar type cases now pending in the courts.

The Federal government has subpoenaed exchange managers and Balaban and Katz circuit executives to appear before Chicago's Master in Chancery Edgar Eldredge on June 22nd at the hearing in the government's suit against B. & K. and the majors.

Committee Plans Eckhardt Dinner

A committee meeting was held this week in Chicago to arrange details for the Clyde Eckhardt Silver Anniversary testimonial dinner, which will be held Monday, July 17, at the Congress Hotel.

Co-chairmen for the event, which promises to be one of the biggest in Chicago's theatrical history, are John Balaban, Jack Kirsch and Jack Osserman.

General Houston Sues On "Man of Conquest"

Republic Pictures thinks that its "Man of Conquest," based on the life of Sam Houston, "speaks for itself" in refutation of a $1,000,000 suit against it, filed at Houston, Texas, against Republic, the Interstate circuit and the Horwitz-Texan Theatre Company, by Brigadier General Andrew Jackson Houston, 84, only surviving son of Sam, who charges the picture libeled his father and mother.

Actual damages of $500,000 and punitive damages of $500,000 are sought in the suit.

Application for a preliminary injunction to halt exhibition of the picture was turned down on Wednesday.

Paramount Holds Preview On "Man About Town"

A preview of the new Jack Benny film, "Man About Town," was held for the press Wednesday night at the New York Paramount Theatre, preceded by a dinner and floor show at the Paramount Hotel.

In Waukegan, Illinois, the premiere of the film, on June 25th, is planned so that there will be simultaneous showings at all theatres in the town, in conjunction with the Jello radio program.

B and K Dividends

A dividend of 75 cents on the common stock and the regular quarterly dividend of $1.75 on the preferred stock, payable June 30th, were declared Wednesday by Balaban and Katz. The last disbursement was a 50 cent dividend on common stock on March 30th.

Kent to Trinidad

Sidney R. Kent, Twentieth Century-Fox president, and Walter Hutchinson, head of foreign distribution for the company, sailed from Rio de Janeiro Wednesday for Trinidad to attend the Central Amberican convention. Mr. Kent is due back in New York June 26th.

BLOCK SALES BILL SHOULD NOT BE ENACTED, NEELY COLLEAGUES REPLY

18-Page Analysis of 19-Page Report Finds Senator's Proposals Unworkable and Unfair; Says It's Price Measure

United States Senator Matthew Mansfield Neely's 19-page report submitted to the Senate on June 3rd in defense of his bill to outlaw block and blind selling by Federal statute, a report in which he went forensic on the "pernicious effects" of the practice, was answered this week by a three-man minority of the Senate Interstate Commerce Committee in an 18-page analysis, contending that the bill should not be approved by the Senate.

Passing the Barbour bill removing the ban on the interstate transportation of fight pictures, the Senate on Tuesday deferred action on the Neely bill until June 21st when the measure will be taken up for consideration and vote.

Postponement of debate on the block booking measure was requested Tuesday by Senator Neely when the bill was reached during a call of the calendar.

The Senator explained that it would be impossible to dispose of the legislation under the five-minute rule, operative during consideration of unobjected bills, and named the date on which he would move for its imediate consideration without limitations on debate.

Summed up, the subcommittee minority's report, made public last Thursday, found the bill an attempt to legalize the order issued by the Federal Trade Commission in the Famous Players-Lasky case in 1927, which was invalidated by the courts, also to be an effort to fix prices for pictures, and, if enacted, a constant threat over the heads of producers and distributors.

Charges Threat of Injustice

Two of the minority signers were members of the Interstate subcommittee which had charge of the bill, Senator Ellison D. Smith, of South Carolina, the subcommittee's chairman, and Senator Wallace H. White, Jr., of Maine, ranking subcommittee Republican member, who were joined by Senator Chan Gurney, of South Dakota, a member of the full interstate committee.

"We cannot recommend a bill which it is conclusively shown would not work out in actual practice, and which would do injustice to one of America's most important and essential arts and industries," it was concluded.

At the very outset of their report, the minority expressed doubt of the good faith of the bill, declaring that much of the testimony at the hearings in April had centered around the question of morals in films, "yet there is nothing in the bill that prohibits or declares unlawful the showing of any of the motion pictures or types of motion pictures that are thus criticized, nor of a motion picture that is clearly immoral or indecent."

"It was pointed out at the hearings that the worst type of sex and vice expose pictures that have been shown in the past could easily comply with all of the provisions of this bill as they are invariably sold one at a time, not in blocks, and only after the picture is fully completed and ready for screening. In other words, it appears to be undisputed that there is no compulsory block booking or blind selling in the distribution of this type of offensive motion picture. It is also undisputed that this type of picture is not produced or distributed or exhibited by the companies referred to as the Big Eight."

The report showed little patience with the

(Continued on following page)

Congressman Boren Would Recognize All the Mechanics of the Film Business

by FRANCIS L. BURT
in Washington

Complete reorganization of the mechanics of the motion picture industry is provided for in legislation now being drafted by Representative Lyle H. Boren (Dem.) of Oklahoma.

The bill is said to go "all the way" in dealing with practices which have been complained of. Possibilities are that, if the Neely bill is taken up in the House this session, the Boren bill may be offered as a substitute, thus short-cutting the route which otherwise it would have to travel as new legislation.

His Own Brainchild

Neither the integrated industry nor the independent exhibitors have had any hand in the formulation of the legislation, it was declared by the Congressman. Instead, he has for the past two years been engaged in a study of the industry himself, and has accumulated a mass of data regarding block booking, blind selling, affiliated houses and industry practices.

The last remaining hurdle before it can be introduced is the wording of a section under which Mr. Boren seeks to divest large theatre circuits of their buying advantages, which the Department of Justice is seeking through its anti-trust suits.

First requirement of the bill, it was learned, will be the divorce of exhibition from other branches.

In the drafting of the divorcement provision consideration has been given to the possibility of breaking down large chains into smaller groups, Congressman Boren feeling that while simple divorce would have beneficial results it would not guarantee a satisfactory degree of competition in exhibition, since large independent chains are known to resort to "even more vicious competitive methods" than the affiliated groups.

Would Modify Synopsis Provision

Both block booking and blind selling would be prohibited by the bill, but in the writing of these sections Mr. Boren has given some thought to the protection of the distributors as well as the exhibitors. Accordingly, block booking would be equally unlawful for distributor and exhibitor. A synopsis provision similar to that of the Neely bill is provided as a prohibition against blind selling, but the Congressman is giving consideration to the inclusion therein of a stipulation that the synopsis need not be made a part of the contract for any picture which an exhibitor sees before buying.

The purpose of these provisions, it was explained, is to avoid giving the exhibitor any unfair advantages.

Another section of the bill deals with cancellations and exclusive privileges, and other provisions are designed to take from the large circuits the advantages which it is declared they possess over competitors, and to insure to independents owning single houses the same conditions of purchase of films as are enjoyed by the groups. It is also to be provided that the prices of pictures offered individually shall not bear an unreasonable relationship to their prices when offered in groups.

"The motion picture industry exemplifies the distance we have already traveled from a competitive to a dominated and controlled system of economy," he said.

"Consumers at last have come to realize that they are not permitted to exercise any choice in the selection of pictures to be shown in their neighborhoods.

"The five major companies are vertically integrated, owning production, distribution and exhibition facilities. They operate 13 per cent of all the theatres in America. In addition to this, through agreements with so-called independent theatre chains they control a major portion of the best theatres which they do not directly own.

"Currently, the major companies are attempting to secure exhibitor approval of so-called trade practice proposals designed to make some concessions on controverted subjects, to avoid interference with their operations by the Government or the courts. These proposals, however, fall far short of the relief to which the independent exhibitors and the public are entitled."

MINORITY ATTACKS NEELY MEASURE

(*Continued from preceding page*)

ambiguous contentions which it said had been put forth by proponents of the bill.

"The phrase 'community freedom of selection' in relation to motion pictures shown throughout the land, and throughout the world, is a slogan; a catchword," it declared. "The proponents of the bill in connection with this slogan have offered other appealing slogans and catchwords. For instance the statement that 'the bill is founded on the American principle of home rule,' and to the effect that centralized control of education is repugnant to the American public, that public schools are indigenous to the local communities which they serve; and that motion pictures are an important medium of education, from which the proponents conclude that the industry should come under the regulations of the bill.

"Slogans and phrases should, before being accepted as conclusive, be examined and analyzed to see what they have as their inarticulate premises. Nowhere in the testimony of the many witnesses before the subcommittee is it claimed that at present there is a lack of community selection' or no 'home rule' in motion-picture entertainment, nor is there attempted an appraisal of how much there is of whatever is meant by these labels and how much there is not. * * *

"The sponsors do not claim that the people of the community are forced or compelled to attend motion-picture threatres to the exclusion of other forms of entertainment offered, or that they are compelled to attend at any particular performance, or compelled to attend at any particular theatre. It is usual in all communities of the United States, even in the very smallest, that there are several theatres. What then is meant by the phrase 'community selection'? The word 'community' is not defined."

Finds Assumption Meaningless

Similarly, the minority found meaningless the contention that the exhibitor is the "only point of contact between the community and the motion picture industry"; that idea must be emphatically rejected, it was declared.

"The problem of selectivity for different persons in any given community is met entirely by the achievement of an industry which makes available all over the United States expensively produced motion pictures at a low cost which permits their display at all places, and gives the public so many pictures to choose from," it was held.

Getting into a discussion of block booking, the three Senators asserted that the statistics "flatly refute" the independents' charge that they must take all or none of the pictures offered by the Big Eight. Those statistics, it was declared, showed that there were wide variations in the number of theatres taking the pictures of the various companies, and that every company had pictures which secured four to five times as many bookings as other pictures produced by it in the same season.

Have Wide Selection

"These facts and figures seem to be conclusive that contrary to the assertions of the sponsors of the bill, the theatres actually have a wide selection of the pictures released and sold by the eight wholesale distributors of motion picture films listed as 'the Big Eight' by the sponsors of the bill, and are not required to play all or none of the motion picture films produced and distributed by these companies.

"It may be significant to note that since this legislation was first introduced 10 or 12 years ago, and under the 'monopolistic and burdensome trade practice' complained of, four new companies have established national wholesale distribution systems for motion picture films. These are known as Republic Pictures, Monogram Pictures, Grand National Pictures and Gaumont British Pictures. None of these new distributors are listed as 'the Big Eight'."

Further, the report continued, the charge made by sponsors of the bill which, it was pointed out, was unsupported by any evidence, that the producer-owned theatres have much broader rejection privileges than independents, was not borne out by the evidence.

Calls Position Impossible

Application of the block booking prohibition would place the distributors in an impossible position, it was held. "The provisions operative in price negotiations are claimed by the sponsors of the bill to be inserted for the purpose of preventing a distributor from attaining by indirection the result sought to be outlawed; namely, that of refusal to deal with an exhibitor unless he contracts for all offered, but a careful reading of the language must make it plain that the section does more than that. It operates to fix prices at which motion pictures in groups may be offered for contract. The section is complained of as being vague and indefinite and as failing to provide a standard to which the distributors' sales representatives may conform in its application to their negotiations with exhibitors on pain of criminal punishment."

Meditating upon the fact that the block booking section followed so closely the abortive order of the Federal Trade Commission, the minority felt that "it is singular that although 12 years have elapsed since the language embodied in Section 3 was first promulgated by the Federal Trade Commission, despite the attack thereon ever since, no measure has been drafted except in terms identical with that voided by the court.

Call It a Price Measure

"It is a price measure and only a price measure," the report said, adding the warning:

"Legislation which would venture into the perilous regions of price regulation in the field where price determination is subject to so many varied factors which differ in each negotiation ought to be at the least sufficiently certain and definite so that those who are directed to give obedience to the legislative mandate under pain of criminal sanctions may be apprised of the standards of conduct to which they must give obedience.

"This second clause of Section 3 (1) provides no such standard."

"What is block booking and when is block booking compulsory," the minority asked? "These are patently matters of degree dependent largely on the mind of the exhibitor party to the negotiations. * * * This clause sets up no standard, definite or even approximate, to which conduct must conform on pain of criminal punishment. It is without direct precedent—although it may be compared with clauses in contracts pursuant to the mandate of the German Reich Film Chamber which requires contracts to provide that such contracts 'shall be interpreted in the sense of national socialism'."

Synopsis Demand Protested

Equally dangerous and indeterminate are the provisions of Section 4, prohibiting blind selling. "The measure makes it criminal not to furnish to each exhibitor the synopsis prescribed at the time of the making of a contract for the exhibition of a picture, notwithstanding the fact that the picture may be completed and available for exhibition and even seen by the exhibitor. This seems unconscionable."

If the picture is available for screening, why should the exhibitor need the synopsis, the Senate trio wondered, and wondered also how much good the synopsis would do the exhibitor.

"The number of scenes and incidents depicted in a motion picture runs into the thousands," it was commented. "Motion pictures are moving scenes which dissolve one into another. As for treatment of scenes and dialogs of vice, crime or suggestive of sexual passion, nobody yet has been able to comprehend what the statement describing such manner of treatment would look like in connection with any motion picture now currently being exhibited on the screens of theatres throughout the country. It is doubtful whether the draftsmen knew what it should contain.

Calls Formula Impracticable

"According to the testimony nobody who has ever produced a motion picture or written a script for one, or had knowledge of how motion pictures are produced, could have devised such a meaningless and impossible formula for a prescribed synopsis of a motion picture either to be produced or already produced."

The synopsis requirement applies even in the case of pictures produced, reviewed in the press and seen by the exhibitor, it was pointed out.

"How much better can an exhibitor be given information of the contents of a motion picture than by providing opportunity for the exhibitor to see the motion picture?" it was asked.

Finally, the minority held, "the producer would always be under the fear that, if the motion picture he produced did not in all respects correspond to the synopsis furnished by his distributing agency at the time of negotiation for a contract, he would be accused of having made a knowingly false statement in the synopsis, and therefore liable to incarceration.

"The destruction and injury to the industry apprehended by those engaged therein might conceivably be justified if there were present evils which subject the American public to vicious or immoral motion pictures and the measure had relation to the eradication of such evils."

Calls Penalty "Too Large"

The last point brought up by the minority was the ace card of exhibitor proponents of the measure, that under the bill the exhibitor would no longer have the block booking alibi for showing undesirable pictures.

This, the report declared, is a "tenuous hypothesis." "It seems too large a penalty to pay entirely to disrupt an important part of the Nation's economy, aware of its responsibilities, in order to isolate an exhibitor from what is frankly acknowledged to be an alibi so as to expose him to a higher degree of local responsibility," it was felt.

"We are of the opinion that the enactment of this bill into law would result in decrease of employment both in production and distribution and an increase in cost to the theatre owner and the public."

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week, three were approved for general patronage, four were listed as unobjectionable for adults and three were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Boys' School" (Les Disparus de St. Agil) (French), "Southward Ho!" "Trapped in the Sky." Class A-2, Unobjectionable for Adults: "Charlie Chan in Reno," "Five Came Back," "It Can Happen to You," "The Sun Never Sets." Class B, Objectionable in Part: "Maisie," "Panama Lady," "The Zero Hour."

HOW THEY SOLD TICKETS

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Maisie

HE EXPLOSIVE BLONDE

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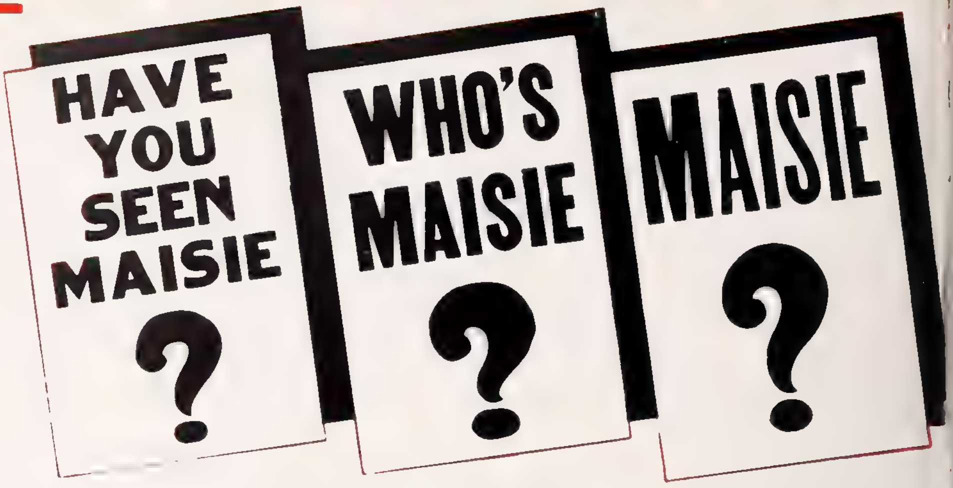
HERE'S YOUR CAMPAIGN!

It's a pleasure to promote! And the picture will back up all your promises!



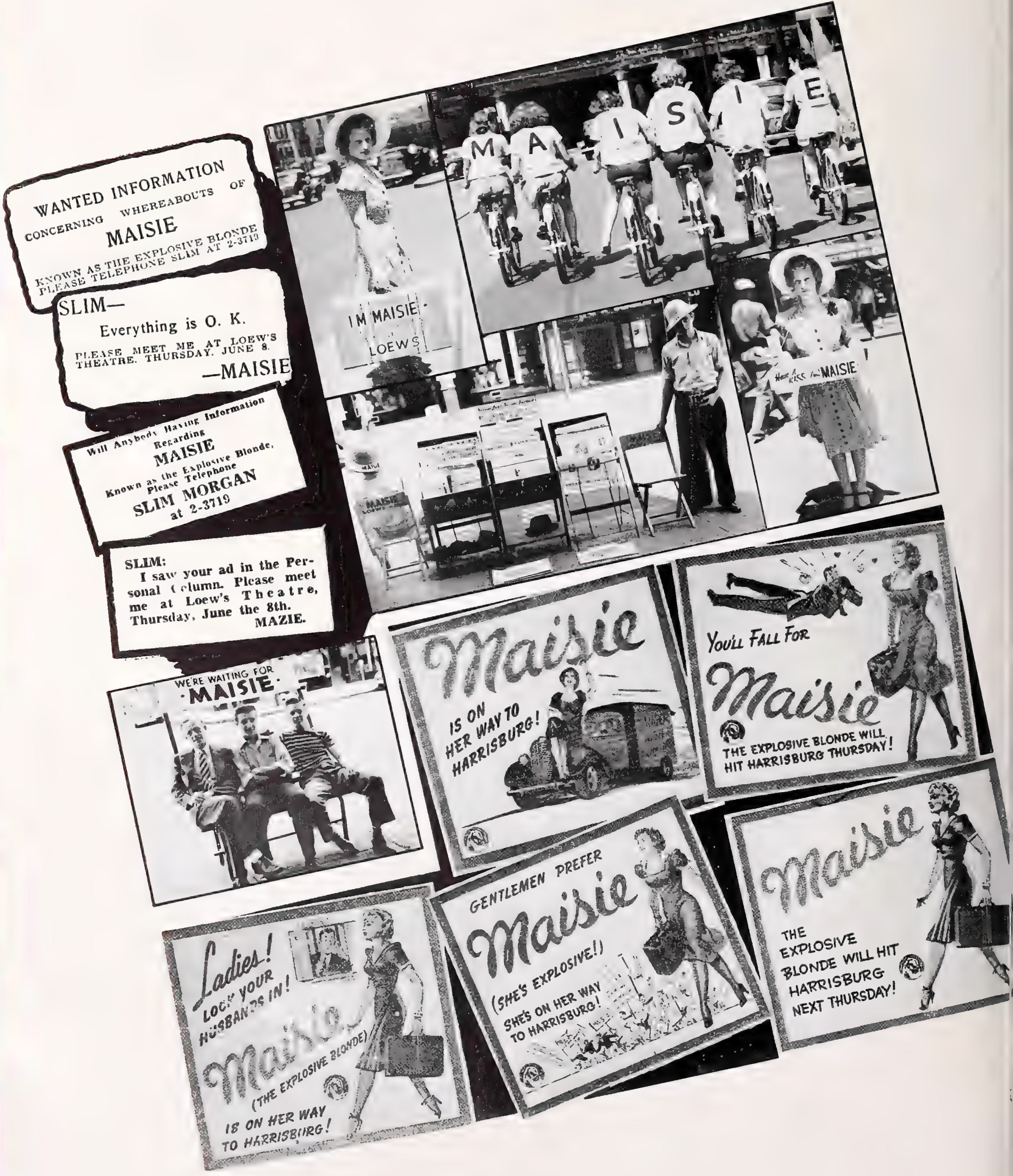
HAVE YOU SEEN MAISIE ?

WHO'S MAISIE ?

MAISIE ?

ABOVE: Teaser tack cards all over town!

BELOW: Personal columns, street stunts, teaser ads. Every idea is one you can easily duplicate!



WANTED INFORMATION CONCERNING WHEREABOUTS OF MAISIE KNOWN AS THE EXPLOSIVE BLONDE PLEASE TELEPHONE SLIM AT 2-3719

SLIM—
Everything is O. K.
PLEASE MEET ME AT LOEW'S THEATRE. THURSDAY. JUNE 8.
—MAISIE

Will Anybody Having Information Regarding MAISIE Known as the Explosive Blonde, Please Telephone SLIM MORGAN at 2-3719

SLIM:
I saw your ad in the Personal Column. Please meet me at Loew's Theatre, Thursday, June the 8th.
MAZIE.

M A I S I E
I'M MAISIE
LOEWS
MAISIE
Have A KISS for MAISIE
WE'RE WAITING FOR MAISIE
Maisie IS ON HER WAY TO HARRISBURG!
YOU'LL FALL FOR Maisie
THE EXPLOSIVE BLONDE WILL HIT HARRISBURG THURSDAY!
Ladies! LOCK YOUR HUSBANDS IN!
Maisie (THE EXPLOSIVE BLONDE)
IS ON HER WAY TO HARRISBURG!
GENTLEMEN PREFER Maisie
(SHE'S EXPLOSIVE!)
SHE'S ON HER WAY TO HARRISBURG!
Maisie
THE EXPLOSIVE BLONDE WILL HIT HARRISBURG NEXT THURSDAY!

M
A
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E

Put them all together they spell

S
R
O

THERE'S MONEY IN "MAISIE"!

Gay crowds became pay crowds in big Harrisburg and Providence hit engagements!

IN HARRISBURG AND PROVIDENCE—

Everybody Wanted to Know—WHO IS MAISIE?

Both M-G-M test campaigns created a lot of talk and good-natured kidding—but the public knew "Maisie" was on the way! It played Loew's Theatre, Harrisburg, Pa. and Loew's State, Providence, R. I., where even the people in the stores were asking "Who the H . . . is Maisie?" Exploit "Maisie" on a note of hilarity! Don't overlook a bet!

NEWSPAPER PUBLICITY AND ADVERTISING: Commencing two weeks in advance, when the picture was booked, the columnists of the three daily newspapers, the Patriot, Evening News, and Telegraph, started kidding "Maisie" in their columns, and have not missed a single day until the regular advance stories commenced. "Maisie" sent the columnists flowers, candy, arm-bands, and other gay presents, all of which were acknowledged in the columns in a good-natured joshing fashion.

On Thursday, Friday, Saturday, before opening, personals were used in the papers, seeking information as to the whereabouts of a girl named Maisie, known as an explosive blonde, and asking that readers telephone Slim, at the theatre number. The theatre cashiers report that they actually received up until Saturday night 76 telephone calls offering to help in response to these ads. Commencing Monday before opening Maisie replied in these personal columns that she had seen Slim's ad and would meet him at Loew's Theatre on Thursday (the opening day of engagement).

Commencing with the first ad, on Saturday before opening, the Harrisburg Telegraph started a contest asking readers to read the ads in the series and write their opinions of them for cash awards, stating that it is a brand new picture and that the picture company is anxious to know if they are the kind that will make people want to see the picture. This contest runs until after the opening day.

The advertising campaign commenced on Saturday before opening, with a 2 column by 4 inch teaser ad, and builds up to the opening.

The newspapers are giving ample space, stories and art in their regular picture columns.

KIDDING THE TITLE: A campaign was started by the employees of the theatre, school children, etc., in fact everybody with whom we could get into contact, by telephone or otherwise, to make a nickname of "Maisie."

STICKERS: 10,000 stickers, bearing the legend "Who Is Maisie?" were used on lamp-posts, buildings, fences, telegraph poles, etc.

BUMPER STRIPS ON AUTOMOBILES: 50 of these were used on the Harrisburg taxicabs. First time used in over a year.

'MAISIE" BADGES: Ribbon-badges were worn by the cashiers and ushers of the theatre and the clerks of Murphy's Dime Store, commencing a week in advance.

NEWS-STAND DISPLAYS: For fifty news-stands in Harrisburgh the attendants were furnished with sun helmets, also paper-weights the size of bricks, and red wooden chairs—all with "Maisie" ad. News-stands are on street corners, and the chairs are placed so that legend on back can be read by pedestrians crossing the street and by automobilists in passing; also the fronts of the backs are lettered, so that if attendant is standing legend can be read there also. It is submitted that this is a humane stunt in this weather, and that the news-stand-attendants have taken hold of it with eagerness and appreciation.

TIME-HONORED SUNDAE: No campaign is complete without a sundae named for the picture, but look at the coverage they get. In Rolle's Restaurant, on Market Street (main shopping street), which is having a "Maisie" sundae, streamers announcing it are placed at the soda counter, and also in every booth on mirrors (the tables are in booths), on the walls of the restaurant, and on the menus. Murphy's Dime Store also has a "Maisie" sundae.

LETTERED NAPKINS: Rolle's Restaurant is distributing 10,000 napkins with legend.

COOL WINDOW CARDS: 100 cards, 14x17, placed in windows, bearing the legend, "It's comfortably cool at Loew's. I'll see you Thursday, 'Maisie'."

WESTERN UNION BOYS DELIVERING POSTER: Five Western Union messenger boys, carrying hand-lettered posters, 30x40, with strip across top reading "Deliver to Loew's Theatre", are riding on busses, street cars, and walking on main streets, for four hours a day, commencing Monday before opening.

GIRLS ON BICYCLES: Six girls on bicycles, each with a letter of the title on her back, rode up and down main streets of town day before and opening day.

GIRLS WITH CUT-OUT LETTERS SIX FEET HIGH: Six girls, dressed in shorts, each carrying a cut-out letter six feet high, in single file, patrolled main streets of town, day before and opening day.

GIRL IN FORD STATION WAGON: Girl, dressed in cowgirl costume, with shorts, and sombrero, and with wagon bannered, drove about main streets, day before and opening day. Wagon is being supplied by Ford dealer.

"MAISIE" CANDY KISSES: 10,000 candy kisses, in cellophane bag, bearing legend, "A Kiss from Maisie", are being distributed by girls, at street corners, from attractive wicker baskets.

GOOD OLD BLOTTERS: 10,000 blotters, bearing the legend "This will blot your letters. 'MAISIE' will blot your cares away," etc., are being distributed in office buildings, stores, and in the buildings on "Capitol Hill" (State employes).

TRICK FOLDERS: 10,000 small oblong folders, with front bearing legend "What I know About Men, by MAISIE", two center pages blank, and playdate on back, are being distributed, and enclosed in packages by one of the stores.

GROCERY BAGS: 10,000 of these bags, imprinted, are being used by the Isaacman Brothers Grocery Stores. These stores have a tremendous circulation.

THE OLD RED SPOT CARD: Cards bearing the legend (containing red spot in center) with word "CONFIDENTIAL" at top and rest of lettering small—"If this spot turns black, see your doctor at once. If it does not, see 'MAISIE'," etc. 10,000 of these are being distributed in every conceivable place.

BENCH IN FRONT OF THEATRE: A bench is being placed in front of theatre, two days before opening, with boys sitting on it and large sign on the back, bearing the legend "We Are Waiting to See 'Maisie'," etc. The bench was borrowed from the Park Commission. The boys will be extra ushers.

GIRL WITH SUITCASE: Blonde girl, in shorts, carrying suitcase, with the legend, "I'm 'MAISIE', the explosive blonde, on my way to Loew's Theatre", will patrol the downtown streets for several hours day before opening.

GIRL IN BED STUNT: This is the honey of them all. Arrangements have been made with Kade's Furniture Store to have a window furnished as bedroom. In the bed will be a blonde girl, apparently asleep; on table beside her will be a clock, with placard bearing the legend: "This is 'MAISIE'. When will she awaken? Step inside and make your guesses. Fifty coming nearest will receive passes to see 'MAISIE'," etc. The police will let this stunt ride until it blocks traffic too much. It will be done the afternoon before the opening of the picture.

RADIO BROADCASTS: Loew's Theatre conducts a daily broadcast in the morning, at nine-thirty o'clock, over Station WHP. "MAISIE" has been "plugged" on this, commencing over a week in advance.

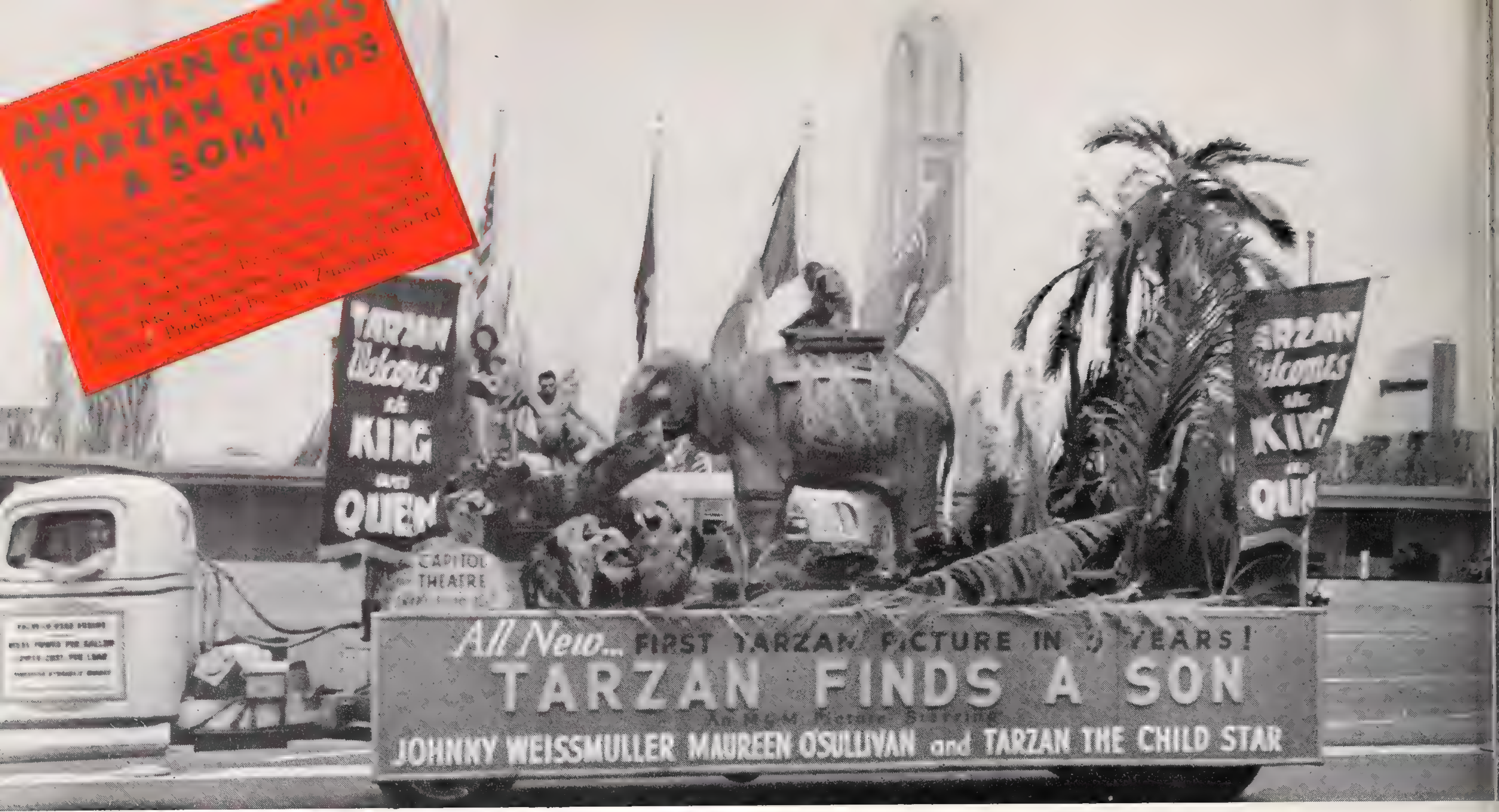
Station WKBO conducts a "man on the street" broadcast, Monday, Wednesday, Friday. "MAISIE" was used on this broadcast on all three days last week, and will be used again the three days of this week.

Paul Walker, columnist of the Harrisburg Telegraph, conducts a daily newsbroadcast, on Station WKBO. He has been kidding about "MAISIE" on his broadcast for over a week.

MAISIE

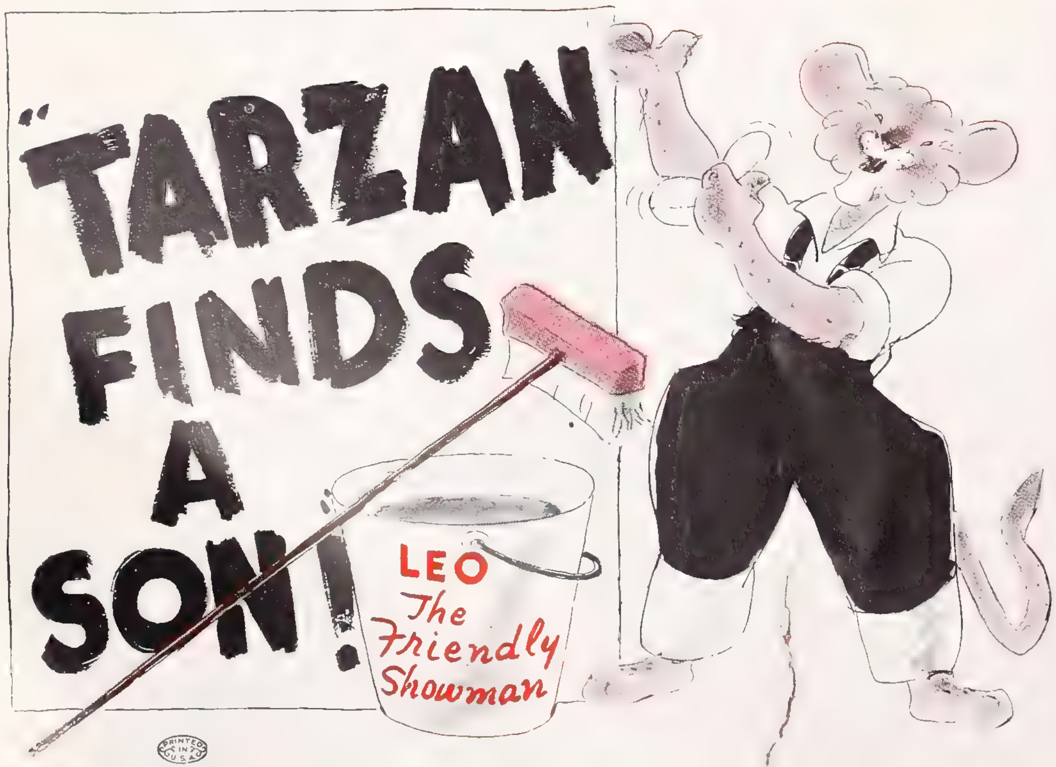
with [illegible] Young, Ann Sothern,
Ruth [illegible], Ian Hunter and Cliff Edwards.
Screen [illegible] Mary C. McCall, Jr. A Metro-
G[illegible]er Picture. Directed by Edwin
L. [illegible] Produced by J. Walter [illegible]

(over)


AND THEN COMES
"TARZAN FINDS
A SON!"
TARZAN Welcomes the KING and QUEEN
CAPITOL THEATRE
All New... FIRST TARZAN PICTURE IN 3 YEARS!
TARZAN FINDS A SON
An M-G-M Picture Starring
JOHNNY WEISSMULLER MAUREEN O'SULLIVAN and TARZAN THE CHILD STAR

This jungle float, with a live chimpanzee atop the elephant, is part of New York's campaign!

THE NEXT BIG M-G-M SHOW FOR SHOWMEN!


"TARZAN FINDS A SON!"
LEO
The Friendly Showman

"when you roll up the sleeves you roll up the grosses!"

Boys, there's profit in promotion! And I've got the shows for you! After "MAISIE" there's "TARZAN FINDS A SON", the greatest Tarzan show ever made. And wait till you see "ON BORROWED TIME," and "ANDY HARDY GETS SPRING FEVER" (just previewed! A honey!) Remember this: when your box-office needs a friend depend on The Friendly Company!

THE HOLLYWOOD SCENE

Modern Themes

History won't repeat itself so often on the screens during the next few months. Modern, up-to-date stories, based on events taking place in the world today, are liberally sprinkled through all programs as the pendulum of production has swung to the making of films which concern themselves with headline happenings and incidents of national and international interest.

Modern stories on the MGM program are "These Glamour Girls," the background of which concerns the activities of society debutantes and the exclusive collegiate set. International intrigue is the setting for Greta Garbo's "Ninotchka," and the doings of the aristocratic smart feminine sets of today are the substance of "The Women." Production as well as thematic detail of "Thunder Afloat" pictures modern naval operations.

Paramount plans "Heil, America," an up-to-date story of American politics and politics and business conditions are the story substance of "Our Leading Citizen." "F.O.B. Detroit" will be a timely story of the automobile industry, and "The World on Parade" is a topical romance melodrama.

Columbia's "Mr. Smith Goes to Washington" will tell the story of a simple homespun youth who was catapulted into the United States Senate. Walter Wanger's "Winter Carnival" is modern romance melodrama told against a background of collegiate winter sports, and Selznick's "Intermezzo" is likewise a modern romantic melodrama with a musical background.

Warners' "Give Me a Child" has to do with the problems of modern domestic and married life. Auto racing is the background of "The Devil on Wheels."

Life in modern India is the background of "The Rains Came," 20th Century-Fox. Other uptodate subjects on the company's roster are "20,000 Men a Year," "Elsa Maxwell's Hotel for Women," and "A Briton at Yale."

Monogram Sets Three

Three features are being made at Monogram this month. The first to go, "Mr. Wong in Chinatown," third in a series of four productions based on the James Lee Wong stories, features Boris Karloff. The next Tex Ritter musical western has Ed Finney producing and Al Herman directing. This will be followed on June 22nd by E. B. Derr's "The Girl from Rio," in which Movita will be featured. This is the last of a series of eight productions which Mr. Derr made for Monogram on the 1938-39 program.

Production Normal

In this period which marks the turnover time from old to new season production, Hollywood started 10 pictures while finishing nine. With only an exception of two, the new work concerns itself with material for the 1939-40 season.

Three companies started two pictures each. At 20th Century-Fox, a series picture, "The Adventures of Sherlock Holmes," went into work. It will feature Basil Rathbone, Nigel Bruce, Ida Lupino and Alan Marshal, with Terry Kilburn, E. E. Clive and Lionel Atwill. Its companion piece, "Heaven with a Barbwire Fence," is a vehicle for newcomer Glenn Ford, and Nicholas Conti, Jean Rogers and Raymond Walburn.

STARS OF THE SILENT DAYS IN NEW FILM

Famous screen personalities of moviedom's silent days era, including Mack Sennett, Buster Keaton, Chester Conklin, Ben Turpin and scores of others, were back before the cameras this week as Irving Cummings started "Hollywood Cavalcade."

Among the oldtime film headliners who will reenact scenes that made them famous are Jack Costello, George O'Hara, Crete Sipple, Phillip Sleeman, Marshall Ruth and Midgie Dare. Also acting in the picture are Frank Hall Crane and Barry Johnson, both actors in the days when Cummings was a hero in silent films.

Mack Sennett, who contributed much to the picturesque history of Hollywood, will have a double role in "Hollywood Cavalcade." He not only acts in one or two sequences but also is the film's technical advisor. Malcolm St. Clair, who worked for Sennett in the old Keystone comedies, will be back with his old mates when he handles the direction of a silent comedy to be used as a movie within a movie.

Warners started "On Your Toes," in which Eddie Albert, who was outstanding in "Brother Rat," will be featured. The supporting cast includes Zorina, Alan Hale, Frank McHugh, James Gleason, Queenie Smith, Gloria Dickson and Berton Churchill. Winding up their contract with the studio, the Dead End Kids began work on "The Dead End Kids at Military School." The group will be supported by John Litel, Cissie Loftus, Frankie Thomas, Aldrich Bowker and Selmar Jackson.

Paramount Starts Two

Despite the excitement over the annual sales convention, Paramount found it possible to start two productions. William Henry, Judith Barrett, William Collier, Sr., Richard Benny, Minor Watson, Dorothy Tree and John Eldredge will be seen in "The World on Parade." Joe E. Brown and Martha Raye are teamed in the leads in "$1,000 a Touchdown." Eric Blore, John Hartley and Sid Saylor head the support.

MGM's contribution to the new work is "These Glamour Girls." It will present Lew Ayres, Anita Louise, Lana Turner, Marsha Hunt, Ann Rutherford, Mary Beth Hughes, Tom Brown, Richard Carlson and Owen Davis, Jr.

Monogram started "Mr. Wong in Chinatown." Boris Karloff is the star and Grant Withers, Marjorie Reynolds and Lotus Long will be featured.

The screen's youngest new star, Sandy, the baby who scored a hit with Bing Crosby in "East Side of Heaven," heads the cast in Universal's "Sandy Takes a Bow."

20th-Fox Completes Three

On the completed side of the book, 20th Century-Fox removed three pictures from the active list. The most important of the group is "Elsa Maxwell's Hotel for Women." In it will be seen Miss Maxwell, Linda Darnell, James Ellison, Ann Sothern, Katherine Aldridge, Lynn Bari, Amanda Duff, Jean Rogers, June Gale, John Halliday, Alan Dinehart, Joyce Compton, Chic Chandler and Gregory Gaye. "Chicken Wagon Family" will star Jane Withers with Leo Carrillo, Spring Byington and Marjorie Weaver. Robert Kellard, Jean Rogers, William Frawley, Helen Freeman, Jay Word and Cora Sue Collins will be in "Harmony at Home."

Two pictures were completed at RKO-Radio. "Memory of Love" will present Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Katherine Alexander, Jonathan Hale and Nella Walker. Lee Tracy is the star of "The Spellbinder,"

Fine Arts finished "Isle of Destiny." Produced in color, it will feature William Gargan, Wallace Ford, June Lang, Gilbert Roland and Katherine DeMille, with Etienne Girardot, Ted Osborne, Grant Richards, Tom Duggan and Harry Woods.

"Escape from Alcatraz" was completed at Columbia. The cast includes Brian Donlevy, Jacqueline Wells, Joseph Crehan, Paul Fix, George Lloyd and Richard Fiske.

Paramount completed "Disputed Passage." It will offer Dorothy Lamour with Akim Tamiroff, John Howard, Gordon Jones, Judith Barrett, Elisabeth Risdon, Oscar O'Shea, Elizabeth Patterson and William Collier, Sr.

New Writing Talent

While every studio continues intensive search for new screen faces, MGM is turning its hunt for new blood to the writing end. The studio began its campaign to develop fresh story ideas by selecting ten college graduates to take a junior writing course under the direction of Kenneth MacKenna, head of the studio story department.

With Richard Schayer, film writer, in a supervisory capacity, the junior writers on Thursday embarked upon a six months' training period during which they will be given opportunity to learn the methods of motion picture production in all departments. Story construction will be concentrated upon. Later, provisional actual screen writing assignments will be made. The candidates, all of whom have been signed to term contracts, include Thomas Seller of Yale; Hunter Hendee, Harvard; Bernard Straub, University of Washington; Joy Davidman, Hunter; Ethel Frank, Vassar; Walter Doniger, Harvard; Robert Metzler, USC; Virginia Rooks, Manhattanville, and John T. Southwell of Grinnell College.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Land of Liberty

(MPPDA)

World's Fair Special

It was a frankly skeptical turnout of professional critics who foregathered at the Carthay Circle theatre in Hollywood to behold what manner of film this gift of the motion picture industry to the nation's World's Fairs might be, and it was a frankly thrilled crowd of Americans who nodded mutual agreement, after it was over, that this is really something, among the most legitimately worthwhile somethings that visitors of either Fair may have opportunity to gaze upon. It is quite the most thorough and rounded and commanding historical document ever spread upon the screen, a stunning item of Americana and a glowing tribute to the narrative power of the cinema.

As has come to be reasonably well known, "Land of Liberty" is composed entirely of sequences from motion pictures produced for the entertainment screen during the past quarter century. A total of 115 feature pictures and short subjects, plus uncounted newsreels were drawn upon for the material assembled and edited by Cecil B. DeMille and his assistants, Herbert L. Moulton, William H. Pine and Francis S. Harmon, to form a connected story of the United States of America during the 150 years ending now. Prepared in consultation with Dr. James T. Shotwell of Columbia University and integrated by excellent narration written by Jeanie Macpherson and Jesse Lasky, Jr., this compilation consumes two hours and 18 minutes of screen time and touches every high spot in American history interestingly, informatively and entertainingly. It also touches the low spots and illuminates the background, all fairly and impartially, winding up with a brief but potent glimpse into the future via the circumstances of the present. It is a striking dramatization of the nation's history and belongs, when the World's Fairs are over, in every American institution of learning and perhaps in every theatre.

A partial list of the players seen in the film names 128 stars and featured players of the present and past. Naturally, these merely enter and leave the picture as the characters they played in the pictures drawn upon appear in the story of the nation and pass on. Presidents Franklin D. and Theodore Roosevelt, Woodrow Wilson, Chief Justice Hughes and others who have lived within the era of the cinema are seen in newsreel bits, the present chief executive opening and closing the film in shots from public addresses which might have been composed for the purpose.

A synopsis of the picture is impracticable. Its incidents span a century and a half of national development, explain and depict the wars and peaces, the territorial purchases, the economic ebb and flow, the natural disasters and the geographical drafts, the personal experiences and the scientific advancements of a people. To tell the history of the United States fully and fairly by means of scenes and sequences from films in the storage vaults was a monumental order. Mr. DeMille made a monumental success of its execution.—WILLIAM R. WEAVER.

Compiled from 1,000 sequences taken from 115 features and short subjects produced by the theatrical motion picture industry. Edited by Cecil B. DeMille assisted by Herbert L. Moulton, William H. Pine and Francis S. Harmon. Historical consultant, James T. Shotwell. Narration written by Jeanie Macpherson and Jesse Lasky, Jr. Sponsored by Motion Picture Producers and Distributors of America, Inc., Will H. Hays, president. P. C. A. certificate No. 5400.

The following companies contributed properties, facilities, time and creative effort to the picture: Artcinema Associates, Inc.; Astor Pictures Corp.; Audio Productions, Inc.; Bray Pictures Corp.; Caddo Company, Inc.; Cinema Corp. of America; Columbia Pictures Corp.; Commonwealth Pictures Corp.; Cosmopolitan Corp.; Cecil B. deMille Productions, Inc.; Walt Disney Productions, Ltd.; Eastman Kodak Company; Educational Pictures, Inc.; Electrical Research Products, Inc.; First National Pictures, Inc.; FitzPatrick Pictures, Inc.; Fox Movietone News; Gaumont British Picture Corp. of America; Samuel Goldwyn, Inc., Ltd.; Grand National Pictures, Inc.; D. W. Griffith, Inc.; Inspiration Pictures, Inc.; Loew's, Inc.; March of Time, Inc.; Monogram Pictures Corp.; News of the Day; Paramount News; Paramount Pictures, Inc.; Pathe Film Corp.; Pioneer Pictures, Inc.; Principal Pictures Corp.; Progress Films, Inc.; RCA Manufacturing Company, Inc.; Reliance Pictures, Inc.; Republic Pictures Corp.; RKO-Pathe News; RKO Radio Pictures, Inc.; Hal Roach Studios, Inc.; Selznick-International Pictures, Inc.; Edward Small Productions, Inc.; Stone Film Library, Inc.; Syndicated Pictures Exchange; Technicolor, Inc.; Terrytoons, Inc.; Twentieth Century-Fox Film Corp.; United Artists Corp.; Universal Newsreel; Universal Pictures Company, Inc.; Vitagraph, Inc.; Vitaphone Corp.; Walter Wanger Productions, Inc.; Warner Bros. Pictures, Inc.

Man About Town

(Paramount)

Comedy and Spectacle

With a keen understanding of the popularity of the Jack Benny radio program, the producer, Arthur Hornblow, Jr., director Mark Sandrich, story writers Morrie Ryskind (who also did the screenplay), Allan Scott and Z. Meyers, abetted by the composers, Matty Malneck, Frederick Hollander and Frank Loesser, the Merriel Abbott Dancers, Malneck's orchestra and The Pina Troupe, designed Jack Benny's "Man About Town" to be a visual conception of a Benny broadcast. The story plot is similar to the running story plots of the weekly air shows. It has Benny in a jam and Benny the butt of the jokes and gags. And, as is sometimes the case on Sunday nights, Rochester (Eddie Anderson) steals the show. He does it with his characterization, dialogue and the two comedy dance sequences in which he is solo featured.

The thematic content, following the radio formula, is amusing. The musical interludes, solos by Dorothy Lamour and Betty Grable and a Miss Lamour-Phil Harris duet, are pleasing and the spectacular glamour girl episodes staged by LeRoy Prinz possess plenty of eye lure.

Running 85 minutes, the various incidents in "Man About Town" are so scheduled that the full entertainment value of each is worked to the limit before proceeding to the next. The whole business was plotted to amuse, and the assurance that it will do so is the item to capitalize on in exploitation that also recognizes the publicity value of the names Benny, Miss Lamour, "Rochester," Edward Arnold, Binnie Barnes and Betty Grable.

Previewed at the Paramount Theatre, Hollywood. Upstairs and down in the house, it was evident that the patrons were enjoying the show. —GUS MCCARTHY.

Produced and distributed by Paramount. Produced by Arthur Hornblow, Jr. Directed by Mark Sandrich. Screen play by Morrie Ryskind. Story by Ryskind, Allan Scott and Z. Meyers. Music and lyrics by Matty Malneck, Frederick Hollander and Frank Loesser. Music-dance numbers staged by LeRoy Prinz. Victor Young musical director. Holly Morse assistant director. LeRoy Stone film editor. Photographed by Ted Tetzlaff. P. C. A. certificate number 5188. Running time, when seen in Hollywood 85 minutes. Release date: July 7, 1939. General audience classification.

CAST

Bob Temple	Jack Benny
Diana Wilson	Dorothy Lamour
Sir John Arlington	Edward Arnold
Lady Arlington	Binnie Barnes
Dubois	Monty Woolley
Mme. Dubois	Isabel Jeans
Ted Nash	Phil Harris
Susan	Betty Grable
Hotchkiss	E. E. Clive
Rochester	Eddie Anderson

Also: The Merriel Abbott Dancers, Matty Malneck's Orchestra, and the Pina Troupe.

Boys' School

(Columbia)

School Mystery

"Les Disparus de St.-Agil," French production voted the most unusual picture of the year by the Academie du Film in Paris, is being released in this country by Columbia under the title "Boys' School."

The cast is well known to the French cinema audience in the United States. Erich von Stroheim, featured as the German officer in the picture "Grand Illusion," plays the sympathetic and understanding teacher who is misjudged by the rest of the faculty and the students. Armane Bernard, a favorite comedian of the Parisian stage and screen, carries on as the janitor. Serge Grave will be remembered for his performance in "Generals without Buttons" and as the adolescent Guitry in "The Story of a Cheat." Michel Simon, for his characterization as the rum-soaked teacher, was awarded the Pierre Batcheff Prize for the most unusual performance of the year by the Academie du Film.

Three school boys, in a secret club, plan to run away to America, but before their plan can mature "Sorgues" disappears after telling the other students of having seen a man appear and disappear in a classroom late at night. The teaching staff suspect "Herr Walter." Soon afterward "Macroy" disappears as inexplicably as "Sorgues." "Lemel," the intoxicated teacher, is mysteriously murdered. "Baume," the leader of the club, turns sleuth and uncovers a counterfeiting ring of which "Lemel" was a member. The counterfeiters are holding "Sorgues" because he also has discovered the gang. "Baume," "Herr Walter" and the boys rescue "Sorgues" and break up the ring. "Macroy" is returned to the school by the police after

(Continued on page 52)

Holdover business on a growing wave of word-of-mouth!

"YOUNG MR. LINCOLN"
3rd WEEK, ROXY, N. Y.
Already in 2nd week in
KANSAS CITY, BALTIMORE,
MILWAUKEE, ST. LOUIS,
SPRINGFIELD (Ill.), DETROIT

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

(*Continued from page 50*)

he is found on board a ship as a stowaway bound for America.

"Boys' School" has only male players and there is no mention of romance. Under the direction of Christian Jaque and with the aid of the superimposed English titles the picture progresses rapidly.

Reviewed at the Fifth Avenue Playhouse in New York, the picture was applauded by an early afternoon audience.—GEORGE SPIRES.

Produced by Dimeco in Paris and distributed in the United States by Columbia. Directed by Christian Jaque. Based on the novel by Pierre Very. M. Lucien, photographer. Music by H. Verdun. English titles by Clement Douenias. Release date, June 5, 1939. Running time, 90 minutes. General audience classification.

CAST

Boisse	Aime Clariond
Walter	Eric von Stroheim
Lemel	Michel Simon
Donadieu	Pierre Labry
Planet	R. Genin
Mirambeau	J. Derives
Macaud	Armand Bernard
Baume	Serge Grave
Macroy	Marcel Mouloudii
Sorgues	Jean Claudio
Fernier	Jean Bouquet
Little Claude	Claude Roy
Cesar	Robert LeVigan

Three Texas Steers

(Republic)

Western Melodrama

The Three Mesquiteers return in a lively story with many twists. John Wayne, Ray Corrigan and Max Terhune are the hard riding trio with Carole Landis in the leading feminine role.

Starting with a circus, the story moves on to a ranch and then to a trotting race at the county fair, where Max Terhune drives the circus horse to victory.

"Nancy's" circus is destroyed when her business manager "Ward" sets fire to it in an effort to make her sell a ranch she has inherited. "Ward's" plans are ruined when the Mesquiteers, after much difficulty, save the ranch and return the money which "Lullaby" has lost and later won back for her in the race.

Max Terhune makes little use of his ventriloquism, but his adventures with the tame circus gorilla are humorous. Roscoe Ates, the stuttering comedian of the stage and screen, is the sheriff.

Reviewed in the Republic projection room in New York.—G. S.

Produced and distributed by Republic Pictures Corp. Associate producer, William Berke. Directed by George Sherman. Original screen play by Betty Burbridge and Stanley Roberts. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by Ernest Miller. Film editor, Tony Martinelli. Musical Score by William Lava. P. C. A. certificate number 5251. Release date, May 12, 1939. Running time, 57 minutes. General audience classification.

CAST

Stony Brooke	John Wayne
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Nancy	Carole Landis
Ward	Ralph Graves
Sheriff	Roscoe Ates
Lillian	Collette Lyons
Hercules	Billy Curtis
Steve	Ted Adams
Rankin	Stanley Blystone
Tony	David Sharpe
Morgan	Ethan Laidlaw
Postman	Lew Kelly
Willie, the gorilla	Naba

It Could Happen To You

(20th Century-Fox)

Comedy Melodrama

If, as is often the case at this time of the year, you are shopping around for audience entertainment pictures, which have fresh showmanship potentialities, don't overlook "It Could Happen to You." It made a hit with those who saw its preview in the FWC Uptown theatre and it's a fair bet to repeat in the same way almost every place it plays. There may be some objection in some places because a little too much attention seems to have been devoted to drinking and getting drunk, yet this treatment is necessary to the development of the plot.

For about half the way the picture is a domestic comedy and for the balance it is a mystery melodrama. Everything on the screen seems real and natural, and to heighten the interest, all that happens is what has happened or easily could happen to anyone.

"Mac Winslow," ad company employee, is a simple, trusting fellow, the kind ordinarily known as a sap. He always can come up with great ideas, but instead of profiting himself he permits "Barlow," sharpshooting co-worker, to reap the glory and pay raises. The efforts of his wife, "Doris," to knock some selfish sense into his head are futile. However, attending a party as an uninvited guest, he wins a measure of recognition from the boss. Then he and "Barlow" celebrate with numerous drinks. To this point the story is first class domestic comedy melodrama. But with the finding of a woman's body in his car, the yarn turns mystery melodrama although comedy is not forgotten. Circumstantial evidence forces "Mac's" arrest and his fairweather friends desert him. Only "Doris" remains loyal. Turning detective, she digs up evidence that leads to the arrest of the real killer and, of course, in the ways that women have of doing things, convinces the boss of the advisability of appointing "Mac" to a high paying executive job where he will have an opportunity to demonstrate his abilities.

What the preview audience thought of the show has been noted.—G. M.

Produced and distributed by 20th Century-Fox. David Hempstead associate producer. Directed by Alfred Werker. Screen play by Allen Rivkin and Lou Breslow. Original story by Charles Hoffman. Nick De Maggio film editor. Photographed by Ernest Palmer. P. C. A. certificate number 5290. Running time, 65 minutes when seen here. Release date: June 30, 1939. General audience classification.

CAST

MacKinley Winslow	Stuart Erwin
Doris Winslow	Gloria Stuart
J. Hadden Quigley	Raymond Walburn
Freddie Barlow	Douglas Fowley
Agnes Barlow	June Gale
Alfred Wiman	Clarence Kolb
Sandy	Paul Hurst
District Attorney	Richard Lane
Pedley	Robert Greig

Yankee Doodle Goes to Town

(MGM)

Passing Parade

In this John Nesbitt Passing Parade subject the nebulous character, Yankee Doodle, is created and shows how "he" (spirit of democracy) has carried on since '76, moving ever forward. On the other side of the picture a dyspeptic old gent will have nothing to do with progress, contending that the world is going to the dogs and never will be the same. He appears in each important period of American history always with the same lament. But Yankee Doodle meets every crisis and democracy continues to go forward. The subject is well done and has magnificent background sequences covering the Revolutionary War, Civil War and other important periods in American history. Running time, nine minutes.

Leith Stevens and Orchestra

(Vitaphone)

Variety Program

For those who enjoy swing music Leith Stevens gives his audience his rendition of popular songs. Melvin Allen as the announcer introduces Bobby Hackett's Swing Band, songs by Nan Wynn and Leslie Lieber producing modern tunes from a toy whistle.—Running time, 10 minutes.

Pest from the West

(Columbia)

Keaton Comedy

The poker faced comedian, Buster Keaton, here performs in the manner to which, lo these many years, he has accustomed us. The setting is a Mexican port and the story involves Keaton with a Mexican girl and her two boy friends. Part of the comedy revolves around the changing of native costumes by Keaton after each ducking he experiences. The climax comes when the two Mexicans challenge Keaton to a duel. As expected, the Mexicans dispose of each other, but the comedian's happiness is short-lived, for another Mexican appears on the scene and turns out to be the girl's husband. The cast includes Lorna Gray, Gino Corrado, Richard Fiske, John Tyrrell, Forbes Murray and Bud Jamison. Running time, 18 minutes.

Cousin Wilbur

(MGM)

Our Gang

Spanky and Alfalfa are concerned over the low state to which the club has fallen. Porky and Buckwheat are the only other members. Into this scene steps Alfalfa's cousin Wilbur. Alfalfa and Spanky are a trifle skeptical about Wilbur and his cultured manners but in the interest of the club gladly fall in with the insurance scheme proposed by Wilbur. It's Wilbur's idea to insure members for black eyes. The membership advances rapidly until Butch proceeds to hand out black eyes indiscriminately, thus depleting the treasury. Wilbur comes through handsomely by thrashing Butch and he too hurries to join the club and be insured. Running time, 10 minutes.

Polar Pals

(Vitaphone)

Looney Tune Cartoon

The latest color cartoon of Porky has him at the North Pole living in an igloo and self-appointed protector of the Arctic wild life. A hard hearted hunter invades the domain. Porky drives the menace from the polar regions and sinks his ship. The actions of Porky, the animals and the landscape of the frozen regions are drawn with the usual cleverness of the series.—Running time, 7 minutes.

Lucky Pigs

(Columbia)

Cartoon

This is a clever color cartoon that kids good-naturedly the experiences of sweepstakes winners. Mama and papa pig are very poor. When they win the sweepstakes they go haywire spending the money. They buy a colossal mansion and invite high society of animaland, but they reckoned without the tax collector. He and his men descend like locusts. When the tax collector leaves, the pigs are back where they started. Running time, seven minutes.

Hobo Gadget Band

(Vitaphone)

Color Cartoon

A group of hoboes, vagabonding around the country on a freight train, are forcibly routed in front of a broadcasting station. With their hobo orchestra equipment they enter an amateur contest and win a contract. As they are about to sign a train whistles, the contract is destroyed and they continue to see the country. An entertaining and amusing cartoon.—Running time, 7 minutes.

Prophet Without Honor

(MGM)

Miniature

Little known outside of maritime circles is the story of Matthew Fontaine Maury, a Tennessean by birth, a naval officer by vocation, and the author of many authoritative books on ocean meteorology. Here is pictured Maury's story. Running away from home he joints the Navy and eventually becomes a lieutenant. At 25 he meets with an accident and is crippled for life. He is assigned to the Depots of Charts and Instruments office and there finds a new interest, that of compiling a comprehensive chart of winds and currents, which to a large extent is still used today. The discovery of the Northwest Passage and the United States Weather Bureau system of operation is attributed to him. A southerner, he joins the Confederacy in the Civil War and because he serves as a foreign envoy fails to receive a pardon. Later through the efforts of General Robert E. Lee, Maury is pardoned and ends his days teaching in Virginia. Running time, 11 minutes.

Home Early

(MGM)

Benchley

This newest in the personal experiences of one Bob Benchley finds the busy critic with time on his hands. So, since he's at the office, the natural thing to do is to go home. It is bridge day at the Benchley home and Bob just doesn't know what to do or where to park. In the cellar, there's a collection of bottles on a shelf and with nary a slip betwix the cup and the lip The Benchley, fortified, disperses the bridge players forthwith. Running time, nine minutes.

Screen Snapshots—Series 18, No. 10

(Columbia)

Film Colony

This issue of the Screen Snapshots is given over to one subject, a charity ball sponsored by Mrs. Basil Rathbone and held on the Rathbones' Bel Air estate. Shown first are preparations for the affair, in which many screen stars participate, including Hedy LaMarr, Rosalind Russell, Dolores del Rio and Claire Trevor. The affair itself is attended by practically all the well known screen personages, who are filmed on arrival, at their tables and while dancing. Running time, 10 minutes.

Spare Time

(GPO)

British Documentary

Students of the British scene will learn more about the British working class from this brightly treated essay on the proletariat at play than from almost any number of films in the ordinary entertainment category. Three industries are treated, coal, cotton and steel, each of them regional in setting. They are typical of Britain at large, however, and American audiences, no less than British, will relish the glimpses of Lancashire kazoo bands, of whippet enthusiasts, Saturday night dancers, Welsh miners' choir and so forth. The picture has form as well as style, is very well photographed and is a glimpse of real life as the Britisher knows it. Cavalcanti produced and Humphrey Jennings directed—and it will be shown at the World's Fair.—Aubrey Flanagan.

Men In Danger

(GPO)

Documentary

Here's another GPO production, again produced by Cavalcanti and this time directed by Patrick Jackson. Designed to record the contemporary battle against occupational disease, the documentary does more than that. It paints with realism and humanity—and no small humor—a vivid picture of industrial Britain, its work, and more especially its workers, photographs its subject with skill and sympathy, and puts over its message with an honesty and directness which mask the artistry behind. Indeed, it is difficult to believe such a subject could have been woven into a film which is not only an accurate picture of industrial Britain and Britons, but a picture which will hold most audiences by its sheer entertainment. Also to be shown at World's Fair.

Angel of Mercy

(MGM)

Passing Parade

Here are depicted some of the highlights in the career of Clara Barton, who was responsible for the formation of the American Red Cross. In the Civil War Miss Barton tried to enlist in the army as a nurse but was refused. Regardless she gathered together some volunteers and established a field hospital. While in Switzerland in 1869, Miss Barton was made an honorary member of the International Red Cross. Miss Barton's efforts to have the United States authorize a Red Cross unit were not realized until 1882, when her persistence finally won out. Sara Haden portrays Miss Barton. The cast also includes Ann Rutherford and Emmet Logan. Carey Wilson is the narrator. Running time, 10 minutes.

Old Glory

(Vitaphone)

Americanism Short

Different from other Porky cartoons "Old Glory" portrays America's fight for freedom since the Revolutionary War. Porky, tired of trying to learn the Pledge of Allegiance, falls asleep. Uncle Sam appears in Porky's dream and shows him the undefeatable and pioneering spirit of the American people through the centuries. Porky awakes and is happy to learn the pledge.—Running time, 10 minutes.

Man-Made Island

(Columbia)

Exposition Island

The Golden Gate International Exposition, situated on a 400 acre man-made island in San Francisco Bay and appropriately called Treasure Island, is shown in highlight in this subject. The shots are many and varied and include a tour of the amusement area. Photographed in color. Running time, 9½ minutes.

The Broadway Buckaroo

(Vitaphone)

Musical Comedy

Red Skelton, master of ceremonies in his New York night club, inherits a fortune with the understanding that he will make good on a ranch. The will does not say where the ranch must be, so Skelton opens a dude ranch night club in Manhattan. For entertainment the Condos Brothers dance, Hank Lawson and his Texans produce the cowboy atmosphere with songs, Maidie and Ray entertain with a trick roping and dancing act, and Red Skelton adds the humor with his chatter.—Running time, 20 minutes.

Community Sing No. 10

(Columbia)

Romantic Songs

The Community Sing series, with the King Sisters and Danny Webb, has in this number tunes, romantic and sentimental, including "All I Do Is Dream of You," "Among My Souvenirs," "I'll See You in My Dreams," "Thanks for the Memory," and "There's a Rainbow Round My Shoulder." Directed by Del Lord. Running time, 10 minutes.

Radio Hams

(MGM)

Specialty

A Pete Smith Specialty, this subject glorifies amateur radio broadcasters, known as "hams." The subject opens with a view of a 14-year-old boy deep in work at his amateur radio station. From there the scene flashes to several factual occurrences in which "radio hams" figured prominently. The subject has been handled in the usual Smith manner and is very entertaining. Every Smith subject has a certain amount of comedy, and this is no exception. In the cast are Jack Carlton, Eleanor Counts, Phillip Terry and Barbara Bedford. Running time, 10 minutes.

The Technique of Tennis

(Columbia)

Sports Issue

The sports subject starts with a tennis match between Lloyd Budge, a professional instructor, and his brother Don, former world's amateur champion and now recognized as the professional number one player of the world. Don's proficiency is attributed partly to Lloyd's instruction. Here Lloyd demonstrates for the beginner the forehand and backhand grips, the shots and the serve. Footwork, timing, and other tennis technique and an exhibition at the net round out the subject. Running time, 10 minutes.

Hollywood Hobbies

(MGM)

Miniature

Tourists in Hollywood take sightseeing buses in which a guide points out the homes of stars. This is a somewhat similar trip except that instead of a bus the vehicle is an open car and instead of pointing out the various homes the commentator points out the stars and their hobbies. And instead of the usual tourists the sightseers are Joyce Compton and Sally Payne. The stars encountered on the tour are Clark Gable, Reginald Denny, Robert Young, Allan Jones and a score more at the charity baseball game between leading men and comedians. Running time, 10 minutes.

The Right Way

(Vitaphone)

Patriotic Subject

Starring Irene Rich, Henry O'Neill and Gabriel Dell, the subject deals with Americanism. A widowed mother who lives with her only son finds that he is a member of a secret organization. Her influence over the boy is lost until the image of her deceased husband appears and tells her how to put the boy on the right path. After an argument the son realizes that his mother is right.—Running time, 9 minutes.

Jockeys Up

(Columbia)

Sports Issue

A jockey's life is not all the riding of thoroughbreds in a race. There are the long hours of training, as this subject points out. To many the most interesting part of the reel probably will be the rigamarole for reducing avoirdupois. Small and many of them weighing less than 100 pounds, they nevertheless go through a severe process of reducing. The subject winds up with a horse race. Running time, 9½ minutes.

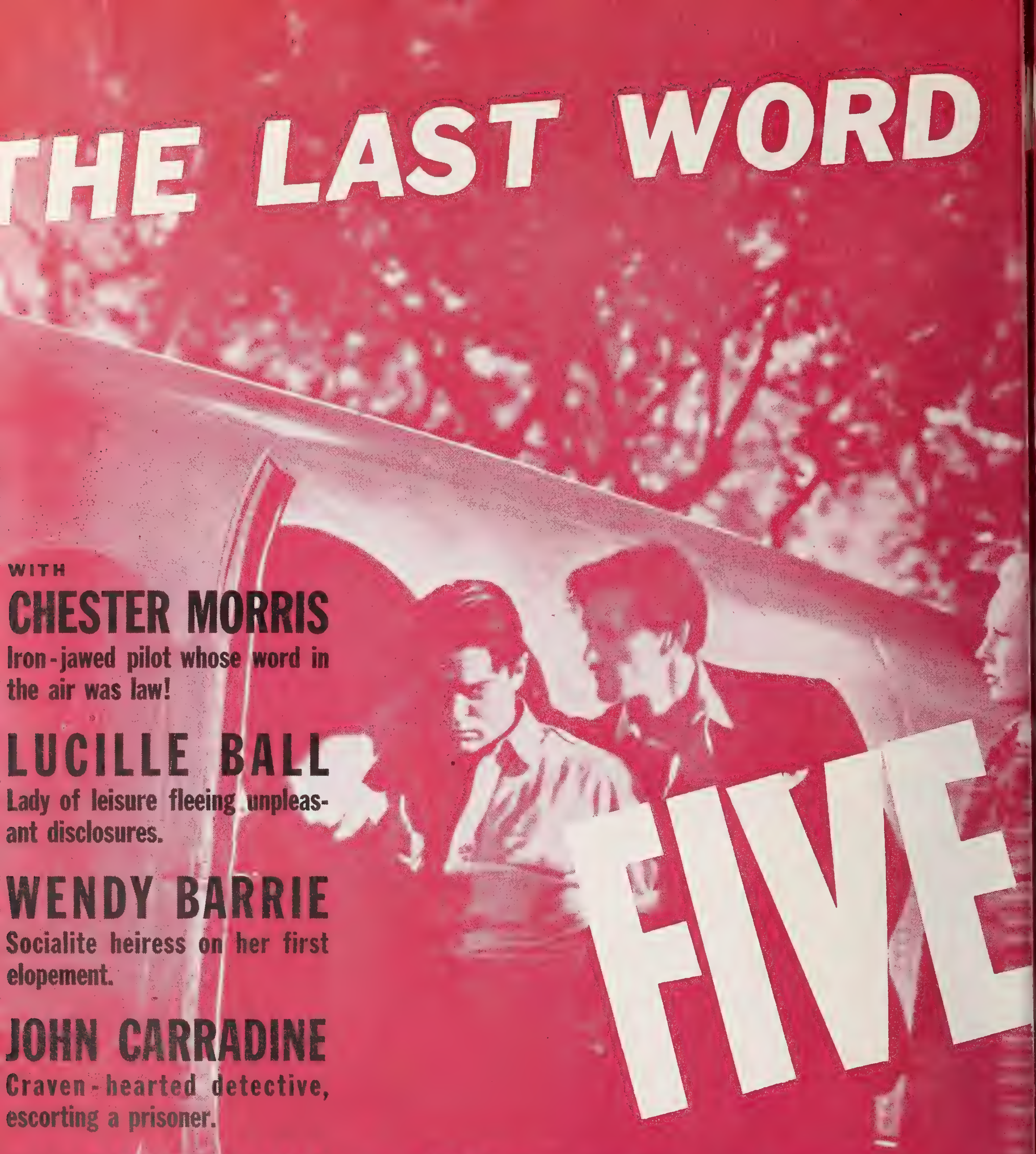
For Your Convenience

(Vitaphone)

Unusualities

Another in the series of Color Parade shorts, this is divided into four parts. First, there is a Bowery beautician who, using paints and medicated pigments, recolors black eyes to make them unnoticeable. Parachute packing is a delicate business that must be exercised with the greatest of care. The camera shows just how it is done by an expert. Grinding and brewing coffee in the home by modern electrical methods is described in the third sequence. Finally, in a subject that should interest most women, is depicted a method of removing excess weight from the body by means of rollers, pulleys and other unusual gadgets.—Running time, 10 minutes.

THE LAST WORD



WITH

CHESTER MORRIS
Iron-jawed pilot whose word in the air was law!

LUCILLE BALL
Lady of leisure fleeing unpleasant disclosures.

WENDY BARRIE
Socialite heiress on her first elopement.

JOHN CARRADINE
Craven-hearted detective, escorting a prisoner.

ALLEN JENKINS
Gangster chaperone of his chief's little son.

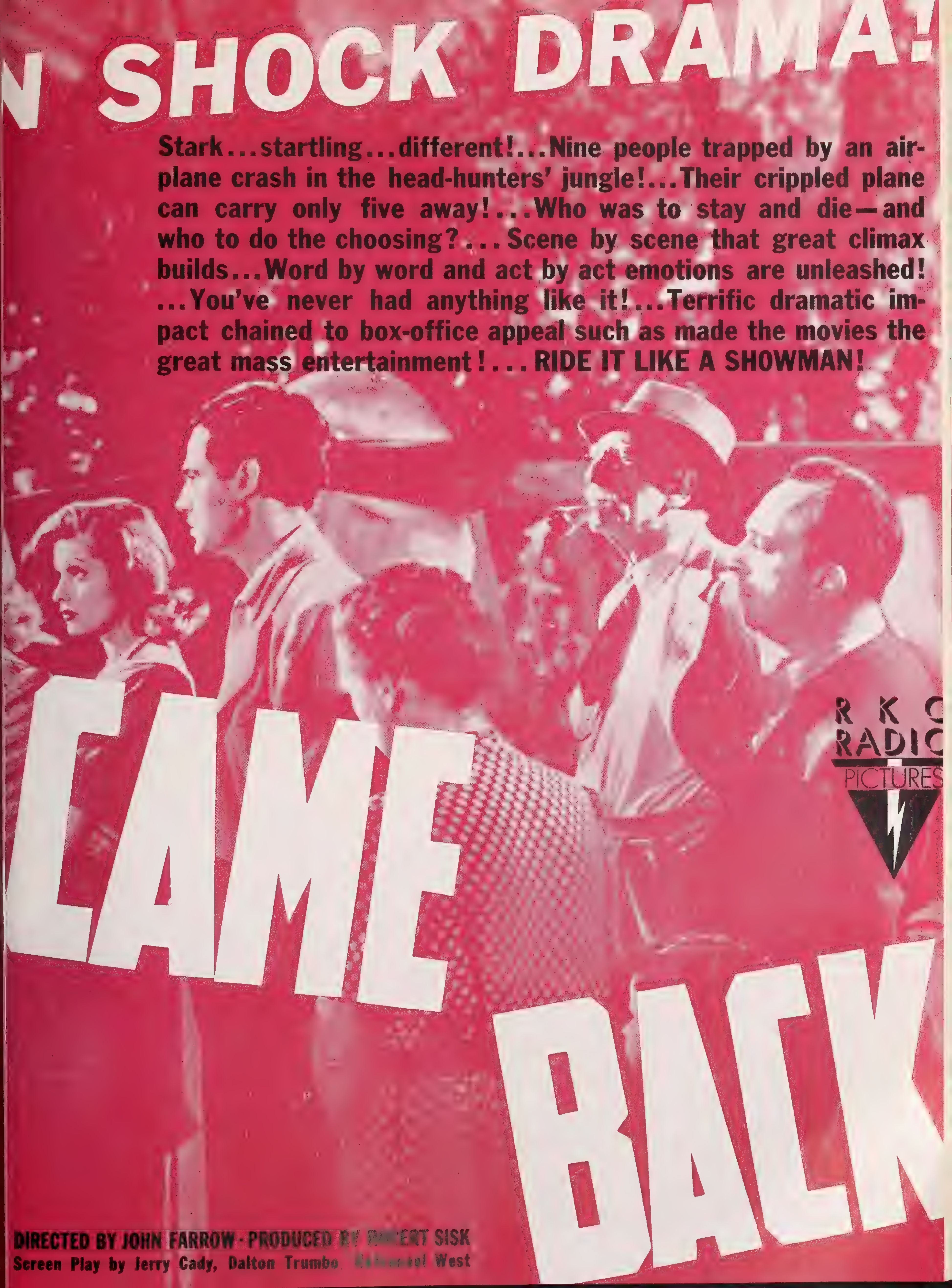
C. AUBREY SMITH
Botanist absorbed in search of science.

PATRIC KNOWLES
Wealthy wastrel, eloping with socialite heiress.

JOSEPH CALLEIA
Political prisoner on way to his doom.

KENT TAYLOR
Man-of-action co-pilot of the plane.

ELISABETH RISDON
Charming wife of the absent-minded botanist!



Stark...startling...different!...Nine people trapped by an airplane crash in the head-hunters' jungle!...Their crippled plane can carry only five away!...Who was to stay and die—and who to do the choosing?...Scene by scene that great climax builds...Word by word and act by act emotions are unleashed! ...You've never had anything like it!...Terrific dramatic impact chained to box-office appeal such as made the movies the great mass entertainment!...**RIDE IT LIKE A SHOWMAN!**

DIRECTED BY JOHN FARROW · PRODUCED BY ROBERT SISK
Screen Play by Jerry Cady, Dalton Trumbo, Nathanael West

IN THE CUTTING ROOM

Nurse Edith Cavell

(RKO-Radio)

Biography

The story of Edith Cavell, English nurse, is probably one of the best known episodes of the World War. While the period in her life that the picture will embrace includes the years 1907 to 1919, the theme mainly will concern the inspiring career of a woman who put her love of humanity above either patriotism or the laws of war. The major locale is Belgium and the picture will detail, faithfully and impartially, how Miss Cavell, after first aiding the wounded and hunted son of an old friend, widened her activities into the thousand and one details of an underground railway that smuggled hundreds of fugitive soldiers to safety under the eyes of the enemy. The picture will also narrate the betrayal, her trial and condemnation to death, the efforts made to intercede, and finally her entombment in England's martyr shrine, Westminster Abbey.

Anna Neagle, noted British actress who starred in "Queen of Destiny," "Victoria the Great," "Nell Gwyn" and "Bittersweet,'" will be in the title role. The supporting cast lists Edna May Oliver, George Sanders, May Robson, Zasu Pitts, Sophie Stewart, a Briton who was seen in "Scarlet Pimpernel" and "Things to Come," H. B. Warner, James Butler, Halliwell Hobbes, Gustav von Seyffertitz, Lucien Prival, Rudolph Amendt, Bert Roach, Robert Coote, Frank Reicher and Egon Brecher. Herbert Wilcox, who has guided Miss Neagle in most of her successes, is producing and directing "Nurse Edith Cavell."

Release date: To be determined.

Girl from Nowhere

(Monogram-Derr)

Melodrama

Exhibitors may prepare themselves for a campaign exploiting "Girl from Nowhere" if they realize that its primary appeal is to women. In theme it will tell a story of unscrupulous persecution and attempted criminal blackmail practised upon an innocent girl, a doctor who became her husband, her foster parents and an unfortunate women who had the girl's welfare at heart. This type of plot has long been recognized not only for potent entertainment value but also for showmanship merit.

Therefore, despite the presence in the cast of such able players as Anne Nagel, Warren Hull, Mayo Methot, Lester Mathews, Sarah Padden, Robert Elliott, Weldon Heyburn and others, it seems logical that the show itself would be the basis of exploitation efforts.

In the story, an attempt to take advantage of the secret that the heroine was born in prison brings turmoil into the lives of many. It intensifies the fight between the girl's doctor husband and a rival doctor for medical honors, it precipitates an attempted murder wherein the life of an unscrupulous physician is saved by his rival. Evidence that might bare the secret of the girl's birthplace is destroyed.

The story used is an original screen play prepared by Gayl Newbury and David Silverstein. It is being directed by Lambert Hillyer.

Release date: June 10, 1939.

Miracles for Sale

(MGM)

Mystery Melodrama

Acute understanding of the weird entertainment pattern from which this picture is being cut will be had if one recalls that the list of credits of Tod Browning, the director, includes such features as "The Unholy Three," "Hypnotist," "The Mystic," "13th Chair," "Dracula," "Mark of the Vampire" and "The Devil Doll." The picture is an adaptation of Clayton Rawson's "Death from a Top Hat," a best selling mystery novel of the 1938-39 season.

Fundamentally the story is murder mystery. All but one of the characters are magicians, spiritual mediums, card manipulators, mind readers or devotees of some other form of mysticism. One, a believer in demonology, is slain under weird circumstances. Many are suspected but the one who had been seen last with the victim was slain himself two hours before the killing. A retired magician, who fights magic with magic, solves the crime. Camera and production tricks will accomplish the illusions.

Name value will be represented by Robert Young and Florence Rice, both of whom have been prominent in recent MGM productions, Frank Craven, Henry Hull, Lee Bowman, Cliff Clark, Astrid Allwyn, Walter Kingsford, Frederic Worlock, Gloria Holden and William Demarest.

Release date: July 28, 1939.

The Star Maker

(Paramount)

Career Story

The 1939-40 screen will picture the factual biographies of many notable figures. "The Star Maker" will be the romantic biography of Gus Edwards, writer of song hits, producer and star maker. It will tell the story of a man and his wife, both of whom knew heartache and heartbreak, of a man who never lost faith, who took the good with the bad, and whose career has become a tradition. The story will be songs and music, comedy and melodrama, triumph and disappointment, and in it, along with Bing Crosby, Louise Campbell, Ned Sparks, Laura Hope Crews and the maestro, Walter Damrosch, will be Charles R. Rogers' new find, 13-year-old Linda Ware.

It should hardly be necessary to remind anyone of the unusual exploitation potentialities in this story idea or in the presence of Mr. Damrosch. Besides, the picture will have Bing Crosby, repeating his success in "East Side of Heaven," singing old and new songs, his romance with Miss Campbell and the comedy which Sparks and Miss Crews will provide. There will be scores of youngsters doing some of the funniest things the screen ever has seen as the star maker searches for talent, and there will be exquisitely voiced Linda Ware, whose range of songs runs from opera and classical to topical and modern lyric numbers.

The Paramount sales force, in convention here, was assured that "The Star Maker" is one of the company's certain-to-click entertainment and commercial prospects.

Release date: August 25, 1939 (*tentative*).

The Underpup

(Universal)

Girls in Camp

In the "Underpup," it is plain to see that Joe Pasternak has star making ambitions for 11-year-old Gloria Jean. This Scranton, Pa., girl was discovered by the producer a year ago. Her charming simplicity, intelligence and singing voice, plus the quickness with which she takes hold of things, give every indication that she is of the material of which stars are made. Mr. Pasternak is Deanna Durbin's mentor.

The photoplay in which Gloria Dean will make her debut is based on a story by I. A. R. Wylie, which appeared in *Good Housekeeping magazine*. Grover Jones, who is credited with more than 300 screen plays, did the adaptation. Direction is in the hands of Richard Wallace, maker of "Shopworn Angel" and "The Little Minister," and "The Young in Heart." The story, which will be embellished by considerable music to be sung by Miss Jeans—classics, marches and modern melodies—will trace the adventures of an underprivileged girl in an exclusive summer camp.

The picture is being produced on the same scale as all Mr. Pasternak's pictures. The company chosen will feature Nan Grey and Robert Cummings, both of whom were in "Three Smart Girls Grow Up," Beulah Bondi, now in "On Borrowed Time" and "Mr. Smith Goes to Washington," Virginia Weidler, Margaret Lindsay, C. Aubrey Smith, now in "The Sun Never Sets," comedian Billy Gilbert, Ann Gillis, remembered for "The Adventures of Tom Sawyer," Shirley Mills, who is also a screen newcomer, Raymond Walburn, Paul Cavanaugh and Samuel S. Hinds.

Release date: To be determined.

The Spellbinder

(RKO-Radio)

Personal Melodrama

The story of the wily lawyer, adept at devising tricks to win unjust acquittals for his criminal clients, is an old melodramatic entertainment property. Equally old is the story of the lawyer who, tricked by fate, sacrifices his own wellbeing to shield that of one he loves. That, substantially, is the theme of "The Spellbinder." The lawyer concerned kills a murderer, whose freedom he has obtained, so that she will not have to go through life carrying the stigma of being married to a murderer. In the courtroom the unwritten law prevails.

Lee Tracy, who recently made "Fixer Dugan" for his company, will be seen in the leading role. For support he will have Barbara Read, given her first leading role; Patric Knowles, Allan Lane, Morgan Conway, Linda Hays, one of the discoveries in the "Gateway to Hollywood" radio picture talent quest, John Laird, who came to pictures via the same route, and Pierre Watkin.

The story, an original by Joseph Anthony, was adapted by Joseph Fields and Tom Lennon, both of whom have several RKO-Radio writing credits in the records, and it is being directed by Jack Hively, whose two previous efforts were "They Made Her a Spy" and "Panama Lady."

Release date: To be determined.

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We have arranged a special printing of the invaluable sound trouble-shooting charts which supplement the second revision of the sixth edition of F. H. Richardson's Bluebook of Projection. There are nineteen practical, detailed charts that provide a simplified guide to quick trouble-shooting, enabling the projectionist to spot and repair sudden break-downs both in the projection and sound apparatus. These are available now in handy brochure form at minimum cost. The supply is limited so be sure to order your copy now.

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DELEGATES HEAR BALABAN, AGNEW ON SALES AND GRIFFIS ON FINANCES

Gillham Explains Advertising Plans to Paramount Sales Meeting; Company's Debt Cut $30,000,000 in 3 Years

Exhibitors will be hearing almost immediately what the Paramount sales force heard throughout its optimistic sales convention, last Wednesday through Saturday, on the broad acres of the Ambassador Hotel, Los Angeles, concluding with the dinner which began Saturday night.

The news of the closing and near-closing hours of the annual sales conference, attended by 260 from the field, the studio and home office, was the urge for a new, a stronger sales policy, made by Barney Balaban, president; instructions in the workings of the new trade program, given by Neil Agnew, general sales manager, together with the company's promise to live up to that agreement; insights into the company's financial structure, including the disclosure that half of an original $60,000,000 debt had been paid off in three years, presented by Stanton Griffis, chairman of the Paramount executive committee, and a report by Robert Gillham, advertising director, on the company's advertising and publicity plans for 1939-40.

New Selling Methods

Motion Picture Herald last week, starting on page 26, reported in full on the nature of the 58 features and 85 shorts to be produced in the new season by the company, with the added announcement that $30,000,000 will be spent on the product. Also reported at that time were Mr. Balaban's remarks concerning the company's decision to further its plans for obtaining public likes and dislikes in pictures and talent through polls conducted by exhibitor customers among their public. Listed, too, were the star, player and director rosters lined up for 1939-40 pictures.

New situations demand new methods of selling, Barney Balaban, president of Paramount Pictures, told the convention. The Paramount sales organization, he emphasized, should be prepared for "an entirely new method of selling."

He continued: "Government suits, anti-trust actions, trade practice concessions, state and federal legislation, contraction of foreign markets, and uncertainties in the domestic market all affect film revenue and thus the entire industry.

"The situation existing today is a new one. We must find the solution in new formulae. It is my belief that we face an entirely new method of selling—not this year, perhaps; but it is not too early to plan."

Mr. Balaban also told the convention that the studio had reorganized its operations and effected economies so that it is "prepared to meet any emergency that may arise."

Half of $60,000,000 Debt Paid

Paramount has paid approximately half of the $60,000,000 debt it had upon emergence from reorganization, Stanton Griffis, chairman of the executive committee, told the convention. This has been accomplished in the last three years. He predicted retirement of the last $2,000,000 of the company's six per cent debentures still outstanding of an original issue of $26,000,000, and reported that $10,000,000 of preferred stock had been converted into common.

SATURDAY NIGHT BOOM GONE, SAYS WINSHIP

R. R. Winship, Phillipsburg, Kan., showman, visiting the RKO Radio's Exhibitors Lounge for World Fair visitors last week, said that Saturday night was passing as a boom night for business in a small town even as the Saturday night bath is one with Nineveh and Tyre.

"They don't flock in any more on Saturday night," he said, "and grosses for several evenings equals the one-time boom night."

Mr. Winship was associated in the theatre business with his father as far back as 1905. It was a few years later before the Winships turned from road shows and converted the opera house into the first film theatre in the town. He operates the Majestic, sole house in the town of 2,000 persons.

Mr. Griffis denied, publicly, that his company officials had "fantastic" salaries or that there were "politics." Said he:

"There are no politics in Paramount today. We have no fantastic salaries at the top. Paramount is owned by 50,000 individuals and institutions, and no single shareholder has as much as two per cent of its stock."

Mr. Griffis also devoted time to Paramount's part in the promotion of the DuMont Television company activities; he then declared that television was not a competitor to motion pictures, but an aid.

Agnew on Trade Practice Program

Neil Agnew, the company's general sales manager, pledged Paramount to obey the trade practice program, when it is approved by the exhibitors, the government, and when it goes into effect. Mr. Agnew spoke on Saturday, the closing day of the convention. He also analyzed the new product, for the sales possibility angle. Mr. Agnew, while talking about the code, added that managers would instruct their salesmen in code matters; and he and Austin Keough, vice-president and general counsel of Paramount, then analyzed, for the benefit of those present, several clauses of the code.

At a closed meeting, Mr. Agnew, Mr. Keough, Charles Reagan, J. J. Unger, Oscar Morgan, and district and branch managers discused the effect of the code on sales policy.

Paramount may, under economic pressure in the countries served, be forced to close some foreign offices, Adolph Zukor, chairman of the board, warned the convention. Then he said:

"That places a greater selling burden upon you fellows here at home, and upon the studio production force in giving you better product to sell. We know that the studio has done its part in giving us the best product in a dozen years, and we are confident that the sales and distribution forces will match their performance."

Mr. Zukor asserted that foreign exhibitors liked the same product as domestic exhibitors. He also asked that greater attention be given by the sales force to the servicing of second run theatres. These theatres, he said, were important because people, in the large cities from which much revenue comes, are reluctant, in recent times, to go "downtown" to the first runs.

Paramount, faced by the "quota" situation in England, met the challenge, and is now receiving dividends; it was done by making quality pictures in England with an international appeal, according to Russell Holman, eastern production representation, who added that "it had required a large investment and the establishment of a large production unit in England.

"Now that large investment is proving not only a substantial economy but a payer of dividends," he concluded.

"The Beachcomber" and "French Without Tears" were cited as two productions of the type Mr. Holman termed "all-purpose."

Gillham Explains Ad Plan

Robert Gillham, director of advertising and publicity, did not name the amount of money to be spent in the new season, for advertising, but declared that "if it's a Paramount Picture, the ultimate consumer will have read about it in the newspaper ads by the time it comes to town.

"We have proved to our satisfaction," he said, "that newspapers provide the best medium for motion picture advertising. The greater portion of our 1939-40 appropriation will be for newspaper space."

Mr. Gillham cited the run of "Union Pacific" in Boston as evidence of experimentation. The picture played the Metropolitan, the Fenway, and then went into the subsequents. The advertising was split among the three types of engagements instead of being "shot" on the first run, Mr. Gillham said, and added that if the returns on the experiment prove it satisfactory, it would be used again.

Mr. Gillham asserted that magazines would be a secondary medium of advertising to newspapers; and also, in remarking on the ballyhooed opening of "Union Pacific" at Omaha, declared that this had attracted so much attention that it would again be used on important pictures.

Others of Paramount's publicity and advertising staffs, who spoke, were Terry De Lapp, publicity director, and Cliff Lewis, advertising director at the studio; Al Wilkie, publicity head and Alec Moss, advertising manager, at the New York home offices; and A. C. Dillenbeck, of Buchanan and Company, advertising agents for Paramount.

De Mille Signs Again

It was announced that Cecil B. De Mille had been signed again as a producer, for four more years, at the end of which he will have been with Paramount for 30 years in that capacity. The announcement, by Y. Frank Freeman, vice-president in charge of studio operations, was cheered by the assembly.

Max Fleischer's feature color cartoon, "Gulliver's Travels" is more than half completed, it was announced; and Lou Diamond, head of Paramount's licensee department on this feature, announced the signing of contracts with 22 additional manufacturers who will sponsor novelties based on characters who will appear in the picture.

Lloyd Douglas, author, was a guest speaker. "Disputed Passage," now under production, is his work. Excerpts from the picture were shown the delegates.

The convention "wind-up" was at the Cocoanut Grove in the Hotel Ambassador. The evening, also "in comemoration of the 50th anniversary of Edison's invention of the motion picture camera," was broadcast over the Columbia Broadcasting System. Jack Benny was master of ceremonies.

BETTER THEATRES—ISSUE OF JUNE 24—WITH NEXT WEEK'S MOTION PICTURE HERALD

the next issue of

Better Theatres

featuring THE INTERIOR

CARPETING

- Getting the Right Effect
- Long-Run Economy in Linings

DESIGNS

- Original sketches featuring new types of architectural glass

LIGHTING

- Suggestions for modern luminaries

PAINTING

- The Right Paint for the Job
- Tinting Acoustic Materials

FURNITURE

- Luxury Lounges—Inexpensively

SEATING

- Fitting the Chair to the Auditorium Decorative Scheme

■ ■ ■

ALSO—

Theatre Television—and the Projectionist

A National Guide to Comfort-Cooling

TELEVISION GETS FIRST EXHIBITOR PROTEST; MAJORS REFUSE PRODUCT

Schaefer Tells New Jersey Allied It Has Been Misinformed in Assuming That RKO Is Providing the Films

Even as the New Jersey Allied unit made the first public exhibitor protest against the use of films by television, and even as exhibitor leaders were foreseeing competition to theatres from new television set entertainment in cafes and hotels, the National Broadcasting Company, providers of the first regular daily television service in the New York area, was turning to 16mm films to keep its programs going. Also, the television industry was threatened with a "boycott" by the major motion picture companies.

Available—at a Price

As in the case of the anti-radio campaign, the exhibitors' charges are that television is a competitor to theatres; and that motion picture companies should not aid a competitor to their accounts.

The "boycott" is entirely unofficial. Television executives have been told they may obtain old pictures—at a price they are unwilling to pay. The only companies offering films at a comparatively low price to the television industry are the independents; and their material has not been deemed entertainment-worthy; not enough, at least, for an industry that must "click" with the public in the first year, in order to create a market; and, which must create that market to lure sponsors into paying huge sums for programs, and to convince the Federal Communications Commission that television is big enough to warrant commercial licensing.

The endeavor to supplant 35 mm with 16 mm film for television use has gone this far: the NBC has ordered, from the Holmes Projector Company, of Chicago, a special 16 mm projector adapted for television. The narrow gauge film will be bought from amateur commercial and other sources; there may even be special production. There are several hundred thousand feet of 16 mm. film in NBC vaults now.

Reduces Hours

The lack of enough and suitable, 35 mm film has forced the NBC to reduce the hours of film telecasts weekly. The original schedule called for about 23 hours weekly of "test" programs, consisting of film. These test programs were for demonstration of sets in stores; installation and repairing of sets in the home. The film material was old, commercial, and otherwise dull. In any event, it has been used up, and cannot bear too much repetition. Since April 30, the opening telecast day, the NBC has used about 1,000,000 feet of 35 mm.

This lack of enough 35 mm material has also forced the NBC to increase the hours of "live" telecasts, from the original two hours per week to the present (at the beginning of this week) 10 hours per week.

The television committee of the Motion Picture Producers and Distributors of America has formulated no policy. The motives mentioned govern the attitude of the major companies individually. On the television committee of the MPPDA are Harry Buckley, of United Artists; Charles Moscowitz, of Loew's; and Paul Raibourn, of Paramount.

C. W. Farrier, television "coordinator" for the NBC, last week protested the unofficial "boycott" of television by the majors, in this fashion:

"The time for the film companies to work with us is now, when we are shaping our program policies. They ought to come in and get their feet wet, as we are doing. . . . The film companies should not expect to reap rewards upon our efforts alone. The two mediums should work together. The film industry's share of the cost would be a fraction of our own."

16 MM. NON-THEATRICAL ASSOCIATION FORMED

With a public declaration of friendliness towards the 35 mm. entertainment industry, the Allied Non-Theatrical Film Association has been formed in New York. Its purposes are to promote the use of "visual education," to distribute information, and to otherwise aid the non-theatrical field. The association is reported chiefly concerned with use of 16 mm. films in schools and other places where 35 mm. is not feasible.

Officers are Bertram Willoughby, president; Harry Kapit, first vice-president; William K. Hedwig, second vice-president; Thomas J. Brandon, executive secretary; Harry Post, treasurer.

He said that the NBC is now spending $500,000 per year on television.

The NBC is expected, in adapting 16 mm. to use much foreign "tourist propaganda," inasmuch as there is much available in that width.

The exhibitor protest against the use of films by television broadcasters for their programs was in an open letter to RKO released by George Gold, president of Allied States Association of New Jersey, which said:

"It has come to our attention that RKO Radio Pictures, Inc., has been furnishing films for use over television systems. We are greatly surprised that any producer should provide a source of competition to its exhibitor customers.

"We strongly oppose such action by any distributor-producer, and urge that you discontinue this practice."

Schaefer's Office Replies

Mr. Schaefer's office replied this week in a letter that Mr. Gold was "misinformed" in assuming that RKO was furnishing films to television; and that the trailer was for use of a new medium for exploitation of features product. He then said:

"Please be assured that we are fully conscious of our responsibility to our exhibitors. We are naturally interested, just as you are, in the progress of television and in the effect which it will have upon the entertainment field. At the present time we do not know of any case where a theatre in this country is equipped to project television pictures and inasmuch as we understand that less than one thousand home sets have been sold in the metropolitan area since the official beginning of telecasts, the present outlook of threat to the motion picture theatres seems very small indeed. Because of the fact that there are so few home sets in use, that regular telecasting is confined in this area to two hours a week and that many technical problems remain yet to be solved before there is any possibility of chain telecasting (President Lohr of NBC has estimated that it will be at least five years before chain telecasting will be possible), we do not feel apprehensive at the present time of encroachment by television on the motion picture theatre.

"Naturally, as an important company in the amusement field, we cannot ignore the fact that television is now an actuality. The interest of the exhibitors is our own interest and our efforts to understand and keep abreast of developments in the field of television are toward the end of protecting and coordinating our joint interests."

Moss Cites Competition

B. S. Moss, New York theatre operator, last week declared that television was a competitor and that exhibitors should think, now of combatting it.

In New York, the Baird Television Corporation, which has installed its equipment in the Gaumont British offices at 1600 Broadway, in order to demonstrate the practicability of large screen television images in the theatre, announced that the equipment "shortly" will be ready for display. The Baird system is used in many English houses; and upon large Baird theatre screens over there have been seen prize fights, crew races and the Derby.

Installations Increase

The New York theatres in increasing numbers have been installing television receivers in their lobbies. Demonstration of their appeal to the public came two weeks ago, when the Baer-Nova fight was telecast, the first such telecasting of a prize fight in this country. The lobbies and lounges of the Paramount, Little Carnegie, Earle, and other New York theatres were jammed with patrons, for the event.

In New York last week, also, Donald Hunter Munro, at the Columbia Broadcasting System offices, and a "loan" from the television section of the British Broadcasting Corporation, declared that television directors should not worry about program material.

Department Store Network

The American Television Corporation announced in New York last week its plans for a television network of department stores; this would use the system tried in Bloomingdales, whereby mannikins and the like demonstrated before a television receiver in a room on one floor, and the scene was received on sets placed throughout the store. Ira A. Hirchsmann, vice-president and sales director of that store, and a noted merchandising figure, has spoken highly of the idea.

The plan provides specifically that leading stores will be equipped with "tele-sales," the apparatus including cameras that scan filmed as well as living subjects. A filmed continuity promoting the products of several national advertisers will be shown hourly in each store so equipped.

While motion picture industry leaders debate the threat of television, and television heads debate the practicability of other mediums than 35 mm film, the program directors of television go ahead with new "live talent" programs, and in the last several weeks have produced several "firsts," other than the Baer-Nova fight.

Telecast on Friday evening last was "Television's First Cabaret," featuring Ella Logan, Buck and Bubbles, Bob Neller, and others. A typical cabaret setting was used, and the talent was well known.

Another "event" in the short life of television as entertainment was the telecast from the "Sun Valley Carnival" at the New York World's Fair on last Thursday afternoon. The international ice revue, and various noted skaters and ski jumpers were seen.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

WE'VE JUST LEARNED about the swell invention of the Rochester, Minnesota, Chamber of Commerce. Rochester, as you know, is the home of the Mayo brothers hospital, and a perfectly well person is almost as great a rarity there as a native New Yorker is in Manhattan. But on to the invention, for the benefit of those movie moguls who have been to Mayo, and for those contemplating a visit. . . .

It's a "post-operative vest," equipped with a zipper panel, which when raised discloses with graphic fidelity the results of the surgeon's work, complete with scars and stitches hand-painted on flesh-colored cloth.

Seems that almost every one who leaves Rochester wants to recite the details of his operation. He not only wants to talk about it, but, like a good salesman, he wants to visualize his presentation by exhibiting the scars down to the last suture.

There's nothing more boring than to have to listen to the story of another person's operation when you want to talk about yours. So the important thing is to be faster on the draw—and that's why they have developed this neat little ever-ready weskit with a patented zipper panel. While the other fellow is tugging at his vest buttons, you merely give the zipper a pull and say, "four and a half hours on the table and 168 stitches——."

▽

James H. Harper, a temporarily inactive short-subject film producer, out on Long Island, got a hankering for an Alaskan husky-dog, some two years ago, and bought one from a breeder in Nenana, Alaska, but the dog was too young and died.

A few weeks ago, he happened to write the breeder and mentioned how tough things had been. Next thing he knew he got a letter telling him he ought to have a couple of huskies to cheer him up, and so the breeder was sending him some as a present. Came the dogs—and a $99.45 express bill. They're now both reposing in stalls at the Speyer Hospital for Animals, courtesy American Express Company, pending payment of expressage.

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Broadway and Hollywood Boulevard call them the "Dead End Kids." In London they call their "Dead End Kids" the "Baker Street Irregulars," and as such they will be identified by Fox in "The Adventures of Sherlock Holmes."

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And *Advertising Age* observes that "'The Rose of Washington Square" will bloom sweetly for Twentieth Century-Fox in advertisements in 180 newspapers, three general weeklies and 14 fan magazines." What *Advertising Age* really means is that "The Rose of Washington Square" will bloom sweetly for the advertising managers of 180 newspapers, three general weeklies and 14 fan magazines.

▽

In its feature production of "Wizard of Oz," Metro-Goldwyn-Mayer will depict Oz as a land of candy trees, lemonade brooks, friendly lions and no schools. Neither will Oz have any appeasements, Democrats or Republicans, high taxes or "Bank Nights."

TRENCHES AND VAULTS READY AT WEMBLEY

While new treaties, accomplished or projected, are repelling if not dispelling the war shadows over Europe, the film industry in England continues making plans for any eventuality. Should there be a conflict, the companies would move their base of operations to Wembley, a suburb of London, where trenches have been dug and precautions taken against air raids.

Twentieth Century-Fox has built 30 vaults where negatives, prints and company records will be stored in case the company is forced to evacuate its London headquarters. Also, Truman H. Talley, Movietone News executive, believing that war will break out in North Africa, where Italy is seeking French possessions, has set up headquarters at Tripoli, where Ettore Villani, Rome supervisor, is training a staff. Mr. Talley has been in Madrid, where he reestablished Spanish headquarters.

Herman Wobber, Twentieth Century-Fox sales head, said on returning from Europe recently that "as long as the element of uncertainty exists we have something to worry about and we here must increase our efforts to offset it."

It was really hot for the patrons of the Lyric theatre at Plattsburg, Missouri, the other evening. On one of the hottest nights of the year, Tom Wilhoit, Lyric owner, found someone had deposited a string of dead fish in the alley in back of the theatre, which made it highly impracticable to turn on the air conditioning system, which draws its air supply from that region.

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Photography-is-a-wonderful-thing Dept.

A "photo-fit" method said to permit perfect fitting of suits and other garments on a person by utilizing his or her silhouette is the subject of a patent (No. 2,159,035) awarded to Edward J. McGrath, Jr., of Cleveland, Ohio. The need for trying on a number of suits is eliminated, according to the claim. The person stands in front of a translucent screen. A light in the rear casts a full-sized silhouette on the screen. On the opposite side of the screen is a series of patterns which correspond to various standard suit sizes. Both the screen and the silhouette may be manipulated so as to superimpose the person's shadow within the nearest pattern for visibly indicating the conformance of the person's outline to the standard pattern or size suit. Alterations in the suit can then be made accordingly.

The silhouette so superimposed upon the pattern may be photographed so as to have a permanent record of the original fit.

BEEFSTEAK in capsules, golf in the comfort of bed and education by hypodermic injection will be among the possible wonders of the future to be dramatized by Bristol-Myers Company as a part of its World's Fair exhibit.

Outdoing both Buck Rogers and Grover Whalen in one fell swoop, Bristol-Myers has devised a fantastically humorous preview of "The World of Day After Tomorrow," consisting of a motion picture of civilization as it might be in 6939 A. D.

With script by Fred Allen, who broadcasts weekly for the company, and designs by Donald Deskey, the presentation does more than amuse by including seven Bristol-Myers products, just by way of advertising.

All food will be taken in capsule form 5,000 years hence, if Bristol-Myers has consulted the right crystal-gazer. Knives and forks will be replaced by tweezers. Houses will be made of whatever is developed to replace glass, and doorbells will be unnecessary because visitors will be able to look inside to see if anybody is home.

Automobiles will be almost obsolete due to developments in aerial transportation, but Allen has conceived a three-deck car for the old-fashioned few who may still cling to motoring in 6939. Golf in bed will be achieved through the miracle of television and mechanized clubs with which hooks, slices and missed putts are impossible.

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What happens in the advertising business when an irresistible force (a space salesman) encounters an immovable object (a space buyer) is being recorded on film for The New Yorker and posterity.

The new commercial film, being produced at the Astoria Studios of Audio Productions, stars Marc Connelly, the playwright, and Franklin P. Adams, the newspaper columnist who sometimes doubles as a radio star.

Mr. Connelly plays the role of a salesman with a one-track mind, who is out to sell a bill of very good goods to FPA, who knows all of the answers and most of the questions. As usual, the space buyer gets the verdict.

R. H. Fleischmann, publisher of the New Yorker, hopes to have a print of the film entombed in the Time Capsule at the New York World's Fair, as a warning to space buyers of 6939.

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Mexico is fast coming up. It has just passed one decree compelling all persons to remove their hats in theatres, and another permitting promiscuous osculation in the same places.

▽

J. A. Tanney, president of S.O.S. (Sales on Sound) Cinema Supply Company, in New York, receives some rather unique mail from the inlands, from exhibitors inquiring about equipment for their theatres. One such arrived the other day from a small town in Florida. Seems that the exhibitor, still using silent films, had contemplated changing over to sound, after these ten years of sound, and had written his order for equipment to S.O.S., setting down style numbers and whatnot from the S.O.S. catalogue he had in hand. But his theatre burned to the ground, taking with it all of his records, including the order to S.O.S., the catalogue and S.O.S.'s address. Stumped, he went out and asked the Post Office Department in New York to search for S.O.S., and the job was done in a jiffy.

Some More New Taxation Proposals

Even as Governor Herbert H. Lehman, of New York State, signed a bill which virtually assures a tax on theatre admissions in that state, exhibitors of Michigan kept a wary eye on their legislature, which has received several proposals for similar attacks on the boxoffice.

Admission Tax for Housing

The New York State threat comes with the signature of the Governor on three slum clearance and low rent housing measures, which permit taxation of admissions to raise revenue. Since such a method seems easiest to law makers and public officials generally, it is feared they will adopt it.

The bills do have a taxation "ceiling" of one cent on 50-cent admissions; admissions of more than this, bring a levy of two cents. The bills provide for other means of taxation; however, they also provide that any or all means of taxation be used.

In Detroit, the adjournment of the legislature at the end of the month is expected to aggravate, rather than alleviate, the taxation threat. A three per cent tax was defeated four weeks ago; however, it was by close vote; and, inasmuch as all of the politicians admit more money is needed by the state, a special tax bill may be rushed through on the last day, or a special session be called to consider a new tax bill.

Governor Heil of Wisconsin has abandoned the sales tax idea for a substitute measure which includes a three per cent theatre admission tax.

Film Carriers Affected

In Illinois, the Senate has passed a bill prohibiting trucks from using main highways on Sundays and holidays, to prevent congestion of traffic. The bill applies to film carriers. The Senate also has under consideration a bill prohibiting film shows longer than two hours, unless there is an intermission of 15 minutes at the beginning of each hour in excess of two hours.

In Quebec, it appears as if the closing of all of the city's theatres in protest against the imposition by the city of a 10 per cent tax, has not made the city surrender; and, in fact, J. Arthur Pacquet of Auditorium, Ltd., an exhibitor leader, stated this week that the use of films in halls and schools without payment of the tax would precipitate a "real" fight. Mr. Pacquet last week proposed that the city government pay exhibitors the losses they sustain in operation under the tax.

The Nebraska legislature, adjourned after 111 days' session, having defeated industry bills calling for theatre divorcement, exchange taxes, compulsory booth toilet installation, and use by motion picture people of their right names. The legislature also defeated the amendment to the fair trade act, outlawing free shows, but it did pass a bill outlawing walkathons and the like.

In Hartford, Connecticut, the exhibitors' representatives this week were awaiting the Governor's signature to a bill legalizing Bingo for non-profit institutions, upon local option, a measure which excludes use of Bingo by the exhibitors.

Form New Company

Gaylord Hoyt Productions has been formed in Hollywood to produce industrial advertising films. Gaylord Hoyt is president and John J. Raskob, Jr., is secretary-treasurer.

Bureau of Mines Revises Four Films

The Bureau of Mines, U. S. Department of the Interior, has completed the revision of four films on petroleum. The films, which have been brought up to date, present material pertaining to the manufacture of gasoline, the manufacture of lubricants, the proper use of lubricants in the operation and care of automotive equipment, and a study of the evolution of the oil industry.

Copies of the films, which are all silent, are available in 16 mm. or 35 mm. size for schools, churches and the like.

Research Council Hits Double Bills

Announcement of an official stand against double bills by the Motion Picture Research Council was made by Ray Lyman Wilbur, president, at the Open Meeting of the board of directors and the Coordinating Committee of organizational representatives, held in San Francisco.

Dr. Wilbur pointed out that this action had been taken mainly due to the fact that a survey of weekend programs showed that fewer than one-quarter of these were entirely of "family" suitability. "The problem thus created for parents and teachers who wish to guide the motion picture choices of young people is a serious one," he said.

"For a study we listed every feature picture shown at 47 neighborhood theatres in San Francisco on the Saturdays and Sundays of one year. These pictures were then grouped according to the preview ratings provided by various previewing organizations.

"A total of 3,916 programs (nearly 8,000 pictures) shown in the 47 theatres were analyzed with a view to determining what proportion of them was suitable for family audience.

" . . . only 21 per cent of the programs analyzed would have received a clear bill of suitability for family audiences by the previewing groups. One out of five programs was composed of films considered not suitable for children to see, and four out of five programs contained material considered definitely unsuitable. Thirty-seven per cent of the programs, or more than one out of three, contained material which made them suitable only for adult audiences in the opinion of the reviewers listed."

Form New Circuits

Dipson-Basil Theatres, Inc., has been formed to operate theatres in Buffalo and Ritz-Scotia Theatre Corporation has been formed in Albany, New York. Nikitas D. Dipson of Batavia and the Basil brothers, Constantine and Nicholas, of Buffalo, are directors of Dipson-Basil. Edward Milberg of Albany and Samuel Milberg of Schenectady, together with John Knauf, Albany, are directors of Ritz-Scotia.

Universal Signs Sigrid Gurie

Universal has signed Sigrid Gurie to a five year contract. She will make two pictures annually for the company, and under her agreement may make one or more films a year for other companies. She is appearing in the company's "Forgotten Women."

Film, Radio Heads In Fund Appeal

More than 300 members of the film industry, stage, radio, music and allied amusements attended a luncheon at New York City's Hotel Edison Monday in honor of Benny Goodman, orchestra leader, and staged in behalf of the United Jewish Appeal for Refugees.

The affair launched the efforts of the Amusement Division in carrying on the expanded program of the three major Jewish agencies for overseas needs: the Joint Distribution Committee, the United Palestine Appeal, and the National Coordinating Committee.

Eddie Cantor acted as toastmaster, with other speakers, including Ben Bernie, chairman of the luncheon; Rabbi William Rosenblum of Temple Israel, and Mr. Goodman.

Among those on the dais were David Bernstein, chairman of the Amusement Division; Albert Warner, co-chairman; Jack Cohn, vice-chairman; William Morris, treasurer; Commissioner Paul Moss, Arthur M. Loew, Louis Nizer, Phil Baker, Harry Hershfield, Henry Samstag and Lou Holtz. Other committee leaders are Barney Balaban and Nate J. Blumberg, both of whom are vice-chairmen.

The Amusement Division's quota is $225,000, with Mr. Cantor announcing generous contributions from Nicholas M. Schenck, Murray Silverstone, Barney Balaban, Albert Warner, David Bernstein, Arthur M. Loew, Lee Shubert, Al Jolson, Motion Picture Art Fund for German Refugees, Herman Robbins, Benny Goodman, Ben Bernie, Jack Robbins, Arthur Mayer, Harry Goetz, William and Harry Brandt, Arthur Murray, Columbia Pictures (Harry and Jack Cohn), Louis Bernstein, Warner Bros. Pictures, Donald Flamm, Al Goodman, Jewish Theatrical Alliance, William Morris, family of the late Sol Brill, Leo Brecher, Jack Goetz, Harry Goodman, Mrs. Benny Goodman, Louis Frisch, Sam Rinzler and Carole Saxe.

Stage, radio and screen stars contributed their services to the Christian Refugee Benefit held at Madison Square Garden Thursday night, including Mary Martin, George Burns and Gracie Allen, Ethel Waters, William Gaxton and others.

The benefit, broadcast over the Columbia Broadcasting System network, was sponsored by the American Committee for Christian German Refugees, of which Harry Woodburn Chase, chancellor of New York University, is chairman.

A stage show in the New York Winter Garden Thursday night inaugurated the Christian German Refugees' drive to raise $600,000.

Among those who were to appear in the show are Eddie Cantor, Sophie Tucker, Victor Moore, Tallulah Bankhead, Raymond Massey, William Gaxton, Fredric March, Florence Eldridge, Kitty Carlisle, Ethel Waters, Sheila Barrett, Bill Robinson, Mary Martin and Hildegarde.

Independents Organize

Hollywood independent producers are planning an association, to handle producers' relations with guilds and unions. At a pre-organization conference, the following companies were represented: Victory, Reliable, Metropolitan, Supreme, Arcadia, Gateway, Colony, Excelsior, and C. C. Burr.

The Esquire theatre, operated by H. and E. Balaban in Chicago, is the subject of an entire page in the latest issue of the Encyclopedia Britannica, which has just come out. The Esquire is represented as an outstanding example of modern, motion picture architecture.

LIMITING ROYALTY COVERAGE TO ONE CAMERAMAN DRAWS NEWSREEL IRE

Expected Rota System in Canada; Hoped to Show Its Handicaps in U. S., But Washington Adopted It

The European system of "rota," the limiting of the coverage of a newsreel story to one cameraman to represent all five newsreels, which long has plagued the newsreel editors of Europe, but has been popular with the governments of the dictator countries, apparently received tremendous impetus in this country as a result of the visit of King George VI and Queen Elizabeth of England.

Newsreel Records

The coverage of the Royal visit, however, by the various related media: newsreels, radio and television, did set up some records: (1) The newsreels used more men and more footage on the King and Queen than on any visiting out-of-country celebrities in the history of the screen; (2) Radio sent broadcasts to every small corner of the globe; (3) The King and Queen were telecast for the first time on these shores. Besides, the newsreels rushed prints of the Thursday to Saturday coverage aboard Saturday afternoon's trans-Atlantic clipper, and London saw the pictures Monday night.

Regardless, many a newsreels executive in New York complained of the "rota" system. Newsreels in this country have fought the practice except in those few instances, such as in an airplane or a submarine, where physical reasons restrict the shooting to one cameraman. When plans were first being laid for the coverage of the King and Queen in Canada, both newsreels and newspaper photographers were told that, following the precedent set in England, the Canadian coverage had to be rota save for the far shots that mean little.

Limited in Washington

When the coverage in Canada had been set, the newsreels went to work on plans for coverage in this country, in the hope of doing such a fine and complete job that it would show by example the handicaps that rota coverage enforced on news media. However, the rota idea already had reached Washington, the newsreels found, and many of the best shots were limited to one cameraman, shooting for the all the reels. These included the locations in the station, where the President first received the King and Queen, the location at the White House on the arrival of the royal party, the riding shot along with the car of the King and Queen, and the location in the Garden Party.

When it came to coverage in New York the newsreels were more successful in fighting for the right of individual coverage, the reception at Columbia University being the only part of the story with coverage restricted to one man except for long shots. As a result, when it came to issuing the special on Saturday, the interchange of blue prints held many of the newsreels up on their releases, and those that got out immediately had to release without the Columbia material.

The precedent set by the enforced rota arrangements had its effect in causing several of the newsreels to combine on the entire story and interchange material gathered both in the New York and Washington locations.

The system is criticized by theatre folk on the grounds that it tends to make all the newsreels the same, scene for scene and story for story, while cameramen say that in addition to cutting down the number of men that would have been used to one fifth the number, it robs the coverage of the competition and initiative needed for a good picture.

MARCH OF TIME REEL INTERPRETS VISIT

March of Time—Number 11—interprets the visit to the United States of King George the sixth and Queen Elizabeth as one aspect of a concerted effort on the part of England to win America's friendship.

Starting with the World's Fair, at which Great Britain has exhibits said to occupy a greater area than any of the other 58 nations participating, the reel traced the 20 years leading up to the dismemberment of Czechoslovakia at Munich and the new "Peace Front" strategy, as well as England's current rearmament program.

Whether the United States should give assistance to any nation in the event of war, the March of Time emphasizes, remains up to the American people.

Movietone News

A special newsreel subject of the visit of the King and Queen of England to the United States, scored in seven languages and rushed to every part of the world by the fastest means of transportation, was made by Twentieth Century-Fox Movietone News.

As the various scenes of the trip were rushed to the New York headquarters of Movietone News, General Manager Edmund Reek had them recorded in the language of the country for which the prints were designated. The specials for South and Central America were scored in Spanish and Portuguese and the negatives for Germany, France, Italy, Spain and the Orient in the language of those countries.

To get the most complete coverage possible of the King and Queen's visit, camera units were brought east from as far west as Kansas City for the job. Emile Montemurro, mid-western supervisor operating from Chicago, was brought east, with Jack Barnett from Kansas City and Webber Hall from Memphis. Al Waldron was called up from Miami as was M. D. Cooke of Norfolk, Va. Larry Ellis, New England Supervisor, also was brought to the scene of activity. These men supplemented the regular New York and Washington camera units composed of cameramen Jack Painter, Carl Larsen, Al Gold, William Story, Larry Kennedy, Jess Kizis, John Tondra and Sol Roizman. Sound engineers handling the recording were Lew Walz, James Foreman, James Gleason, Philip Gleason, Louis Girolani and E. M. Williams.

News Editor Jack Haney had personal charge of the units photographing the Royal visitors, aided by Associate Editors A. A. Brown, Art Sorenson and Jack Gordon in New York and Tony Muto, Washington supervisor.

Fourteen Movietone News camera units and six sound engineers covered the activities in Washington and New York.

News of the Day

The largest detail of cameramen ever assigned to a public event covered the American journey of King George and Queen Elizabeth for News of the Day, the newsreel claims. Twenty photographers and soundmen, representing the New York, Washington, Philadelphia and Boston staffs of the newsreel were stationed at strategic points at the Capital, Red Bank, New Jersey; New York City, the World's Fair, and Hyde Park, N. Y., to film the highlights of the British rulers visit to the United States.

More than 20,000 feet of film were taken of the American journey of the British monarchs. Films were shipped across the Atlantic by airplane. The Pan-American liner No. 21, sister-ship of the Yankee and Atlantic clippers, left Port Washington, N. Y., at 3 p. m. on Saturday, June 10, with News of the Day's print of the visit to America of the British rulers. The material included the pictures of the two day's stay in Washington, the arrival at Red Bank, N. J., and the Battery aboard a U. S. destroyer, the journey through New York and two or three shots of the World's Fair visit. The P.A.A. 21 arrived at Marseilles at 3:12 p. m. Monday, June 12 (11:12 a. m. EDST.). The print was subsequently flown to London and shown to the British public on Monday night. A double shipment of the film was sent by steamship in case of emergency.

The newsreel coverage was headed by the following cameramen and soundmen: U. K. Whipple, Irving Korenman, Teddy Rickman, James McKeon, Rhody Green, Kenneth Upton, John Bockhorst, Chic Peden, all of the New York office; James Seeley of the Philadelphia office, Nemo Gaskill of the Philadelphia office and Charlie Mack and Tommy Bills of the Washington office. The cameramen, working under the direction of M. D. Clofine, Editor; Charlie Mathieu, Managing Editor; Walter Bredin, City Editor, and with Eugene Boyd, Morton McConnachie and Carl Leo as contact men.

Scenes of President Roosevelt's greeting of their majesties at Union Station on Thursday, the parade along Pennsylvania Avenue to the White House, the garden party at the British Embassy, with such distinguished guests as J. P. Morgan present, were photographed from every advantageous position. Similar preparations were in force in New York and at the World's Fair. Cameramen arrived at the crack of dawn at Red Bank, N. J., and at the Battery to take pictures of the arrival at those points. There were also photographers aboard the coast guard cutter accompanying the destroyer and in special stands at the Battery.

Photographers were stationed along the West Side Highway, in Central Park, at 96th Street and at various locations at the Fair. There were 12 cameramen and soundmen at the World's Fair, stationed in Perylon Hall, on the roof of the New York City building, on the roof of the Food Building North on Constitution Mall, on the roof of the Yugoslavia Building, on an official stand in the Court of Peace, in the Federal building, on another official stand erected especially for newsreel cameramen in front of the British Pavilion and in and outside of the garden of the British Pavilion.

Contact men Boyd and McConnachie and Leo were busy for a week arranging the details of the New York City coverage.

Among the pictures which the cameramen obtained were those of the King and Queen and the President and Mrs. Roosevelt outside the church at Hyde Park.

Paramount News

Paramount News had fifteen of its picked men down in Washington on Wednesday night getting set for the coverage of the story. Tom-

(Continued on following page)

HOW NEWSREELS COVERED ROYALTY

(*Continued from preceding page*)

my Craven, at Union Station, covered the arrival of the Royal train,

Hugo Johnson was the only newsreel cameraman allowed to cover the traveling shots from the station to the White House. He had to dress in an army uniform so that his position on the tank accompanying the Royal Car would be in harmony.

Lou Hutt and Urban Santone covered the King receiving the 21 gun salute. Phil Coolidge, Al Mingalone, Eddie Morrison and Arthur Menken covered the route from the station to the White House from specially constructed platforms at various spots and Jack Blum covered the arrival of the party at the White House, a shot made from the rear of the White House with the fountains, the troops and the wide lawns shown.

All of this film was shipped in sections as made and planes were held so that these shipments could reach New York in time to be made up into a full length reel on the reception in Washington. This reel was playing in the Broadway theatres in time for the last show and several reels were sent out to the coast, reaching there in time for screening on Friday.

On Friday most of the same crew who covered Thursday's activities covered the King and Queen on their visit to Mt. Vernon, the CCC Camp and the Tomb of the Unknown Soldier at Arlington.

On Saturday Craven, aboard a Coast Guard Cutter, covered the entrance to New York Harbor and the arrival at the Battery, where the coverage of the most colorful day of the visit began. Every available cameraman, both staff and freelance, was on duty with a helper assigned to each to rush the film in as fast as it was made. Douglas Dupont was on the stand at Pier A and Hugo Johnson up in the Whitehall Building covered the arrival at the Battery. Sanwald and Morrison covered from locations along the West Side Highway and Phil Coolidge was in Central Park.

Arthur Menken caught the procession as it came out of the park and went along 96th Street and then the men who had been sent out to the Fair picked up the story. Al Mingalone, Jack Blum, Henry DeSiena, Urban Santone, all at special locations on the different buildings between the entrance gate and the Federal Building pictured the enthusiastic welcome that the crowds gave the Royal visitors.

After this, Hugo Johnson and Tommy Craven went on up to Hyde Park and covered the few activities that newsreel men could get in on.

RKO Pathe News

The visit of Britain's King and Queen to their Canadian empire and to the United States has been reported pictorially in seven issues of Pathe's newsreel. Cameramen Bob Donahue, Howard Winner, Tommy Baltzell, George Dorsey and Bill Deeke shared the honor of filming the royal couple.

From coast to coast, as Canadian subjects and American friends welcomed the King and Queen, the highlights of the trip were brought to theatre screens within a few hours of their occurrence. Among the most interesting newsreel shots were those of the Blackfoot Indian tribes of Alberta staging a reception for the royal pair; the French-speaking people of Quebec welcoming their sovereigns; Her Majesty renewing old friendships at a Canadian veterans' hospital; the King pleading for peace at the dedication of a war memorial in Ottawa.

Universal Newsreel

The visit of the King and Queen was covered by 12 Universal Newsreel cameramen. At the first announcement of the visit of Their Majesties, the planning got under way. First, camera positions were chosen.

As Their Majesties passed each cameraman and went on towards the White House, the scenes that he had made were rushed to waiting planes at the airport and early Thursday afternoon the film was ready for a script to be written and to be voiced by Graham McNamee, Universal Newsreel's Talking Reporter.

Their Majesties' arrival in New York at the Battery and the trip through the streets to the World's Fair was covered in a similar comprehensive manner—this time with fifteen cameramen lining every strategic point along the route.

The ceremonies at the Fair itself were covered with an eye to putting the negative film on the Pan American Clipper Ship, PAA-21, leaving her Port Washington base that afternoon. The huge flying boat arrived at Marseilles on Monday with 25,000 feet of newsreel material that was rushed by charted plane to releasing centers throughout Europe.

The final chapter in the Newsreel coverage of the visit was at Hyde Park, where informal pictures and their attendance at the President's church were filmed.

—

Russell Lowden, cameraman employed by the Canadian Government, has received a pair of gold cuff links from King George the Sixth in appreciation of the private screenings arranged for the royal couple.

—

"Captain Fury," Hal Roach film dramatizing the colonization of Australia, will be screened for King George and Queen Elizabeth aboard the *Empress of Britain* on their return to England.

Domino Productions Has First Ready

"Straight to Heaven" is the initial release of the new producing company, Domino Productions, Inc., which will hold screenings this week for Negro theatre exhibitors in New York, New Jersey, Pennsylvania, New England, Baltimore and Washington. After a public premiere in New York's Harlem in July, the picture will be available for general release early in August. Two group previews for the Southern states are being planned for the next two weeks.

Nina Mae McKinney, Jack Carter, and ten-year-old Jackie Ward are the leads in the new film. The director is Arthur Leonard, formerly with Warner's Brooklyn studio. The script is an original by Buddy Freeman and Cyrus Wood, Jr., with four song numbers by Bob Maxwell and Joseph Myrow.

Pictures for the 800-theatre U. S. Negro market are promised as follow-ups to "Straight to Heaven" by George O. Walbridge, business manager of Domino.

Foreign distribution will include Canada, Cuba, Mexico and South America.

New theatre plans were reported this week in Texas and the Southwest. Interstate started construction on three theatres in Houston, all 1,000 seaters, and Karl Hoblitzelle, Interstate president, was going over plans for another. The R. E. Griffith Theatres will open the New Tower Theatre in Carlsbad, N. M., June 30th, and Interstate will open its New Alamo Theatre in San Antonio the end of June.

Griffis Acquires Paramount Stock

Stanton Griffis, chairman of the executive committee of Paramount, reported acquisition of 3,000 shares of Paramount common stock to the Securities and Exchange Commission in April it was made known in Washington this week. This amount represented his entire holdings in that class at the close of April.

Other April transactions reported included the acquisition of five shares of Loew's Boston Theatres common stock by Loews, Inc., bringing its holdings to 99,692 shares; disposition of 400 shares of Loews, Inc., common stock by J. Robert Rubin of New York, officer, reducing his holdings to 33,075 shares, and acquisition of 10 shares of Universal Pictures first preferred stock by Preston Davie of New York, director, bringing his holdings to 120 shares.

A report on transactions in Warner Brothers stock showed that Jack L. Warner, officer, disposed of 210 shares of preferred during the month, reducing his holdings to 14,884 shares, and that the three Warner brothers exchanged their optional six per cent convertible debentures for new debentures, the transaction involving 1,739,000 debentures held by Albert Warner, and 5,460 held through a holding company; 1,379,000 held by Harry M. Warner and 1,183,000 by Jack Warner.

Film Approved by PCA Is Rejected

The week remained comparatively quiet on the legislative and censorship fronts. Censors banned two films and passed one.

Overruling the Production Code Administration, the New York State Board of Regents on Monday disapproved "Polygamy," a picture dealing with a multi-wife religious cult in Utah. The decision sustained a veto of the state's censors, headed by Irwin Esmond.

The film already has had showings throughout the country, and will be presented in New Jersey soon.

This week has been set by Philadelphia's Judge Otto Heiligman for the Pennsylvania Censor Board to show why "Ecstasy" was disapproved. Eureka Productions of New York brought the action, contending the the film was rejected by an illegally constituted Censor Board. The film had been banned on May 3rd, at which time no member of the new Censor Board had been confirmed.

A bill providing for a State Board of Censors in New Jersey has been ordered killed in the New Jersey Assembly.

The New York State Censor Board has banned "Le Roi" in addition to "Polygamy." The film was imported by the Film Alliance of the U. S. The New York censors, however, have passed "The End of a Day," also a French film, imported by Juno Films.

AFM CONSIDERS TAX FREE MUSIC PLAN TO GET JOBS FOR MUSICIANS

ASCAP Warns of Future for Enterprise Receiving No Payments for Music and No Royalties for the Writers

by KENNETH FORCE

in Kansas City

Posed this week before the American Federation of Musicians assembled in 44th annual convention in Kansas City's Municipal Auditorum, is a proposal to put musicians back to work on the wholesale by making some tax-free music available to theatres, radio stations, night clubs and other places of public performance when such an establishment employs AFM members.

"Tin Plan Alley" Skeptical

The Federation in the past several years has spent tremendous sums in various efforts and campaigns to alleviate its unemployment problems, and even has tried to force reemployment on the motion picture theatres.

Presumably the premise of the new plan is to make such an offer attractive to exhibitors, broadcasters and others who pay royalties to the American Society of Composers, Authors and Publishers. However, the "Tin Pan Alley" music publishing business of Broadway received the news with pessimism, in view of the virtually complete inability of almost any public music performer to conduct a performance without using some form of ASCAP—controlled music, and, therefore they would still have to pay royalties to ASCAP. In the case of the thousands of theatres not using "manual" renditions, such as in stage shows, orchestras or organs, they are still liable to royalty payments to the society by virtue of their reproduction of ASCAP music on the sound tracks of the pictures they screen.

Spokesmen of the Society on Tuesday answered the challenge with the observation that "any tax-free publishing project will soon find the impossibilities of conducting an enterprise which receives no payments for the music it publishes and no royalties for the writers of the songs they write," adding that with radio having reduced phonograph royalties 80 per cent and sheet music sales 90 per cent, the royalties from public performances remain the only sizeable income medium to both publisher and song writer.

Tried by Exhibitors League

Projects in the music business seeking to make tax-free music available to theatres and other public performers have appeared variously down through the years, the last recognizable venture in the motion picture business appearing in 1920 and 1921 when Sydney Cohen's Motion Picture Exhibitors League put up $75,000 for such an organization.

The American Federation of Musicians, through Joseph M. Weber, its president, has been conducting negotiations for months with the heads of the large motion picture circuits in unsuccessful attempts to induce the circuits to reemploy musicians in large numbers.

The opening session Monday of the annual convention of the Federation showed 1,100 delegates in attendance.

A number of resolutions were presented at the opening, and these, along with President Joseph Weber's recommendations, indicated the matters of most concern to delegates.

The principal resolution recommends that the Federation in the U.S. and Canada buy outright "all music owned by publishers, composers, and authors, and by all other copyright owners, who are willing to sell the property at a price set by the AFM, providing it is good enough to be approved by a committee of the federation for publication. The resolution also suggests an invitation be sent to all composers and authors to send their works in to the federation to be examined for the purpose of being published by the committee. "All music to be tax free to all radio stations, theatres, night clubs and to all other establishments, and to all individuals approved by the AFM who employ musicians who are members of the Federation in good standing. Also that the AFM of the U. S. and Canada go into the recording business for the purpose of retailing said recordings to the general public." The resolution was submitted by representatives of nine locals.

To promote the interests of legislation in which the Federation is interested, one resolution asks that a field man be appointed to assist "the various conferences in their legislative efforts . . . compile a complete list of all musician legislation passed and pending, and that the president be empowered to spend funds of the federation to further the interest of our members by passage of suitable laws."

Another resolution asks "that our legislative representative be instructed to work for an amendment to the Social Security Act, so that one or more employees will be covered by the unemployment compensation insurance, instead of the eight employees required at the present time."

Pension Plan Considered

Another resolution would "empower the International Executive Board to study the feasibility of an old age pension scheme and if it sees fit to create the necessary machinery for putting same into operation."

In order to force hotels to a policy of a closed shop in order to secure the services of orchestras, another resolution asks "that members of this Federation be not permitted to render services in any hotel wherein non-member or unfair orchestras are permitted to perform."

Another resolution was aimed at orchestra booking agents who operate orchestras of federation members, and in addition book shows, acts, etc., into places of entertainment which have been declared "unfair." The resolution asks that such booking agencies be not permitted to book acts or entertainers into an "unfair" spot.

A change in the by-laws governing the theatre defense fund of 1 or 2 per cent was recommended to exclude "extras," members not regularly engaged by a theatre, from collection of the tax.

Would Amend Copyright Law

Because of the increase in use by restaurants and other public places of coin phonograph machines, the federation was asked in one resolution to join with ASCAP and ask the next congress to amend the copyright law to require establishments "making use of slot machine phonographs also be required to pay royalties to composers, publishers and the like, for the use of their copyrighted music."

Another resolution calls on the federation, "fully recognizing the benefits gained by it (the Wagner Act), and clearly realizing the danger of trying to change it," to go "on record as strongly opposed to any change in the Act."

Another resolution asks the federation to recommend the ironing out of labor difficulties between the two big unions, AFL and CIO, and requests a copy be sent to William Green and John L. Lewis.

Weber's Proposals

President Weber's recommendations included the following:

A change in federation laws to 5 days instead of the present 6 or 7, to qualify an orchestra as a "traveling" group when away from its local jurisdiction.

A reduction in the percentage which traveling orchestras playing radio engagements may be taxed. "Concerning this question, will say that the traveling orchestras, with few exceptions, are no longer able to demand and receive the high remuneration for services which they formerly did, hence one of the reasons why they were heavily taxed for the playing of radio engagements does no longer exist. . . . The tax should be reduced so as to afford us the opportunity to consistently defend same." The recommendation: a reduction of the schedule, now 100, 75 and 25 per cent, to 50, 35 and 15 per cent.

President Weber interpreted the federation's rules regarding 15-minute recordings for electrical transcriptions. For this task, the charge is $18. For each half-hour program, it is $24. Weber's interpretation is that two 15-minute programs do not constitute a half-hour program.

In order to clear up misunderstandings relative to the making of phonograph records and the rehearsals therefor, President Weber recommended the federation lay down rules similar to those covering the making of transcriptions. At present the law reads: "One session, not to exceed two consecutive hours of 40 minutes' playing time in each hour . . . $24; Each additional playing time per half or fraction thereof . . . $6; Contractor to receive double price." President Weber recommended the following change in the law: "Phonograph Recordings. For 3 hours recording, not more than four 10-inch master records to be made . . . $30; for 3 hours recording, not more than three 12-inch master records to be made . . . $30; for each additional 10-inch record, per man . . . $7.50; for each additional 12-inch master record, per man . . . $10."

BAR COMICS IN SALVADOR

Representatives in Panama of United States newspaper feature organizations have been notified by El Salvador that General Jose Tomas Calderon, Minister of Government, has prohibited publication of a number of comic strips and features that have been transferred into Spanish.

"Bringing Up Father," "Charlie Chan" and seven other features are on the proscribed list. Publication of "Popeye," "Betty Boop," "Mickey Mouse," "Mutt and Jeff" and a number of others will be permitted for the present.

There was no word as to whether the film versions of the strips were included.

Maxie Rosenbloom, former boxer, will be featured in a series of Warner Brothers short subjects. The first will be called "Slapsie Maxie."

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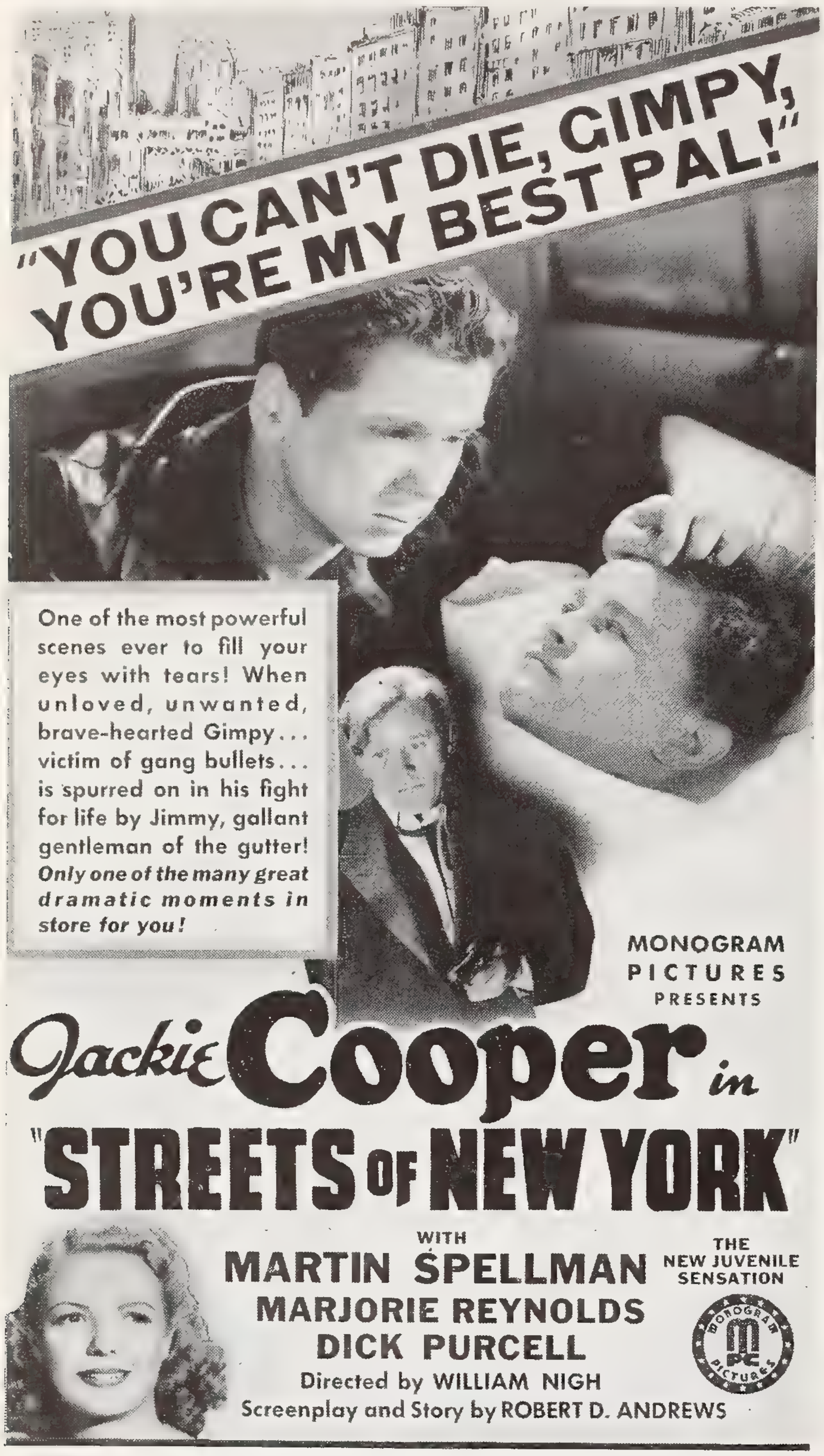

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"Enjoyable throughout" — *Atlanta Journal*

A SMASH FROM COAST TO COAST

WHAT THE PICTURE DID FOR ME

Columbia

LAW OF THE TEXAN: Buck Jones, Dorothy Faye—Buck Jones still retains many of our rural farmers' enthusiasm and is capable of holding his half on a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

CONFESSIONS OF A NAZI SPY: Edward G. Robinson, Francis Lederer, Paul Lukas—Not "What the picture did for me," but rather what the picture did to me. This picture holds the record for all time low at the box office. Don't play it. Played May 31-June 3.—J. A. Meredith, Garden Theatre, Sigourney, Iowa. General patronage.

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—Make no error on this one. It is a picture. Superbly directed. A poignant love story that is not overdone. There is a restraint in the emotional scenes that showed the deft touch of a master director, and the cast that was perfect. Miss Davis at her very best and this goes for Bogart, Brent, and the girl that stayed by Bette in her dark moments deserves a word of praise, Miss Fitzgerald. The small town does not want to undersell this picture. I probably would have done that except for the fact that I had personal reports of its quality. I still contend that a good picture will do business even with business apparently slackening. It is not all recession. A lot of it the preponderance of cheap, shoddy pictures that have come through and had to be played to fill bookings.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MGM

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—The biggest nose dive we have ever taken on one of MacDonald's pictures. What is wrong we know not, unless she is singing too much opera. Better let her sing popular or folk songs and get away from the high brow stuff for small towns. Ayres certainly is tops in this; in fact, the entire cast is superb, but an absolute flop at the turnstiles. Running time, 106 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROADWAY SERENADE: Jeanette MacDonald, Lew Ayres, Frank Morgan, Ian Hunter—Good picture but a little too long. Business was poor, as it will probably be in all small towns. Played May 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALLING DR. KILDARE: Lew Ayres, Lionel Barrymore, Lynne Carver, Jo Ann Sayers—MGM certainly has got something in this series. It is the kind of picture that everyone will love. The patrons will thank you for running it. I ran this picture on Sunday and business was above the average, which speaks for itself.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

FAST AND LOOSE: Robert Montgomery, Rosalind Russell—Not a special as sold to me. Just what a program picture should be; no more.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

FLIRTING WITH FATE: Joe E. Brown, Leo Carrillo—Best Joe Brown in a long time. A barrel of laughs. He's still tops with the kids. Played June 2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

FOUR GIRLS IN WHITE: Florence Rice, Una Merkel, Kent Taylor, Ann Rutherford, Alan Marshal—Good, interesting story that did about the usual amount of business. Played May 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ICE FOLLIES OF 1939, THE: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—Nice picture that did average business. The color sequences were beautiful. Played May 12.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IDIOT'S DELIGHT: Clark Gable, Norma Shearer, Edward Arnold, Burgess Meredith, Joseph Schildkraut, Charles Coburn—After running this picture I became convinced that Metro should elevate the "Our Gang" contingent to producer ranks and thereby decrease the probabilities of making pictures of this type. In these days of low grosses, this still established a new low. I agree with Mr. Beaton that Hollywood needs new producer brains to take us out of this tailspin. Played April 30-May 1.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LET FREEDOM RING: Nelson Eddy, Virginia Bruce, Lionel Barrymore, Edward Arnold, Victor McLaglen, Guy Kibbee—Here is one grand picture that you owe it to yourself, your country and your own customers to give preferred playing time. A swell story with an appeal to all. A wonderful cast, singing that will ring in your heart for years to come and a patriotic motif that will leave you and everyone who sees and hears this story a better American in days when all good Americans are needed to renew that patriotic fervor that is in such serious danger of being throttled by those who are selling their soul and that heritage of freedom won by our fathers. Too bad the trailer does not sell this picture better but you can go out and shout to the skies on its merits and the picture will not let you down.—Erma L. Raeburn, Grand Theatre, Lemmon, S. D. General patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—Very good action picture for weekend.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAND UP AND FIGHT: Wallace Beery, Robert Taylor, Florence Rice, Helen Broderick, Barton MacLane—Very fine action picture. Beery and Taylor do great work together. Pleased the masses. Played June 4-5.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

Monogram

BAREFOOT BOY: Jackie Moran, Claire Windsor, Marcia Mae Jones, Ralph Morgan—A very fine picture enjoyed by everyone but lacked stars so did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MR. WONG, DETECTIVE: Boris Karloff, Evelyn Brent—This picture did not go over here. I guess my patrons do not like Karloff. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROSE OF THE RIO GRANDE: Movita, John Carroll—Can you imagine this picture being sold to us at the same price as "Jesse James?" It's no wonder the salesmen have gall trouble. Business below average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHERE THE BUFFALO ROAM: Tex Ritter, Dorothy Short—Good western. Tex sings a little too much in some of his pictures. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

ARTISTS AND MODELS ABROAD: Jack Benny, Joan Bennett, Mary Boland, Yacht Club Boys—Pretty good picture. Got by OK. Not as bad a picture as many exhibitors claimed. Running time, 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BEACHCOMBER, THE: Charles Laughton, Elsa Lanchester—An indifferent picture that did a poor business. Not worth running on a double feature. Played May 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CAFE SOCIETY: Fred MacMurray, Madeleine Carroll, Shirley Ross—Not even a good program picture. This did not make any money. Running itme, 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOTEL IMPERIAL: Ray Milland, Ian Miranda—So-so. Not good and not bad. The war angle in this hurt the picture. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF CHINATOWN: Anna May Wong, Akim Tamiroff—Quite interesting. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LADY'S FROM KENTUCKY, THE: George Raft. Ellen Drew, Hugh Herbert, Zasu Pitts—Everyone that saw this picture seemed to enjoy it. Paramount has made so many sorry pictures this last season. George Raft and Ellen Drew turned in a good performance. Paramount will certainly have to redeem themselves before patrons will go for their pictures.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Pretty good program picture that flopped at the box office. It seems as if Mr. Crosby is not near the drawing card he used to be. Paramount don't seem to give him any supporting cast and good stories. They seem to think if Crosby is in it that's enough. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PARIS HONEYMOON: Bing Crosby, Franciska Gaal, Shirley Ross, Edward Everett Horton, Akim Tamiroff—Very well done. Plenty of laughs. Something they all enjoyed. One of the best Crosbys. Played May 29-30—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

PERSONS IN HIDING: Lynne Overman, Patricia Morison—Lowest Sunday and Monday in 13 years.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

RENEGADE TRAIL: William Boyd, Russell Hayden, George Hayes—Played with "On Trial." These two made a good little show that pleased generally.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

RIDE A CROOKED MILE: Akim Tamiroff, Frances Farmer, Leif Erikson—This did not go over so good. There are altogether too many pictures of this type made. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—Good western to only fair business. I can't understand why these Hopalongs don't go better in our town. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOM SAWYER, DETECTIVE: Donald O'Connor, Billy Cook—Nice little picture. Just the type for Friday-Saturday business.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—If one picture would vindicate Paramount for the greater number of poor ones they have turned out this season, this one would be it. It is great in every way. Though it deserved to stand out, business did not occur due to conditions that are current at the present time, the socalled Recession. It is long in footage, but I don't see where it could have been cut.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNION PACIFIC: Barbara Stanwyck, Joel McCrea, Robert Preston, Brian Donlevy, Akim Tamiroff, Lynne Overman—Grand production. Extended runs under all conditions. One of the best ever produced. A grand tonic for your summer box office. Running time, 136 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BLUE MONTANA SKIES: Gene Autry, Smiley Burnette, Gene Autry—Good picture; good business. Autry outdraws Jeanette MacDonald in the sticks. Played June 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALL OF THE YUKON: Beverly Roberts, Richard

(*Continued on following page, column 2*)

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(Continued from preceding page)

Arlen, Lyle Talbot—One of those outdoor adventure stories that pleased, although played same very late. Good entertainment for my patrons. Running time, seven reels. Played May 25.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HIGGINS FAMILY, THE: James, Lucille and Russell Gleason—A great start. Hope we have more of this family. Many favorable comments. Played June 2-3.—Alyce Cornell, Galewood Theatre, Grand Rapids, Mich. Neighborhood patronage.

MY WIFE'S RELATIVES: James, Lucille and Russell Gleason—Another good Higgins family picture and sold at a decent price.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo, Henry Armetta—Good picture to only fair business. It looks as if Bobby has lost his drawing power. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Lost my shirt on this one. Could not get them in. I guess too much engine room and noise. Would not recommend it for small town. Running time, eight reels. Played May 18.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PACIFIC LINER: Victor McLaglen, Chester Morris, Wendy Barrie—Too rough and gruesome. I have yet to play a sea picture that did well at the box office. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TARNISHED ANGEL: Sally Eilers, Ann Miller, Lee Bowman—Good programmer. Sally Eilers always plays her part well. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Cesar Romero, Arthur Treacher—And what a sweet picture it is. Everyone should see it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RETURN OF THE CISCO KID, THE: Warner Baxter, Lynn Bari, Henry Hull, Cesar Romero—Good picture; good business. Played May 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD DEMON: Henry Arthur, Joan Valerie—A good action picture for weekend.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROSE OF WASHINGTON SQUARE: Alice Faye, Tyrone Power, Al Jolson—Good picture but business was only fair. Pleased those who came. Played May 21-June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORY OF ALEXANDER GRAHAM BELL, THE: Don Ameche, Loretta Young, Henry Fonda, Young Sisters—One of the finest pictures of the year but no draw. For some reason or other lacks box office.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TAIL SPIN: Alice Faye, Constance Bennett, Nancy Kelly, Joan Davis, Charles Farrell—Everybody knows these girls can't fly so why try to fool the public. Alice Faye can sing. So why didn't they let her. Second day a flop. And they had the cast for a real picture.—G. Carey, Strand Theatre, Paris, Ark. General patronage.

United Artists

DUKE OF WEST POINT, THE: Louis Hayward, Joan Fontaine, Richard Carlson—Very good program picture. Running time, 109 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF THE TURF: Adolphe Menjou, Dolores Costello, Roger Daniel—Good B product; pleased all. Stand alone in small spots; second half in big spots. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson—Excellent picture. Business fair.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MADE FOR EACH OTHER: Carole Lombard, James Stewart, Charles Coburn, Lucille Watson—They maybe were made for each other but the picture certainly wasn't made for this town. Poor business and plenty of walkouts. Played May 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt—An excellently made western with good cast and story. A little over the head of the average western fan.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAGECOACH: Claire Trevor, John Wayne, Andy Devine, George Bancroft, Thomas Mitchell, Louise Platt—Excellent feature that did a better than average business. Played May 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—Good B product; not strong enough for extended runs. Pleased generally. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOPPER TAKES A TRIP: Constance Bennett, Roland Young, Billie Burke, Alan Mowbray—This picture did extra business but do not consider it an outstanding attraction by any means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRADE WINDS: Fredric March, Joan Bennett, Ralph Bellamy, Ann Sothern—Very good. The title was against the picture. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

CODE OF THE STREETS: Frankie Thomas, Harry Carey, "Little Tough Guys"—One of the best gangster pictures we have run. But Hollywood is giving us too many of these this season so it failed to hit at the box office. One or two of these a season from each product is enough and we can name them by the dozen this season. As a result we are hitting a slump. Running time, 69 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GHOST TOWN RIDERS: Bob Baker, Fay Shannon—Pretty good. Baker no drawing card here.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIS EXCITING NIGHT: Charles Ruggles, Ona Munson—Fair program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING, SISTER, SWING: Ken Murray, Ernest Truex, Kathryn Kane, Johnny Downs, Ted Weems and His Orchestra—For jitterburg enthusiasts, it was enthusiastically received. Personally, I enjoyed it very much. It did no extra business. Kathryn Kane was very lovely. Capable of making one unhappy. Ted Weems' orchestra very appreciated. We're waiting for your picture, Pearce Parkhurst.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

DAWN PATROL: Errol Flynn, Basil Rathbone, David Niven, Donald Crisp—Very fine picture that did quite well at the box office. Another hit from Warners. Running time, 103 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Pretty good program picture that drew only fair at the box office. Well, Warners have done so well I guess we should not kick if they make a few program pictures. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OFF THE RECORD: Pat O'Brien, Joan Blondell, Bobby Jordan—Nothing much to get excited about. Just a fair program offering that didn't do much business. Played May 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Excellent action drama that packed the house. And does that Cagney guy go to town as a western bad man. He's the tops. Played May 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart, Rosemary Lane—Here is a picture that I was a little bit skeptical of after running "Jesse James." But you won't be embarrassed to stand at the door when the patrons come out because they will all be pleased. Plenty of action and that seems to be what the small town likes.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

ON TRIAL: John Litel, Margaret Lindsay—Played with "Renegade Trail." These two made a good little show that pleased generally.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan, "Crime School Kids," Claude Rains—Good picture of its kind. Not much of a drawing card. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne, Frank McHugh—A good aviation picture that was a disappointment at the box office. Played May 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Shorts

Columbia

GOOD OLD AMERICAN HOME: Music Hall Vanities—Terrible. Shelve it. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE BUCKAROO: Krazy Kat Cartoons—Quite pathetic.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

CALLING ALL CROONERS: Song and Comedy Hits—Just another single reel. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MGM

HAPPILY BURIED: Musical Comedies—A just fair musical. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MEN OF STEEL: Musical Comedies—We can't for the life of the industry understand Metro turning out such an attempt in making a musical such as this. A good boost, Maytag Washers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SYDNEY, PRIDE OF AUSTRALIA: FitzPatrick Travel Talks—Wonderful, as are all of this producer's work. Could not be better. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WANTED: NO MASTER: Cartoons—Black and white cartoon which is only fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WEATHER WIZARDS: Pete Smith Specialties—Interesting reel showing how fruit orchards are saved from the frost.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

DIAMOND DUST: Grantland Rice Sportlights—Fairly good reel about baseball.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—Entertaining. Contains a good piano accordion solo.—E. M. Freiburger, Paramount Thetare, Dewey, Okla. Small town patronage.

SCARED CROWS, THE: Betty Boop Cartoons—Average Betty Boop.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNUSUAL OCCUPATIONS: No. 4—These are excellent reels and good fillers anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

DONALD'S BETTER SELF: Walt Disney Cartoons—Good reel. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, THE: No. 5—Outstanding reel, the Refugees. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, THE: No. 8—This gave a vivid picture of the French and Spanish situation in the Mediterranean and is worth anyone's admission to see this most instructive short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, THE: No. 10—An excellent subject telling the development of the South. Cleverly done to avoid emphasizing points where new developments in South put the North out of business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MUSIC WILL TELL: Headliners—Just a fair two-reeler. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century-Fox

MUSCLE MAULERS: Lew Lehr—Entertaining reel about wrestlers with Lew Lehr as commentator. Plenty rough and very funny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

BIRTH OF A TOOTHPICK: Lantz Cartunes—Very mediocre. Put it on the shelf. Running time, six minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEW AND PRODIGAL CONTRIBUTORS WRITE

Reports to the What the Picture Did for Me department this week include contributions from a new member and one absent for some months. The new contributor is:

Bud Davis, Ritz theatre, Roanoke, Ala.

The prodigal contributor is:

J. A. Meredith, Garden theatre, Sigourney, Iowa.

Read the reports from these and other exhibitors in these columns.

STRANGER THAN FICTION, NO. 58—Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

DAY AT THE ZOO, A: Merrie Melodies—A very clever colored cartoon with a new idea.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IT'S AN ILL WIND: Looney Tunes—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MICE WILL PLAY, THE: Merrie Melodies—Very good. Do not waste it. Running time, seven minutes. —A. P. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SUNDAE SERENADE: Broadway Brevities—Enough said. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serial

Columbia

GREAT ADVENTURES OF WILD BILL HICKOK, CHAPTER 12: Gordon Elliott, Kermit Maynard —Personally, I cannot stand serials but on interviewing our farm patrons they seem more than enthusiastic. I believe it does do us extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIDER'S WEB, THE: Warren Hull, Iris Meredith —"The Spider's Web" features a mysterious character, the "Octopus," whose identity is unknown. This formula of maintaining suspense and keeping patrons guessing until the last chapter as to the identity of the "Octopus" follows old traditions. The Columbia script writers forgot, however, the importance of having as the "Octopus" someone who participated actively in the play. Who is the "Octopus"? He is revealed as a character who appeared in a mob scene in the first episode; we got a back view of him in the fifth episode and another mob scene in the 13th chapter. This man, then, is the "Octopus." Our audience really didn't care. The "Octopus" might just as well have been "Charlie McCarthy" or my very good friend, Sidney Rotstein. An English novelist was on the road to fame because he had written a book depicting the vigorous struggles made by a worthy character to win the hand of "Pamela." The book was enjoying tremendous success. But the author made one dreadful mistake. He forgot to make "Pamela" a sweet, alluring girl. So that when a reader pointed out "yes, he won Pamela, but what of it?" the book fell flat.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Hotel Greeters See Waldorf-Astoria Film

The latest in a group of Waldorf-Astoria service films on hotel operation was previewed this week in the Grand Ballroom of the New York hotel. The film, titled "Front Office Procedure," and filmed in the Waldorf and at the Twentieth Century-Fox New York studio, depicts the various situations that may develop at the registration desk of a hotel and the manner in which the Waldorf believes these situations should be handled.

The film was produced and directed by Luther Reed. Lowell Thomas is the narrator and the cast is made up of professional actors as well as members of the regular staff of the hotel. The first sound film sponsored by the hotel, it had its first official presentation at the Annual Convention of the Hotel Greeters of America in Seattle this week.

Critics Honor Gaynor

Leonard Gaynor, who recently resigned from the Twentieth Century-Fox publicity department, after seven years in the post, was guest of honor at a party given Tuesday night by the New York Film Critics at Pietro's Restaurant.

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IN COURTS

Mayer Named in Damage Action

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer in charge of production, and 10 other persons were named defendants in a $930,000 damage suit filed in Los Angeles this week by William H. Neblett, former law partner of ex-United States Senator William G. McAdoo. Mr. Neblett charged the defendants conspired to wreck his law business by engendering false and malicious complaints for prosecution against him.

Others accused are John B. Elliott, Democratic Party leader; Alfred A. Cohn, former United States Collector of Customs in Los Angeles; Glen E. Arbogast, industrialist; J. E. P. Dunn, one-time head of the Federal Bureau of Investigation in Los Angeles; S. S. Hahn and Michael Rudolph, attorneys; Peirson M. Hall, former United States Attorney; J. J. Irwin, former deputy attorney under Hall; Carl Pustau and Howard Philbrick.

Dismissal Application Withdrawn

An application of Paramount Pictures, Inc., Henry A. Schatzkin and Mortimer W. Loewi, trading as Schatzkin-Loewi and Company and Stanton W. Griffis, to dismiss the suit brought by the executors of the estate of A. L. Leeds and Harold Spear, has been withdrawn with the approval of Ernest L. Hammer, New York supreme court justice. The complaint is based on the proceeds obtained on the sale to Paramount of a 50 per cent interest in the stock of the DuMont Television Company.

Two Suits Dismissed

Federal Judge John C. Knox in New York this week dismissed two suits involving unlicensed film exhibitions because of failure to prosecute. The first suit was brought by Paramount against Trio Amusement Company, Inc., and Jack W. Springer for $13,000 for showing Paramount News, 1935 and 1936, and the second by Metro-Goldwyn-Mayer against Spuyten Amusement Corporation and Jack Springer for showing "Live Ghosts" in 1935.

Republic Suit Filed

Republic Pictures filed suit in federal court in New York this week against Federal Film Company, Inc., and Frank J. Whittle charging that defendants distributed plaintiff's films without authority. The complaint claims that the films involved were assigned to Republic by Cajo Company, Inc., in April, 1937. Immediate impounding of the films is sought. Ten pictures are involved.

Settle Plagiarism Suit

The plagiarism suit for $250,000 damages by Gerald K. Rudulph against Columbia Pictures Corporation has been settled in the United States district court in New York.

Reserve Fox Decision

The United States circuit court of appeals this week reserved decision on the appeal of Trust Company of Georgia from an order of former Judge Martin T. Manton which refused to grant priority to the Trust Company claim against Fox Theatres Corporation. The claimant originally sought $1,053,646 for rentals of Atlantic theatre properties, but this was reduced to $400,000.

IN NEWSREELS

MOVIETONE NEWS — No. 78, Vol. 21. — President Roosevelt welcomes King George and Queen Elizabeth to the United States....Rogers statue unveiled in Washington....Navy patrol bombers on trial flight ...."Mars" flyer crashes....Parachute "umbrella" tested....Fashions....Gymnasts give exhibition.... Louis and Galento train for fight....Lew Lehr.

MOVIETONE NEWS—No. 79, Vol. 21.—Millions cheer King George and Queen Elizabeth....Royal couple visit Washington, Mount Vernon, Arlington, New York City, World's Fair and Hyde Park....99 men die aboard British submarine in sea tragedy....National Open golf playoffs....Candidates for Olympic diving team train at Santa Barbara.

NEWS OF THE DAY—No. 276, Vol. 10.—United States welcome to Britain's king and queen....Fire in Times Square....Rogers statue unveiled in Washington.... Louis and Galento train for fight.

NEWS OF THE DAY—No. 277, Vol. 10.—Highlights of tour of British royalty in the United States....British submarine disaster....Battle for U. S. Open golf title....Diving stars in pre-Olympic tryouts.

PARAMOUNT NEWS—No. 89.—Special edition on the visit of king and queen to the United States.

PARAMOUNT NEWS — No. 90. — British submarine disaster....New York roars welcome to king and queen.

RKO PATHE NEWS — No. 93, Vol. 10. — Chinese civilians return to homes in war torn area....Unveil Rogers statue in Washington....Fashions....United States acclaims king and queen.

RKO PATHE NEWS—No. 94, Vol. 10.—King George and Queen Elizabeth hailed in New York....99 lost as salvage of British submarine fails....Japan builds trade in Mongolia....Pilgrims honor Joan of Arc.... Divers point for 1940 Olympics....National Open golf playoffs.

UNIVERSAL NEWSREEL—No. 778, Vol. 11.—America hails king and queen....Arrest man on "Hop to Mars"....Times Square fire....Big Navy bombers in test flight....Contest for "perfect back"....Unveil statue of Will Rogers....Film stars open bowling alley....New mirrored lounges shown....5,000 kids at birthday party....Prince Olaf takes to skis.

UNIVERSAL NEWSREEL—No. 779, Vol. 11.—British rulers end U. S. tour....Submarine disaster stirs Britain....Riots greets Mexican flier's casket.... 250,000 see big floral fete....Golf championship.... Olympic divers display form.

Kimmel Sues Union

A suit for $25,000 damages charging false arrest and malicious prosecution has been filed in New York by Joseph Kimmel against Abraham I. Kindler, president of the Empire State Motion Picture Operators Union, William Santersiero, secretary, and the New York union. The action was filed following the arrest and subsequent acquittal last week of Mr. Kimmel on charges made by the union that he was guilty of perjury.

Lopez Receiver Asked

Vincent Lopez and Vincent Lopez Enterprises, Inc., which supply orchestras and vocalists for radio and theatrical enterprises, were named defendants this week in a stockholders' suit filed by Agnes V. Russell who asked appointment of a receiver. The plaintiff charges excessive salaries, waste, and the misappropriation of funds.

Honor Eddie Dowling

Eddie Dowling, starring in "Our Town" at the Albee theatre, Providence, was honored at a testimonial luncheon this week at the Hotel Biltmore there by Edward M. Fay, Providence exhibitor. Among those attending were Ed. McBride, Martin Toohey, Albert Clarke, Bernard Fay, James Fay and John Carroll.

"Chips" Chosen

Chosen as the subject of its first radio symposium by the committee on motion pictures of the Department of Secondary Education of the National Education Association was "Goodbye Mr. Chips," it has been announced by William Lewin, chairman. The program inaugurated a series on station WNYC.

OBITUARIES

Owen Moore Dies In Beverly Hills

Owen Moore, actor, who was the first husband of Mary Pickford, was found dead in his apartment in Beverly Hills, Cal., June 9th. Dr. Karl Lewis said death might have been caused by a hemorrhage. He was 52 years old. Mrs. Kathryn Perry Moore, the actor's wife, said Mr. Moore had been brooding recently because of his inability to find work in pictures.

He entered motion pictures in 1910 after 10 years on the stage. His last role of consequence was that of "Chick Clark" in the Mae West film, 'She Done Him Wrong." Mr. Moore married Miss Pickford, then 17 years old, January 17, 1911, in Jersey City. Six years later they separated and in March, 1920, Miss Pickford obtained a divorce in Minden, Nev. Mr. Moore married Kathryn Perry in 1921. His brothers, Matt and Tom, also were early stars.

George Fawcett Dies

George D. Fawcett, 77, stage and screen actor, died in Nantucket, Mass., June 6th of a heart ailment. He started his stage career in 1886 and had appeared in many pictures.

Elmer Fleming

Elmer Fleming, 50, personnel director for Warner Brothers in Chicago and Wisconsin, died at his home in Chicago June 7th of a heart attack. He had been personnel director for seven years.

Marquis De Sales

Marquis De Roussy De Sales, 87, former chairman of the board of motion picture censors of the Province of Quebec, died in Paris June 11th. Three of the Marquis' sons and one daughter live in Canada. They are the Comte Michel De Roussy De Sales, commercial director of France Film; Bernard, in the office of the Commercial Attache in the French Legation at Ottawa; Gerald and Jacqueline.

Jack Osterman

Jack Osterman, 37, New York night club master of ceremonies and a stage entertainer, died in the Atlantic City Hospital June 8th of pneumonia. He bought his first vaudeville act from Eddie Cantor for $10. At the height of his vaudeville success a few years ago, he was reported to be receiving $2,500 weekly. He also wrote and played for the radio and appeared in several films, including "Talking It Over" and "Wanted Men," and the English film, "The Wolves."

Mrs. Pauline Harrison

Mrs. Pauline Harrison, 67, mother of Robert Harrison, radio advertising manager of *Motion Picture Daily*, died June 9th at Reconstruction Hospital, New York, of injuries sustained when she was struck by a truck.

Thomas Cooke

Thomas Coffin Cooke, 64, who had appeared on the legitimate stage for 44 years, died June 9th of a heart attack in Bayside, N. Y.

George Pal Due

George Pal, producer of Puppetoons, is due in New York shortly from Holland en route to Hollywood, where he will confer with David Bader, his representative, regarding a producing-releasing contract.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN

in London

Gracie Fields with Sidney Howard who plays her father in the Twentieth Century production "Shipyard Sally" being filmed at Islington Studios, England.

Production Deal

A production deal has been completed between Anglo-American and British National Films. It calls for the production of a series of films by John Corfield, managing director of British National, for distribution by Anglo-American.

Negotiations are still afoot for certain of the subjects, but meanwhile an immediate start will be made at the M. P. Studios, Elstree, on the first four. These include "Mr. Walker Wants to Know," in which John Baxter will direct British radio star Syd Walker; "Sons of the Sea," a naval film to be made with Admiralty co-operation and directed by Maurice Elvey; "Mother Riley Joins Up," in which the music-hall team, Lucan and McShane, will continue their association, and "Gas-Light," which David Macdonald will direct from the Savoy Theatre play.

Asher's New Series

Irving Asher, producer of the highly successful "Spy in Black" and "Q Planes," made at Denham for Columbia release, has started the first of the four pictures which he is to make for that organization in the 1939-40 season. It is tentatively titled "Ten Days in Paris," is directed by Tim Whelan, director of "Q Planes," and has as its star the British comedy actor, Rex Harrison.

The story is a comedy thriller and deals with the fantastic adventures of a young man who awakes in a Paris nursing home, where a bullet has been extracted from his brain, remembering nothing that has happened to him for several weeks.

A feature of the film is a new discovery by Mr. Asher, an unknown girl who, it is claimed, will be a screen success. She has not yet made a film.

Associated in production with Mr. Asher is his erstwhile colleague from Teddington, Jerome J. Jackson. Bernard Browne is cameraman, and the script is by John Meehan and James Curtis.

"Hornleigh" in Work

"Inspector Hornleigh," radio favorite of Britain's BBC program, "Monday Night at Seven," is on the trail again, with Gordon Harker playing the leading role and Alistair Sim as his Scottish assistant. The Inspector is now clearing up another mystery at the Gainsborough Studios, where "Inspector Hornleigh on Holiday" commenced a week back.

Among the artists engaged to support the star in this mystery comedy are Wally Patch, Edward Chapman and Kynaston Reeves.

Action is said to be the keynote in the film, which has been written by Sidney Gilliat and Frank Launder, literary team who were responsible for the script of "The Lady Vanishes."

Walter Forde is directing the film for Twentieth Century Productions, Ltd., while Maurice Ostrer fills his usual office of chief in charge of production.

Cameraman Jack Cox, under a new contract, is lighting the picture, which is to be distributed by Twentieth Century-Fox.

"Poison Pen" Finished

Work has concluded at the Elstree Studios of Associated British on the Flora Robson melodrama, "Poison Pen," adapted from Richard Llewellyn's play.

In it Miss Robson plays the part of Mary Rider, sister and housekeeper to the vicar of a little Devonshire parish, a rustic Arcady, the peace of which is shattered by an anonymous letter writer who translates it into a hotbed of gossip and suspicion. As a result of these letters an innocent girl is driven to suicide and an equally innocent middle-aged man is murdered by a jealous husband.

Paul Stein directed the film, in which are also Reginald Tate, Ann Todd, Geoffrey Toone, Athole Stewart, Belle Chrystall, Robert Newton, Wally Patch and Edward Chapman. Phil Tannura was at the camera.

Jack Hawkins, playing the role of a mischievous member of the Mayfair set heading a gang of dope smugglers, has already "murdered" two men in the fortnight upon which "The Flying Squad" has been on the floor in another section of the Elstree Studios. He has "slain" his nervous assistant, Manning Whiley, who threatened to leave the gang, and later disposed of a half-mad musician who witnessed the crime.

The film is an adaptation of an Edgar Wallace thriller, and is being directed by Herbert Brenon. Others in the cast include Sebastian Shaw and Phyllis Brooks.

Elsewhere on the Associated British lot Freddie Carpenter, terpsichorean expert, has been arranging spectacular dance numbers for the Tommy Trinder musical comedy, "She Couldn't Say No." Greta Gynt, previously a ballet dancer before taking up a screen career, will be featured in these routines, one of which is a golfing burlesque.

Graham Cutts is directing with Claude Friese Green in charge of the camera.

Second Sax Picture

Sam Sax goes into production at the Teddington Studios of Warner-First National with his second picture for them, "Dressed to Kill." The leading role will be played by Tamara Desni, and Roy William Neill will direct.

Work has been concluded on the Ben Lyon-Jane Baxter film, "Confidential Lady," in which Athole Stewart, Jean Cadell, Stewart Rome, and Gibb McLaughlin lend support.

Huth Director

Harold Huth, stage and film actor who was for some time casting director for Gaumont British, is to direct the English version of "Alerte en Mediterranee," which is to be produced by Walter Mycroft at Elstree.

NATIONAL
SCREEN
TRAILERS

THE BEST SELLER IN THE BUSINESS

THE BEST SEAT SELLER IN THE BUSINESS IS THE NATIONAL SCREEN TRAILER. IT REACHES MORE PEOPLE. IT COSTS LESS PER SEAT SOLD. IT IS FORCEFUL DRAMATIC . . . STREAMLINED. NOTHING COMPARES WITH THE NATIONAL SCREEN TRAILER FOR LOW-COST, HIGH-POWER THEATRE ADVERTISING. *IT SELLS SEATS!*

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

She's "Boom Boom"

At this writing, we know little about M-G-M's "Maisie." But as an exploitation attraction, it appears that the feature is setting the stage for an old-fashioned blast of ballyhoo to be heard nationally. Our immediate authority is an outline from Billy Ferguson of the recent campaigns put over in Harrisburg and Providence. Evidently, everything but the kitchen sink was used with profit by Loew-men Sam Gilman and Ed McBride, assisted respectively by M-G-M exploiteers, Jim Ashcraft and Bert McKenzie. And it further appears that by the time the showmen washed up, only the toddling young and the very aged were not concerned with "Who Is Maisie", the tag line for the drive in both situations.

All attractions may not be so exploitable. All situations may not allow for such extensive coverage. But the campaigns already put on indicate there is no lack of cash customers to respond to the terrific "boom boom" of ballyhoo created by vigorous, determined hands.

There is considerable talk, of product, of heat, of this and of that. Loud talk it is, and rising in volume. But to be noted, rising mainly where no exploitation "boom boom" is sounded to reduce such loud talkings to a comparative whisper.

WELL-EARNED RECOGNITION

There is an event of importance now taking place at the United Artists Theatre, in Pasadena, California. It's "Junior Manager's Week," designated so by Manager Stan Meyer, in honor of his assistant, Jerry Ureles and the staff. For that period, operation of the house is exclusively in the hands of the junior members. It's their party, the unusual distinction earned, according to Meyer, because of the cooperation given in making possible the theatre's achievements in the past two years. Thus, the splendid opportunity for the personnel to "demonstrate their ability and qualifications for advancement."

Meyer's method of expressing appreciation for such teamwork stamps him immediately as a wise and long-visioned operator. For there is no more assured procedure in establishing a theatre's wellbeing than that which encourages every member to do his utmost at all times. One immediately recognizes a house so blessed. There is an ease which typifies perfect service. The staff is well-groomed, courteous and smiling, in the manner of a gracious host. Everything is clean, in place. Lobby and front decorations show careful thought and handling. Advertising and exploitation reflects the important part every man plays in performing assignments.

In that kind of an operation, the manager guides. He never drives.

* * *

It is unfortunate there still are managers who regard assistants as interlopers, the house staff as personnel to be kept under the strictest surveillance and the tightest of rein. Something is regretfully wrong with the theatreman who would assure you such handling is necessary. Your manager who realizes his rating rises in accordance with the effective functioning of his staff, trains his subordinates as associates rather than mere employees. Or, as Meyer says:

"Without the aid of a capable assistant and his staff, it would have been impossible to make the remarkable progress that we have."

Obviously, the Round Tabler has long learned the successful theatre is definitely known by the company it keeps.

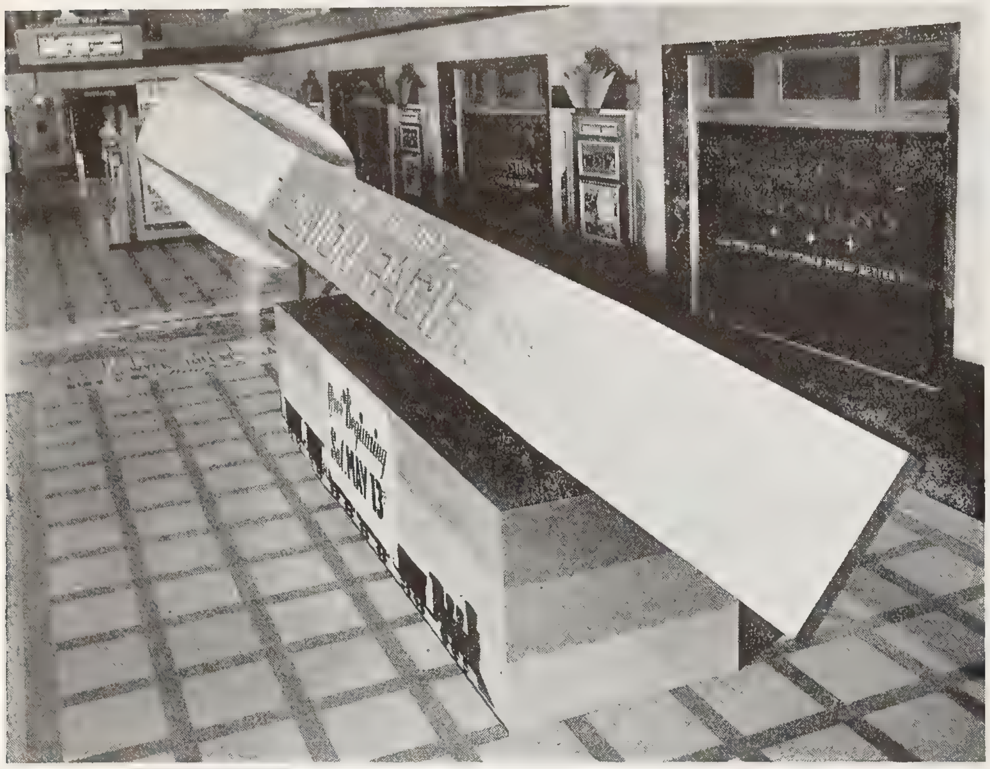
SIMONS STARTS HEAT WAVE

The effectiveness of fighting fire with fire is not limited to flaming forests. Theatremen employ the same procedure, especially in the summertime by running a boxoffice temperature a bit hotter than the weather. For instance, Round Tabler Jack Simons, in Hartford, tells it this way:

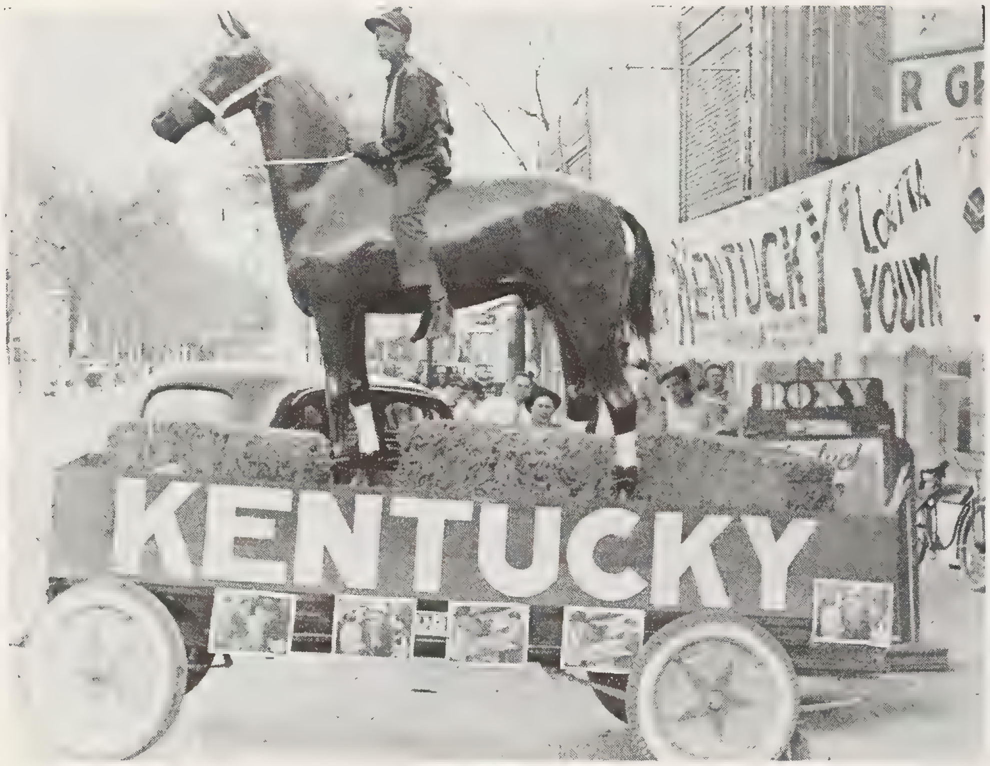
"To turn on the heat is our aim to beat the heat and hold up grosses while holding down expenses. We are doubling and tripling our efforts to sell our shows without spending an extra dime. The best of all sources, the newspapers, is our main objective. That costs nothing. The heat hurts, but but we're going to fight heat with a heat wave of our own".

A-Mike Vogel

Round Table in Pictures

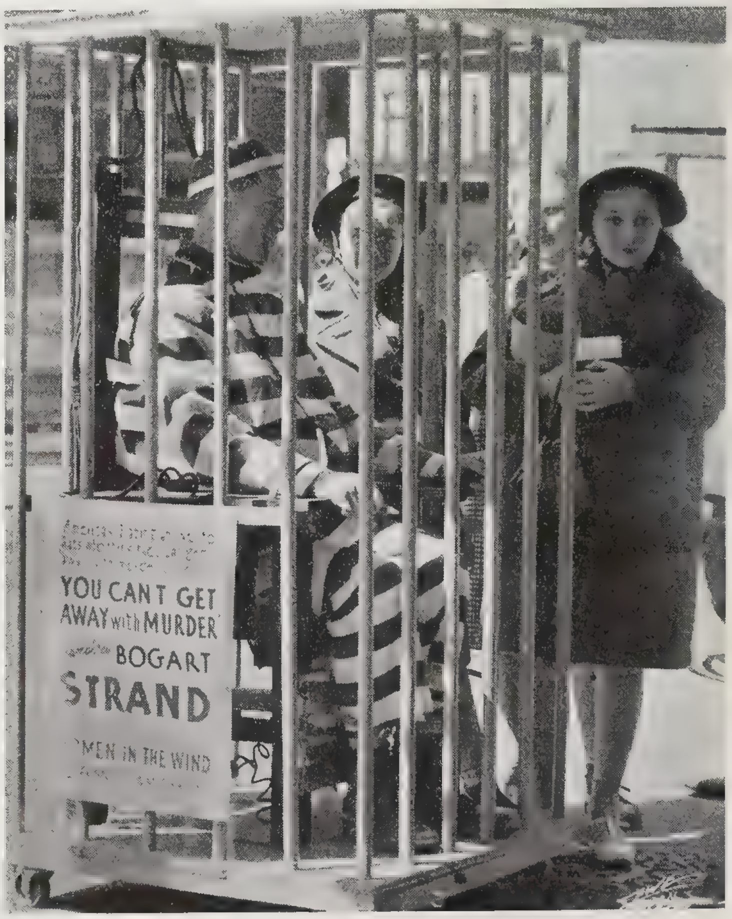


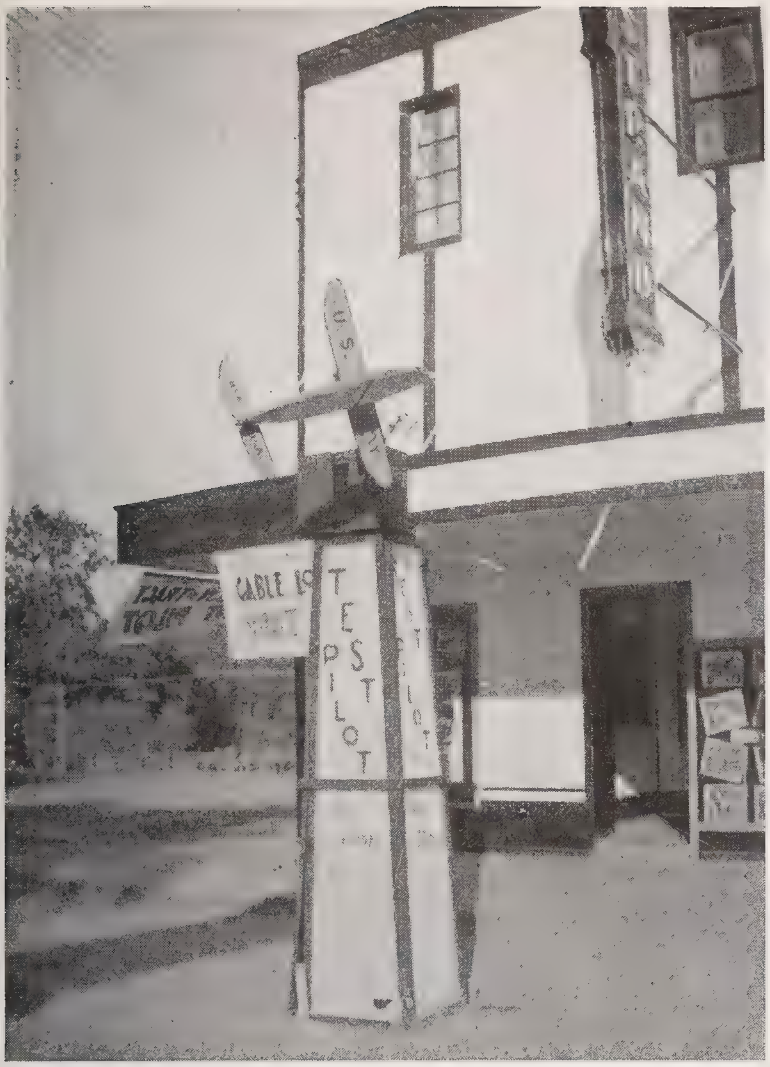
Above is City Manager Moon Corker, L & J Theatres, Athens, Ga. shown presenting a silver loving cup to an R.O.T.C. student of the University of Georgia. The cup is an annual award given by the theatres to the student who has been judged as best drilled for first year basic cadet. . . What is claimed to be the largest railroad spike in the world was built by the Saenger theatre, in New Orleans to advertise the forthcoming engagement of "Union Pacific." Arranged by Manager Bob Blair, the spike reproduced at left was placed on display in the lobby week ahead and during run of the picture.



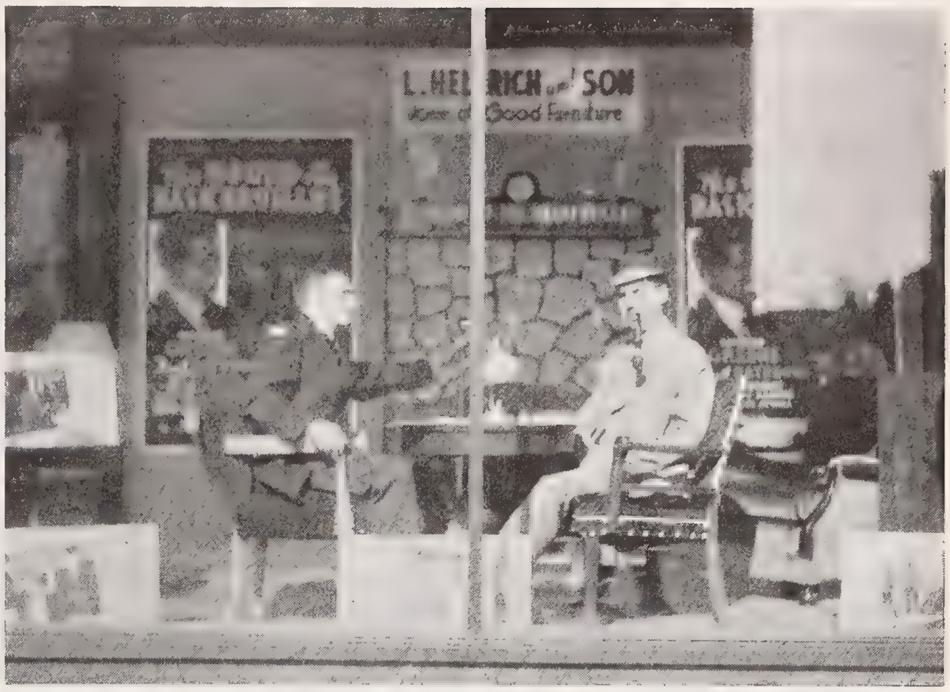
Made from plaster paris was the horse planted atop bannered trailer by Manager Bryant Williams at the Roxy Theatre, in Cochran, Georgia for his engagement of "Kentucky." Lad dressed as jockey was stationed on the horse, sides of truck were covered with title and scene stills. This street bally was driven around entire section ahead and during run of picture.

Out of scrap lumber, old pipe, odds and ends, etc., etc. Manager John La Due, of Warner's Strand, in Akron, Ohio constructed the electric chair and cell shown at left for street bally on "You Can't Get Away With Murder." By mounting it on large casters it was moved easily about the streets by one of the staff.

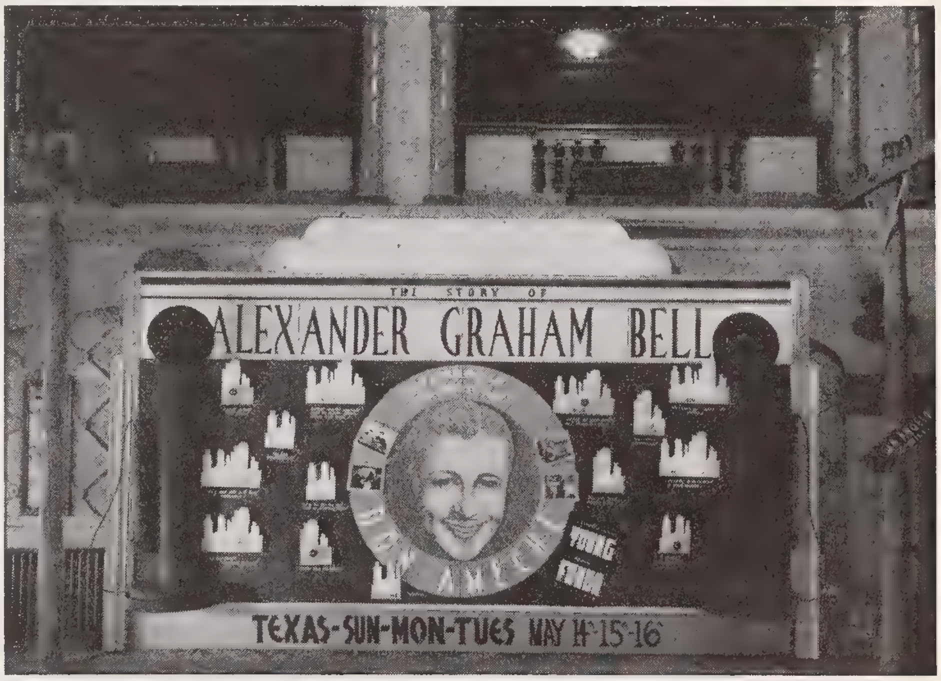




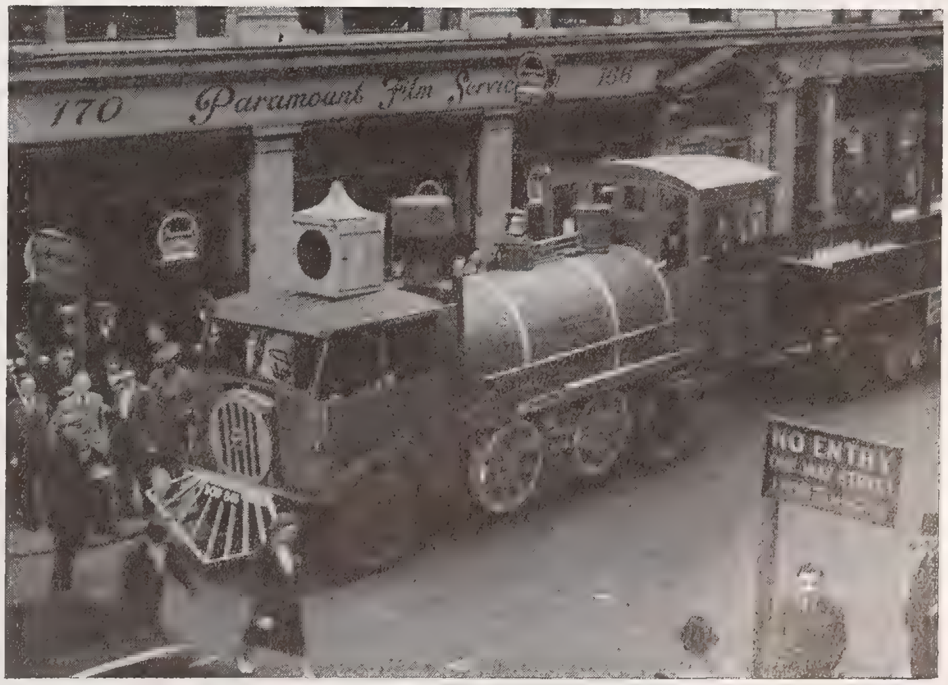
Week ahead of "Test Pilot" playdate at the Strand, in Uniontown, Ala., Manager J. N. Fendley constructed the race pylon illustrated above which was planted in front of theatre. On top of this was a small airplane which raced around the pylon on which were title, cast, and playdates. Several weeks ahead, a model airplane contest was started in the local weekly newspaper which carried stories and art on the stunt. Models with proper credit cards were displayed in lobby.



Between strategic moves on a chess board planted in store window for "Hound of the Baskervilles," City Manager Sid Holland for the date at the Elco had Sherlock Holmes and his friend Dr. Watson map out plans to capture the culprit who was making life miserable for the Baskervilles. Microphone and loud speaker did the job while onlookers watched the dramatic episode from the street.

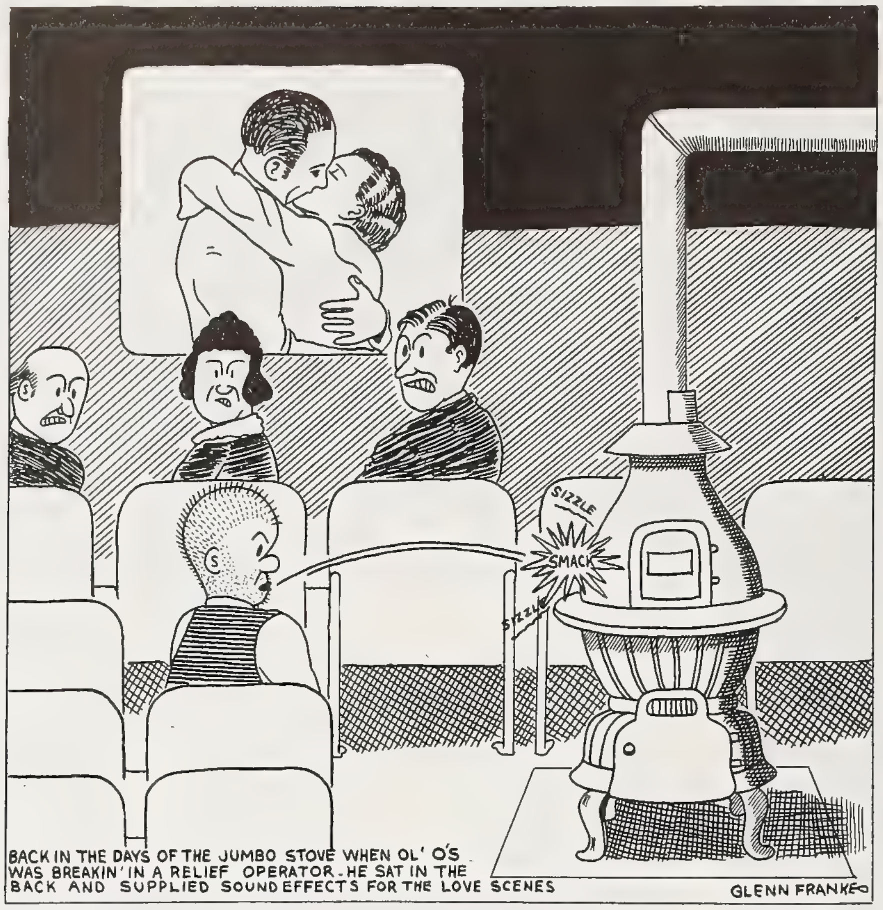


Flanked on either side by six foot pine telephone poles which were lit at night was 17 feet long and 10 feet high lobby display created by John D. Jones for the "Alexander Graham Bell" date at the Texas, San Angelo. Stressing what critics said about the picture all over the country, key cities were highly colored and illuminated from behind. Three colors of neon lights, promoted from local dealer were planted atop entire setpiece. Jones reports much favorable comment on the display.



Realistic model of a wood-burning locomotive closely resembling that seen in "Union Pacific" was built by the Paramount Theatre art department for that opening in London. Under its own steam, the train travelled the countryside near and at Epsom Downs where it is reported thousands saw the ballyhoo. At left the locomotive is seen stationed in front of Paramount's office. Stunt was conceived and executed by Earl St. John, managing director of Paramount's London theatres and T. C. Reddin, advertising manager in London.

SHOWMEN'S LOBBY LAFFS


SIZZLE
SMACK
SIZZLE
BACK IN THE DAYS OF THE JUMBO STOVE WHEN OL' O'S WAS BREAKIN' IN A RELIEF OPERATOR - HE SAT IN THE BACK AND SUPPLIED SOUND EFFECTS FOR THE LOVE SCENES
GLENN FRANKE

Round Tabler Glenn Franke of Cheviot, Ohio, continues his series on the activities of the fictitious Oscar Oliver, projectionist at the Drofilm Theatre in the non-existent town of Beelerville.

Lampe Ties Floral Display To Schine Theatres Publicity

With Syracuse having one of the finest rose gardens in the world, Gus Lampe, City Manager, RKO Schine's Theatres, is arranging with the Syracuse *Journal* when the flowers are in bloom for stories and publicity offering free admission to the Keith to the first 50 people coming to the theatre on opening day with a half dozen roses. These flowers will be turned over to hospitals and charitable institutions.

In state parks, Lampe intends putting on various contests such as driving, swimming, and awarding merchandise gifts and cups to winners, cups to be inscribed with star name of current picture. Newspaper will also sponsor a golf driving contest just before school closing for high school boys and girls with the prizes promoted, this too will be tied with stars whose pictures are dated in the theatres at the time.

"WHAT ARE YOU PLANNING FOR SUMMER"

Tomber Inaugurates "Summer Sport Nite"

To be arranged by Stuart Tomber, Fargo Theatre, Sycamore, Ill., will be a weekly "Summer Sport Night," at which an outstanding golfer, swimmer, tennis player, etc., will appear on stage and give some demonstrations together with proper accompanying shorts. Having the benefit of a small lighted park next to the theatre, Tomber plans demonstration to be held there after show hours for those possessing admission receipts in a certain quantity.

Among other stunts planned is a "stay off the streets" club for children with a weekly matinee meeting. A combination theatre and swim ticket to the local pool will be issued. The usual plugging of air-conditioning and relaxation in comfort will be carried out with a few new exploitation angles whereever they might develop.

"WHAT ARE YOU PLANNING FOR SUMMER"

Emerson Reports Tri-States Doings

Advertising and publicity director Ted Emerson, at the Tri States theatres in Omaha forwards details of the activities of the various men in that sector. In Grand Island, Wally Kemp, manager of the Grand Island Theatre for "Little Princess" put out 4,000 four page newspapers five days in advance. Sufficient ads were obtained for the back page of the section to practically pay for the printing and distribution. Tieup was also effected with large department store handling Shirley Temple dresses, whereby the store purchased tickets from the theatre and gave them away with each dress sold.

On "St. Louis Blues," starting week ahead, Kemp used a boy dressed in tuxedo and top hat to walk down the aisles at each show playing the well-known tune on a hot trumpet. Kemp also tied up with the high school paper and received plenty of publicity on a contest whereby tickets were awarded to those correctly assembling scattered letters in various merchants names which spelled out picture cast.

In Hastings, Nebraska, Orville Rennie of the Rivoli Theatre, obtained a full page break on "Union Pacific" together with plenty of publicity space in both the local paper and high school paper.

Ace Contests Aid Holland Campaign On Clean-up Week

The civic heads of Elkhart, Ind., as in many other towns, promote a clean-up and paint-up week each spring. However, since this year they were a little slow on the draw, Sid Holland, Indiana-Illinois City Manager, started the project himself for his theatres with the usually conservative daily paper getting behind the campaign.

Numerous contests were held among which boys from the high school art classes lettered and painted a picket fence in front of the theatre in full view of the public. Each picket represented one of the theatre's 21 points of the week, such as "mow your lawn," "paint your house," "scrub your sidewalks," "wash your windows," etc., etc. After lettering a part of each of the 21 points, the boys stopped to give onlookers an opportunity to list what they believed the 21 points would be when completed. A three-month pass to the Elco was presented to the winner with additional tickets going to others.

Other Houses Tied to Project

Though the Elco is the "A" house of Sid's district, other projects were tied in to the remaining spots, the Bucklen and Ritz. For the Bucklen, public school authorities endorsed an essay contest for children in which entrants were required to write 100 words on how they would proceed to cleanse and beautify the city. Announcements were made in all English classes and entries sent to the Bucklen. For the Roxy, a tin can matinee was held, every boy presenting 15 cans being admitted gratis to the show. The practical illustration of the week took place at the Bucklen, where a crew of young men set to work on a Saturday morning scrubbing the front of the theatre, the walks, gutter and street in front. Street bally consisted of two boys with back banners, one reading "I am clean," the other "I am dirty." Dressed accordingly, the lads covered main streets during the drive.

"WHAT ARE YOU PLANNING FOR SUMMER"

Roller Skaters' Bally Helps Exploit "Castles"

Street ballys were the order of the day so far as Dave Whyte's "Castle" dates at the RKO Alden in Jamaica was concerned, with couple on roller skates covering entire downtown district carrying overnight bags, front of which carried title, cast and playdates copy. A 1905 model car was promoted, properly bannered and driven about town.

For his lobby display, Whyte promoted large machine over which the hit tunes from the picture were played. Numerous window displays were secured by the theatreman, music counters in five and tens featured the picture's hits, counter cards plugging the song sheets. Letters were sent to leading dancing schools, urging students to see the picture, and in this connection, special 40 by 60 dance displays were planted in the largest dancing schools.

High School Holds Regular Sessions At Harris Theatre

Due to the tearing down of the high school auditorium to make room for a new addition to the school building in Findlay, Ohio, faculty and students faced the prospect of eliminating certain lecture courses and other important curricular activities. It was a serious situation until brought to the attention of Manager Glenn Nelson, of the local Warner Harris who saved the day by proffering and having accepted his immediate offer of the theatre facilities at no charge to the school. Sessions were held in the mornings before opening, starting at 8:15, and although this meant additional work for the staff the results proved very worthwhile, even though the original offer was tendered only as a goodwill gesture.

Of greatest benefit, reports Nelson, was the decision of the school board to change their plans for projection equipment in the new addition from the previously agreed upon 32mm. to 16mm. This eliminated any possibility of local groups or outside sources using the new auditorium to present 32mm. motion picture shows in competition with the Harris. In addition, the contacts brought about a closer, friendlier and more understandable relationship between school heads and the theatre; impressed the theatre upon the consciousness of the 800 students involved as an integral part of their scholastic educations. Further, the theatre name was brought repeatedly into the homes of all the attending students and was continually kept in print through publication in the local newspapers of the daily school activities.

School Board Honors Nelson

That the students were properly appreciative was indicated by a series of theatre photos in the high school annual, including close-ups of the Round Tabler, a first-time, Glenn writes, that any commercial establishment has been so accepted in the history of the school publication. And although much of the cost of the annual is covered by merchants' advertising, the school board refused to accept paid advertising offered by Nelson on the grounds that he had already done more than his share.

Additionally significant is the side-light reported by the theatreman, that due to the stage equipment and theatre atmosphere at the sessions, school authorities credited the unusual setting for one of the most successful courses in the subject matter covered by the lectures, as attested by the interest displayed by the students.

"WHAT ARE YOU PLANNING FOR SUMMER"

Kalberer Uses Ingenious Ads

Various merchants cooperated with A. J. Kalberer and helped sell his opening of "You Can't Take It With You" at the Indiana Theatre, in Washington, Ind. Each merchant took a full two-column ad highlighted by cut of Charlie McCarthy and Mortimer Snerd supposedly engaged in gag balloon conversations on the merits of the particular store's merchandise.

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32 "Fortnight" Appointments Voted in Current Preliminary

Judged by the results in this, the Fourth Fortnight period in the Second Quarter of the 1939 Awards, rises in the temperature and other seasonal hurdles are doing little to hobble the showmanship of the representative theatremen listed below. In all, 33 winners have taken down the 32 Awards, a number which holds up well with the total taken down in previous Fortnights.

JACK ALBERTSON
Indiana, Indiana Harbor, Ind.

A. L. BARBER
Cameo, So. Orange, N. J.

REX BODOIN
Waco, Waco, Texas

LIGE BRIEN
Prince, Ambridge, Pa.

JOHN BURHORN
Gayety, Chicago, Ill.

R. E. ENGLAND
Virginian, Charlestown, W. Va.

J. N. FENDLEY
Strand, Uniontown, Pa.

HERBERT GRAEFE
Badger, Merrill, Wis.

KEN GRIMES
Warner, Erie, Pa.

ROY HANSON
Jefferson, Goshen, Ind.

AL HEDDING
Uptown, Indianapolis, Ind.

SID HOLLAND
Elco, Elkhart, Ind.

JOHN D. JONES
Texas, San Angelo, Texas

PAUL O. KLINGLER
Rialto, Lewistown, Pa.

WILLIAM LAFFERTY
Liberty, Tacony, Pa.

LOUIS LAMM
Palace, Lorain, Ohio

JOHN LADUE
Strand, Akron, Ohio

M. A. LIGHTMAN, JR.
Paramount, Jackson, Tenn.

A. S. MURCH
No. Shore, Gloucester, Mass.

GLENN NELSON
Harris, Findlay, Ohio

HARRY RUBIN
Tivoli, Michigan City, Ind.

J. A. SANDERS
Strand, Akron, Ohio

JERRY SCHOLER
Ohio, Sandusky, Ohio

FRANK SHAFFER
Dixie, Staunton, Va.

JACK SIDNEY
Poli, Bridgeport, Conn.

TOM SORIERO
United Artists, Los Angeles

STUART TOMBER
Fargo, Sycamore, Ill.

CHICK TOMPKINS
Voge, East Chicago, Ind.

BOB UNGERFELD
MONROE NACHEMOV
RKO Proctors, Newark, N. J.

ART WARTHA
Roxy, LaPorte, Ind.

ERLE WRIGHT
Paramount, Syracuse, N. Y.

BRYANT WILLIAMS
Roxy, Cochran, Ga.

As a reminder to the non-participants desiring to enter in the remaining Fortnight periods of the Quarter, and those following, it is to be stressed that the Quigley Awards are now judged on the excellence of individual exploitations or promotions and not on complete campaigns, as heretofore. Entries may be on any phase of theatre advertising, publicity or exploitation, including institutional and similar activities.

Local Kid Drummer Aids On "Some Like It Hot"

Since Joseph Shepra, America's youngest swing drummer and a protegee of Gene Krupa is a resident of Syracuse, Earle Wright arranged for the lad to help in exploiting the "Some Like It Hot" date at the Paramount. For his street bally, the theatreman used a platform truck covered with green mats on which were planted a complete set of trap drums, lad drove about city doing his stuff after which he wound up at the theatre where he gave a demonstration. Barker took up spiel and Wright reports the crowd followed on into the theatre.

Window tieup was arranged in leading music store with a new pearl set of Krupa drums, life size cutout of the drummer with scene stills and tieup copy. Shepra was also used in the window playing over a public address system. Five jargon dictionaries were distributed among students at the Syracuse University, government postcards sent to all fraternity and sorority houses and window cards with ten different jitterbug slang catchlines were distributed in stores around university, high schools and dance halls. Station WSYR had the studio swingsters play tunes from the picture daily for a week, giving the picture a plug each time and for eye-attractor in front of theatre Wright used a film can with title lettered in fiery red which was frozen in a cake of ice. Card atop read "Some Like It Hot, but we are keeping it cool," etc. Also used was dry ice in another film can which smoked continually and was placed on top of ice with can frozen in it.

"WHAT ARE YOU PLANNING FOR SUMMER"

Local Annual Bike Parade Tied to Theatre by Boucher

Through the efforts of Frank Boucher, Schine's Glove, Gloversville, N. Y., Montgomery-Ward has tied in with the theatre on their annual bike parade. Each child attending a show at the Glove receives a lucky number ticket which entitles him to a chance at winning one of the many bikes awarded by the company. Newspaper ads and heralds distributed by the merchant call attention to the giveaway at the Glove.

In connection with the booking of "Smooth Approach," Boucher held a special golf matinee at his house at which time Doug Turnesa, one of the famed Turnesa brothers, appeared on stage to explain the intricacies of golf. Free lessons and golf balls were awarded lucky patrons at this matinee. To help publicize this special show, Frank circularized entire membership of local golf clubs and players.

'DIG DEEP, THINK HARD,' IS RECIPE FOR SUMMER

Round Tabler Discusses Virtue of Giving a Personality to Theatre to Build Grosses

by BILL HARWELL

Manager, Warners' Ohio, Canton, Ohio

Somewhere in the columns of this worthy publication I believe I have read that in the show business there is very little new in exploitation. As I see it, the proper selling of a motion picture does not necessarily require a brilliant idea or the mind of a genius, but honest-to-goodness plugging at all times, and a juggling around of the fundamental principles of showmanship so that they may be presented in a different manner on different occasions. A careful study of the picture to determine what angle to use to reach the proper audience, and then a well planned campaign to carry your message to the maximum number of people is what counts. So what I shall say will not be new, but the repetition may have some value.

The summer months are coming—summer with its formidable opposition composed of numerous out-of-door amusements that spring up to cut into our box office receipts. How can we meet this increased opposition? How can we continue to draw them in—away from the swimming pools, amusement parks, baseball games, the golf links, and what-not? That is the big question that confronts each one of us.

In one respect, summer and winter are the same. A continuous hammering in order to create and keep alive interest is imperative, with undoubtedly a little more earnest thinking, a little deeper digging throughout the summer months.

"Clean Up and Paint Up" has now become a permanent feature of spring, and we of the theatre most certainly should join the parade—not necessarily a reconditioning of the entire theatre but certainly a touching up where it is needed most, particularly in the outer lobby. Colors should be changed from dark to pastels, from warm shades to cool ones. By the same token lights in the auditorium should be changed to cool colors. Green and blue are such.

Calls for Broader "Thank You"

Since admittedly it is true that we must dig deeper and think harder in the summer, why not pay a little more attention to what to me is the most important thing in the show business—courtesy and attentiveness with the attendant smile. Why not make the "thank you" a little louder and the smile a little broader during these strenuous months. All of us know the importance of that. But how many of us are taking for granted that our employees know it and are applying it regularly and constantly? Remember, always, that we are selling entertainment and that we must do more than bring them in with our clever advertising campaigns. We must give them something when we get them there, and by our very manner and movements make them conscious of the fact that we are glad they came, and are solicitous of their comfort and interested in their complete enjoyment. That gives a theatre a personality, and a theatre with a personality will assuredly do business. I remember when I first came to Canton and called my first staff meeting. I debated in my mind whether or not I should bring up the subject of courtesy and politeness, since, of course, every other manager had instructed them along those lines and my harping on it again would only be superfluous. Several days later I was summoned to a regional meeting in Cleveland to hear a talk from our general manager, Mr. Bernhard. The subject of his talk, among other things, was courtesy. He dwelt at length on just what I had known was of fundamental importance but had hesitated to stress again.

"Never forget," Mr. Bernhard said, "that we have only entertainment to sell, and that everything we do and say should tend to put our patrons in a frame of mind to properly receive what we have to offer."

In my opinion, summer calls for out-door campaigns—tack cards, posters, window cards, and street ballyhoo—for that's where the people are to be found. By this I do not mean that such a campaign should be used on every picture. Since not every picture can be great, it follows that not every picture should be made to look great. For my part, though there's a difference of opinion here, I shout my loudest on the big ones. Some managers call them naturals, and feel that the picture in itself will draw the maximum business without the attendant hullabaloo. "Sell the weak ones," they say, "and let the good ones take care of themselves." I do not agree. It is my contention—and I have proved it to myself—that the big ones can be made to do more by the proper merchandising. And most certainly, if your campaign clicks and they do answer your call, you have helped yourself in more ways than one.

Must Emphasize Big Pictures

To really put over a big picture, I think, the idea must be sold that something out of the ordinary is going to happen, an event of importance is to take place. There are various means of doings this. One very excellent one is to open with a reserved seat premiere. We have just proved that in Canton with "Dark Victory." Such an opening, with accompanying lights, flares, pennants, program, flowers, and cashier and manager and assistant in formal, gives the picture prestige and unquestionably insures extra business for the entire run. That is one thing that might help lick some of the hot days, so we are planning another such opening on "Juarez."

In summing up, may I say that what I have tried to tell in the foregoing paragraphs is not so much what the Ohio of Canton is doing but rather what we would like to accomplish. We should give ourselves a goal to shoot at, and let it be our earnest endeavor to approach that goal as nearly as is possible.

More Fortnight Winning Ideas In Past Period

The sixth annual Erie Times-Warner refrigerator show in Erie, Pa., held on the stage of the Erie by Manager Ken Grimes got underway recently with a special 16 page section of the paper devoted entirely to the exhibit. Scattered throughout were art and story breaks on the current attraction at the theatre. Running for a full week, displayed in lobby were various models which revealed the giant strides made in the development of automatic refrigeration toward a new and refined expression of the American standard of living. All merchants tied to the event plugged the show storewide.

Samartano Hooks "Hardy" Date To Campaign for "Mothers' Day"

Selling his attraction "The Hardy's Ride High" as a tribute to American mothers since the engagement started on Mother's Day, Joe Samartano, Loew-Poli Palace, in Meriden used a special leader for his regular trailer week ahead announcing a special treat in store for patrons and definitely stressing the "bring mother" angle.

Newspapers cooperated with a front page story on a gardenia giveaway, special cooperative ad also planted with the florist who donated the blooms. Paper also gave a feature story on the theatreman's honoring the typical mother, plus the selection of five local families invited to be the guests of the management. Numerous tieups were made with local merchants tying in Mothers' Day gifts, in each case store devoting window to special displays. In addition, personal letters were sent to the 1,000 heads of families, names of which were taken from the membership in the Hardy Family Club.

Johnson Turns Theatre Over To Scouts on M of T Short

The March of Time short devoted to the Boys Scouts of America enabled Bill Johnson, Opera House, Millinocket, Maine an opportunity to tie up with both local troops to take over the running of the theatre for a day. Boys appointed a staff from manager to ushers, the theatreman taking pictures of the youths for publicity breaks.

Trailer was run in theatre to the effect that percentage money realized from ticket sales would go to the Scout camp fund; night before show heralds were distributed in the name of the scout manager-for-the-day thanking the public and requesting their attendance. Johnson then wrote out a series of stories for the newspapers, which were turned over to local correspondents for planting in Bangor, 90 miles distant, since Millinocket has no paper of its own.

Dummy Convict on Marquee Stunt Proves Crowd-Stopper for Blieden

What is reported to have been a crowd-stopper is the marquee stunt used by Mel Blieden, at the Forsythe Theatre, in East Chicago, Indiana for "Devil's Island." Store dummy dressed in striped convict's uniform was suspended from a large board jutting out about ten feet from the top of the marquee. Over all was a large sign carrying picture title and playdates.

What the Usher Should Know In Doing His Theatre Job

Second Article of Service Series Details Further Staff "Do's" and "Dont's"

by RUDOLPH A. KUEHN
District Manager, Warner Jersey Theatres

The operation of the loge is probably the most complicated part of the theatre to master. The usher in charge of the loge must know at all times how many people are in his section. He must know how to ask people for their stubs. If they have only orchestra or balcony stubs, he must tell them politely that there is an extra charge for that section and that they can make the exchange elsewhere or can move to the section where the stub is valid.

The loge becomes more complicated when it is completely filled. Accordingly, when the loge has only about a dozen seats left, the usher signals to have the cashier stop selling, "to cut loge." This allows the usher to make his exchanges. Inside the loge ramp or runway, there are ushers stationed, usually two, to seat people and keep a constant check on the number of empty seats. There is an usher on the outside of the loge in the mezzanine, to make exchanges for patrons. He carries a pouch to hold tickets and a change carrier.

At night, ushers should be stationed at the foot of orchestra, loge and balcony before the final break, with flashlights ready to help patrons who have lost anything. Ushers should make sure that all patrons have left the rest rooms and are off of the premises before the all-clear signal for each section.

Fire Drills a "Must"

Every theatre should conduct a fire drill regularly to keep the service staff reminded of such occurrences. At this drill the boys are instructed how to act in case of a panic, riot, fire, etc.

The best way in training a boy to handle tapes is to give him practical experience at it. The man training the boys can talk to them for hours telling them just what to do; but once on the floor under standing room pressure, they are bewildered. This is the situation where the usher learns to talk to people. How to sell seats and make the patrons satisfied with standing. He must continually speak to standees—reassuring them and telling them just when seats will be available.

In handling the tapes, the boy must be able to release only as many people as called for. He must know how to keep the crowd in check; so that they won't break out of the tapes and cause disorder. The proper way to do this is to ask, "The first two, please," etc.

Tips Never to Be Accepted

On a large break, he must continually talk to the crowd and let them pass through the tapes in single file only in order to avoid a jam in the aisle. If there are tapes on both sides of an aisle, the boy must alternate with patrons on each side.

Following the first article, published in the Round Table of May 20, here is set down the second taken from the comprehensive manual on training the service staff, compiled by Rudy Kuehn, and commented upon editorially in a previous issue.

In response to the many requests for copies of the manual, it was decided to reproduce in slightly abridged form the subject matter for the information of interested members. A third article follows soon.

No usher, doorman or porter must ever accept a tip. Courtesy is the watchword of service and to take a tip lowers the patron's estimation of the service in the theatre. Boys must be told before donning the uniform that to be seen taking a tip means instant dismissal. This is the only way in which to curb the tipping evil. Every boy is offered a tip at some time during his ushering days and it is hard to turn it down. The proper answer in rejecting a tip is, "Thank you, but that was a service of the theatre." It makes the patron much more pleased with the theatre when a tip is politely rejected.

The usher should learn the schedule each day. He must know what feature is on at any given moment, when it will come off, and when the next feature goes on. He should know the complete length of the show. This is an important phase of service. People want to know when a feature goes on or off. If the feature is about to end within ten minutes or so, the usher can suggest that the patron wait in the lounge or on the mezzanine until the end. Often patrons want to know when they will get out of the show, making the knowledge of the length of the show an important item to service.

Very often, and especially during standing room conditions, an usher must take a great deal of abuse from irate patrons. He may be called anything under the sun; he may be ridiculed, scorned and have the management and the theatre owner abused. Under these conditions, no usher is to talk back to patrons. Trite as it may seem, the patron is always right, whether he's right or not. It is not an usher's place to talk back to a patron. He must have a complacent nature and be tolerant at all times. To all complaints which he cannot answer he must call his superior to handle the situation.

An usher at all times should be able to use common sense. He must realize that something different happens every day. Some situation develops each day which has never before occurred. He must learn that common sense and self-reliance are important factors in being an usher. Every rule is subject to conditions and alterations some time during operation. At these times, judgment must be used. If a situation cannot be handled by an usher, his superior must be informed immediately.

In most theatres professional men and women have to be called out during the performance. It is a good point in service to have cards made indicating the aisle, row and seat number. Each usher can carry a supply. It is a good idea to have the usher call in this data either to the switchboard operator or the cashier. Then when a call is received, the girl can give the location to any usher available at that moment.

"Lost and Found" Procedure

The chief of service is usually in charge of the lost and found situation. When a patron loses an article it is usually reported to the first usher seen. This usher should make an immediate effort to locate the missing article with the least amount of disturbance to seated patrons. Should the article not be immediately located, the chief of service is informed. Mimeographed forms can be made which will provide blanks for the description of the article and for the name, address and telephone number of the patron.

If the lost article is later found, a form letter should be sent to the patron asking him to come to the theatre to identify and claim the article. After a certain period, if the article is not found, it is customary to send a form letter "of regret" informing the patron that the article has not been located.

A filing system makes it easy to refer to all forms pertaining to the missing articles. Also it is well to have a cabinet consisting of eight compartments. One is marked for each day in the week, where all lost articles picked up in the theatres are placed. After a week, all the articles are placed in the eighth compartment where they are held for an additional period. If no claims are made on unidentified articles after a certain period, the articles may be disposed of.

Handling of Annoying Patrons

When over-enthusiastic patrons make too much noise and try to annoy the patrons around them, the proper thing is for the usher to ask them to be more quiet. Should they continue their noisemaking after more than one warning, a member of the management should be called to take care of the matter.

Certain young couples have a tendency to arrange themselves in quite peculiar positions during a performance. If these positions seem to be distasteful to other patrons seated nearby, it is best at all times to have the chief or some one of the management do all the warnings, as they may resent being called down by an usher.

personalities

NORMAN AXTELL
has been appointed manager of the Roxy, in Sacramento, Cal., with LAWRENCE DAVIS acting as assistant.

▽

NELSON HAMPTON
has succeeded C. ERVINE STONE as manager of the State, in Spartanburg, S. C. Other Wilby-Kincey changes include WHEELER SMITH from Monroe, N. C., to the Strand; Stone going to the home office in Charlotte, N. C.

▽

ED HAMRICK
has been appointed assistant to DON GEDDES at the Orpheum in Seattle, Wash.

▽

CHARLES COX
has been switched from the Clearfield in Philadelphia, to the Runnemede, in Runnemede, N. J.

▽

LOU ANGER
operator of the Colonial, Bridgeport, Conn., will renovate and redecorate it completely.

▽

SAM OSHREY
booker for Grand National in Cincinnati has resigned to accept a similar post with the local Warner branch. He is succeeded by MARTIN McNAMEE.

▽

EARL HEWITT
has taken a lease on the Arcade in Georgetown, Ohio, from MRS. IDA PURDUM.

▽

LEONARD GROSSMAN
has succeeded A. J. COOPER as manager of the Alhambra, in Milwaukee, Wis.

▽

JOHN TAR, JR.
who has been managing the Best, at Independence, Kan., has resigned to join the Commonwealth Amusement Corp. as manager of the Sherman, Goodland, Kan.

▽

WILLIAM MC COURT
manager of the RKO Albee, Providence, closed for the summer, has returned to his regular post as assistant at the Keith Memorial, Boston.

▽

HARRY SWEET
formerly at Howard Carroll's Strand in Rochester, is now managing the Roxy in Buffalo for the Basil Brothers.

▽

HAROLD VAN ORST
has been shifted from the Queensboro, in Long Island to the St. James, in Asbury Park, N. J. Other Reade changes include MALCOLM MARSHALL to the Paramount in Asbury; CHARLES LITT from the Warren to the Community, Hudson, N. Y.; EDWARD LA RUE to Warren and RICHARD MOONEY from the Paramount to the Casino, Asbury Park.

▽

ZAC FRIEDMAN
who left the Paramount, Newark to handle the personal appearance tour of Abe Lyman and band has joined Mae West in Cincinnati continuing on to Hollywood with her after the theatre tour where she is setting up a new picture producing unit.

EDWIN SCOTT, on May 8th to Mr. & Mrs. Ham. Daddy manages the Roxy Theatre, in Buckeye, Arizona.

▽

BILL JOHNSON
manager of the Opera House, in Millinocket, Maine, dropped into Round Table headquarters while here for a visit to the World's Fair.

▽

R. C. McWILLIAMS
has been appointed assistant manager of the Palace, Canton, Ohio.

▽

H. A. BLACK
has acquired the Empress, in Spokane, Wash., from RONALD CAMP.

Birthday Greetings

Harry E. Alberth
Murray Alper
Richard J. Ashmun
Alton Wesley Baker
Carl Beals
Rex M. Bell
Mark E. Berkheimer
Elwood E. Blanc
Murray Bracker
Harry T. Briggs
Morris Brown
George H. Christoffers
Samuel F. Cunningham
Dick H. Detwiler
Joseph C. Dougherty
George E. Dowbiggin
Allan T. Easson
Jack A. Farr
George H. Fennelly
Paul L. Field
James Earl Frailey
E. V. Gassaway
Will J. Glaser
Ben Griefer
Bob Harris
Ray S. Helson
Joe Hewitt
Borge Iversen
Seymour L. Katz
Les Kaufman
George E. Keenan
Charles Kirkconnell
Paul A. Kleinerman
Irving Lambert
George Laurey
Samuel Leffler
Mitchell K. Liner
William McCarrell
George E. Mooney
Gus F. Morris
Thomas E. Muchmore
Don F. Nichols
Floyd G. Nutting
Don T. Palmer
Bernard Payne
Harold B. Pearl
Oscar H. Phillips
Albert Pollak
Jude E. Poynter
Dick Pritchard
Elmore H. Rhines
Harry Rinzler
O. H. Roberson
Roy H. Rowe
Paul G. Robinson
Hubert N. Schrodt
Walter Seligman
Silvert Setron
C. T. Spencer
Charles C. Stanfield
George Stoves
Albert T. Stretch, Jr.
Harold L. Teel
Elbert S. Thompson
Vernon V. Trembley
John P. Vogt
H. T. Wales
John T. Ward
Franz M. Westfall
Carl L. Whaley
Guy R. Williams, Jr.
L. Wilton Wright

W. G. McKINNEY
manager of the Dickinson, Lawrence, Kan., is now supervisor for both the Dickinson and Varsity Theatres there. IRWIN TUCKER, formerly with Griffith Amusement, is now managing the Dickinson, Fayette, Mo., replacing KEN BAIRD, who goes to the Dickinson, Herington, Kan. RAY HELSON, Herington manager, has resigned. CHARLES HOGE, who has been in the circuit office, is managing the Dickinson, Olathe, in Kansas, replacing BOB PARKER.

▽

ARVID ERICKSON
has been named manager of the Warfield, San Francisco, succeeding the late SAM PECHNER. FRANK NEWMAN has succeeded Erickson as manager of the St. Francis.

▽

DAVID WEINSTEIN
formerly at the Empire, in Baltimore, is now the director of the Studio Theatre, in Philadelphia.

▽

GEORGE O. WIGGIN
is managing the Maplewood in Malden, Mass.

▽

SAMUEL BLEIWEISS
is now managing the Earle, Jackson Heights, N. Y., replacing JOSEPH PISAPIA, who went to the Hobart, Woodside, N. Y.

▽

JOE HEWITT
is rebuilding his recently destroyed-by-fire Strand Theatre, in Robinson, Ill.

▽

FREDDIE SCHADER
of Detroit stopped in the Round Table headquarters to pay that long anticipated visit.

▽

JOHN H. PAYNE
has resigned from the Schine home office in Gloversville to become associate editor of Gloves, trade paper of the glove industry.

▽

HIBBARD A. HENDERSON
former publicity man at the Beacon, Boston, is now working for JACK SAEF at the Paramount there.

▽

ANNA BELL WARD
of the Elliott-Ward Enterprises, Lexington, Ky., dropped into Round Table headquarters for a visit.

▽

RUSSELL LEDDY
former district manager for Fox, has been named manager of the Fox Wisconsin theatres in Janesville, Wis.

▽

VOGEL GETTIER
and ALEXANDER SABRY have taken over the Colonial, in Kansas City, Mo.

▽

ANDREW HUTCHINSON
former manager of Lenoir Theatres in Lenoir, N. C., has been named city manager for the circuit in Anderson, N. C.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures in Sahara, Mel................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923 Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel.....WB
After Schooldays, Mus....................Univ
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel...........WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com........20th-Fox
Ambush, 3820, Mel.........................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels Wash Their Faces, The, Mel.....WB
Angels With Dirty Faces, 351, Mel.......FN
Annabel Takes a Tour, 908, Com........RKO
Annie Laurie, Mel......................Foreign
Are Husbands Necessary, Com............Para
Arkansas Traveler, 3806, Com...........Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Legion, 982, West...............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel.......................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com..................Foreign
At Your Age, Com.........................GN

B

Babes in Arms, Mus.-Com...............MGM
Back Door to Heaven, 3833, Mel.......Para
Bad Lands, 933 West.....................RKO
Ballerina, Mel...........................Foreign
Beachcomber, The, 3863, Mel.............Para
Beau Geste, Mel............................Para
Beauty for the Asking, 915, Com........RKO
Behind the Facade, Mel.............Foreign
Big Town Czar, 3018, Mel................Univ
Bizarre Bizarre, Com..................Foreign
Billy the Kid Returns, 851, West.......Rep
Blackwell's Island, 361, Mel..............FN
Blind Alley, Mel...........................Col
"Blondie," Com..............................Col
Blondie Meets the Boss, Com.............Col
Blondie Takes a Vacation, Com..........Col
Blue Montana Skies, 844, West..........Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel......................RKO
Boy Trouble, 3824, Mel....................Para
Bridal Suite, 937, Com.-Mel.............MGM
Bright Victory, Mel.......................Univ.
Broadway Musketeers, 368, Mel..........FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel.........................WB
Brother Rat, 355, Com......................FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831, Mel. ....Para
Bulldog Drummond's Bride, Mel........Para

C

Cabira, Mel...........................Foreign
Cafe Society, 3826, Mel..................Para
California Frontiers, West.................Col
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel...........................UA
Captain Scorpiob, Com................Foreign
Career, 930, Mel...........................RKO
Career Man, Mel............................WB
Cat and the Canary, The, Mel...........Para
Charlie Chan at Treasure Island, Mel. 20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel............................FN
Champ, The, Mel...........................MGM
Champs Elysees, Com.-Mel............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel...........................GB
Chicken Wagon Family, Com........20th-Fox
Christmas Carol, 917, Com.-Mel........MGM
Chump at Oxford, Com.....................UA
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel...................MGM
Climbing High, 8072, Com...............GB
Clouds Over Europe, Mel.................Col
Criminal at Large, Mel...................Col
Coast Guard, Mel..........................Col
Code of the Cactus, West............St. Rts.
Code of the Fearless, West...........St. Rts.
Code of the Secret Service, Mel..........FN
Code of the Streets, 3019, Mel..........Univ
Colorado Sunset, West...................Rep
Comet Over Broadway, 370, Mel..........WB
Confessions of a Nazi Spy, 353, Mel.....FN
Convict's Code, 3822, Mel...............Mono
Convicts at Large, Mel...............St. Rts.
Confessions of a Nazi Spy, Mel...........FN
Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com................UA
Cowboy, Quarterback, The 366, Com......WB
Crashing Through, 327, West..............GN
Crossroads, Mel......................Foreign
Curtain Rises, The, Mel..............Foreign

D

Dark Eyes, Mel.......................Foreign
Dark Sands, Mel......................Foreign
Dark Victory, 354, Mel....................FN
Daughters Courageous, 360, Mel..........WB
Dawn Patrol, 303, Mel....................WB
Day at the Circus, Com. Mus.-Com.....MGM
Dead or Alive, Mel........................WB
Desperate Trails, The, West............Univ
Devil's Island, 313, Mel...................WB
Disbarred, 3818, Mel......................Para
Disputed Passage, Mel....................Para
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)...............WB
Double Crime In the Maginot Line, Mel. Foreign
Double Dyed Deciever, Mus.............Para.
Down in "Arkansaw," 805, Mus..........Rep
Down on the Farm, 920, Com........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel..............MGM
Drifting Westward, 3853, West..........Mono
Duke of West Point, Mel...................UA
Dust Be My Destiny, Mel..................WB

E

Each Dawn I Die, Mel......................FN
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel For Women, Mel..20th-Fox
Empty World, Mel..........................GB
Escape from Alcatraz, Mel...............Col
Escape from Yesterday, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Everybody's Baby, 931, Com........20th-Fox
Ex Champ, 3010, Mel.....................Univ
Exile Express, 301, Mel...................GN
Exposed, 3032, Mel.......................Univ

F

Falling Stars, Mel...................20th-Fox
Family Next Door, 3020, Com...........Univ
Fast and Loose, 924, Mel................MGM
Federal Man Hunt, 820, Mel..............Rep
Federal Offense, Mel......................Para
Feud of the Range, West.............St. Rts.
Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel........................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, 927, Mel................RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan, 922..........................RKO
Flight at Midnight, Mel....................Rep
Flirting with Fate, 914, Com.-Mel......MGM
Flying Irishman, 919, Mel................RKO
Foggy Quay, Mel......................Foreign
Forged Passport, 823, Mel.................Rep
Forgotten Woman, The, Mel.............Univ
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Mel..............Foreign
Four Feathers, Mel. (C)...................UA
Four Girls in White, 921, Mel..........MGM
Frog, The, Mel..............................GB
Frontier Marshall, West............20th-Fox
Frontier Pony Express, West..............Rep
Frontiersman, 3856, West................Para
Frontiers of '49, West......................Col
Full Speed Ahead, Mel.....................GN

G

Gambling Ship, 3023, Mel................Univ
Gang, The, Mel........................St. Rts.
Gang Bullets, 3818, Mel.................Mono
Gang's All Here, The, Com.-Mel......Foreign
Gang Smashers, Mel.................St. Rts.
Gangster's Boy, 3801, Mel..............Mono
Garden of the Moon, 358, Mus.-Com......FN
Geronimo, Mel...............................Para
Ghost Town Riders, 3054, West.........Univ
Girl and the Gambler, 926, Mel.........RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, Mel.........................Mono
Girl Must Live, Com..........20th Cent.-Fox
Girls on Probation, 369, Mel..............FN
Glory of the Faith, Mel..............Foreign
Going Places, 359, Com.-Mel..............FN
Golden Boy, Mel.............................Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel.........MGM
Good Girls Go to Paris, Com.-Mel......Col
Gorilla, The, 944, Com.-Mel.........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel................Para
Great Man Votes, 913, Com.............RKO
Great Waltz, The, 908, Mus.............MGM
Guilty Trails, 3052, West.................Univ
Gunga Din, 912, Mel.......................RKO
Gun Packer, 3851, West.................Mono
Gunsmoke Trail, West....................Mono

H

Hard to Get, 310, Com.-Mel.............WB
Hardys Ride High, 934, Com.-Mel......MGM
Harlem Rides the Range, West.......St. Rts.
Harmony at Home, Com.............20th-Fox
Hatred, Mel...........................Foreign
Hawaiian Holiday, Com.-Mel............Univ
Heart of the North, 362, Mel. (C).......FN
Heart of Paris, Mel..................Foreign
Heaven on a Shoestring, Mel.............Para
Hell Bound, Mel......................St. Rts.
Hell's Kitchen, 312, Mel..................WB
Herbst Manover, Com.................Foreign
Here I am a Stranger, Mel.........20th-Fox
Heritage of the Desert, Mel..............Para
Heroes of the Desert, 7118, West.........Rep
Heroes of the Marne, Mel............Foreign
Hers for a Day, Mel.......................Univ
Hidden Power, Mel..........................Col
His Exciting Night, 3036, Com..........Univ
Hobby Family, The, Com...................WB
Home from Home, Com...............Foreign
Home on the Prairie, 842, West..........Rep
Homework, Com. ....Para
Homicide Bureau, Mel.....................Col
Honolulu, 922, Mus.-Com................MGM
Honor of the West, 3055, West..........Univ
Hostages, The, Mel....................Foreign
Hotel Imperial, 3836, Mel................Para
Hounds of the Baskerville, 936, Mel..20th-Fox
House of Fear, The, Mel..................Univ
Human Beast, The, Mel..............Foreign

I

I Am a Criminal, 3812, Mel.............Mono
Ice Follies of 1939, 925, Com.-Mel.....MGM
I Demand Payment, Mel.............St. Rts.
Idiot's Delight, 920, Com.-Mel..........MGM
If I Were King, 3810, Mel...............Para
Illegal Traffic, 3809, Mel................Para
I'm From Missouri, 3830, Com...........Para
Indianapolis Speedway, The, Mel........WB
Indiscretions, Mel.....................Foreign
In Early Arizona, West....................Col
In Old Caliente, West......................Rep
In Old Montana, West................St. Rts.
Inside Information, Mel...................Univ
Inside Story, 934, Mel..............20th-Fox
Inspector Hornleigh, 945, Mel........20th-Fox
International Crime, Mel...................GN
Invitation to Happiness, Com.-Mel......Para
Irish Luck, Mel............................Mono
Island of Lost Men, Mel...................Para
I Stand Accused, 806, Mel.................Rep
I Stole a Million, Mel......................Univ
It Could Happen to You, 950, Mel...20th-Fox
It's a Wonderful World, 936, Mel.......MGM
Itto, Mel. ....Foreign
I Was Made a Convict, 824, Mel.........Rep

J

Jamaica Inn, Mel...........................Para
Jesse James, 921, Mel. (C)..........20th-Fox
Jones Family in Quick Millions, Com. 20th-Fox
Jones Family In Hollywood, 946, Com.20th-Fox
Juarez, 301, Mel.............................WB
Juarez and Maximilian, Mel..........St. Rts.
Just Around the Corner, 915, Mus.-Com. 20th-Fox

K

Kentucky, 923, Mel. (C)............20th-Fox
Kid from Kokomo, The, 363, Mel..........FN
Kid Nightingale, Mel.......................WB
Kid from Texas, Mel......................MGM
King of Chinatown, 3827, Mel..........Para
King of the Turf, Mel.......................UA
King of the Underworld, 317, Mel.........WB
Kreutzer Sonata, Mel.................Foreign

L

Lady and the Knight, The, Mel. (C).....WB
Lady and the Mob, The, Com..............Col
Lady of the Tropics, Mel..................MGM
Lady's from Kentucky, The, 3834, Mel....Para
Lady Takes a Chance, The, Com.-Mel....GN
Lady Vanishes, 8011, Mel..................GB
Lambeth Walk, The, Mus.-Com........Foreign
Last Express, 3028, Mel...................Univ
Last Warning, The, 3027, West.........Univ
La Vierge Folle, Mel.................Foreign
Law Comes to Texas, The, West.........Col
Lawful Outlaws, West.....................Para
Lawless Valley, 981, West................RKO
Law of the Texan, West....................Col
Law West of Tombstone, 909, West.......RKO
Let Freedom Ring, 926, Mus.............MGM
Let Us Live, Mel............................Col
Lieble im ¾ Takt, Com...............Foreign
Listen Darling, 904, Mel.................MGM

(Continued on following page)

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(Continued from preceding page)

Little Miss Broadway, Mus..........20th-Fox
Little Mother, 932, Mel..................RKO
Little Princess, The 932, Mel. (C)..20th-Fox
Little Orphan Annie, 3814, Mel.........Para
Little Tough Guys In Society, 3011, Mel..Univ
Lone Star Pioneers, West.................Col
Lone Wolf Spy Hunt, The Mel............Col
Long Shot, The, 313, Mel..................GN
Lost Patrol, 991, Mel.....................RKO
Lost Squadron, The, 994, Mel...........RKO
Love Affair, 916, Mel.....................RKO
Lucky Night, 933, Com.................MGM

M

Made for Each Other, Mel...............UA
Mad Miss Manton, 906, Com............RKO
Magnificent Fraud, The.................Para
Maisie, Com.-Mel.......................MGM
Mamele, Com.........................Foreign
Man About Town, Com...................Para
Man and His Wife, A, Mel...........Foreign
Man from Sundown, The West............Col
Man In the Iron Mask, Mel..............UA
Man's Country, 3742, West..............Mono
Man of Conquest, 801, Mel...............Rep
Man to Remember, 905, Mel............RKO
Man Who Dared, 375, Mel...............FN
Mars Attacks the World, 3042, Mel......Univ
Marseillaise, Mel......................Foreign
Marusia, Mus.........................Foreign
Meet the Girls, 910, Mel............20th-Fox
Memory of Love, 936, Mel..............RKO
Men With Wings, 3808, Mel. (C)......Para
Mexicali Kid, 3741, West...............Mono
Mickey the Kid, Mel......................Rep
Midnight, 3828, Mel.....................Para
Mikado, The, Mus. (C).................Univ
Million Dollar Legs, Mel.................Para
Mind of Mr. Reeder, The, Mel........Foreign
Miracle on Main Street, Mel.............GN
Miracles for Sale, Mel.................MGM
Missing Daughters, Mel..................Col
Mr. Doodle Kicks Off, 904, Com........RKO
Mr. Moto in Danger Island, 937, Mel.20th-Fox
Mr. Moto's Last Warning, 926, Mel..20th-Fox
Mr. Moto Takes a Vacation, 952, Mel. 20th-Fox
Mr. Smith Goes to Washington, Com.....Col
Mr. Wong, Detective, 3804, Mel.........Mono
Mr. Wong In Chinatown, Mel...........Mono
Modern Cinderella, Com.-Mel............Univ
Mothers of Today, Mel..................Apex
Mountain Rhythm, West.................Rep
Mounted Police, No. 2, West............Col
Murder In Soho, Mel..................Foreign
Music School, Mel........................UA
Mutiny on the Blackhawk, Mel........Univ
Mutiny on the Bounty, 536, Mel.......MGM
My Song of Love, Mel................Foreign
My Son Is a Criminal, Mel..............Col
Mysterious Miss X, 809, Mel.............Rep
Mysterious Mr. Moto, 912, Mel.....20th-Fox
Mysterious Rider, 3807, West............Para
Mystery of Mr. Wong, The, 3806, Mel...Mono
Mystery of the White Room, 3037, Mel...Univ
Mystery Plane, 3809, Mel................Mono
My Ffith Avenue Girl, Com.............RKO
My Wife's Relatives, 810, Com.-Mel.....Rep

N

Nancy Drew and the Hidden Staircase, Mel. WB
Nancy Drew, Detective, 318, Mel.........WB
Nancy Drew, Reporter, 372, Mel..........FN
Nancy Drew, Trouble Shooter, 324, Mel...WB
Naughty But Nice, 311, Com.-Mel......WB
Navy Secrets, 3805, Mel.................Mono
Never Mind the Guard, Com.............GN
Never Say Die, 3832, Com...............Para
Newsboys Home, 3015, Mel..............Univ
News Is Made at Night, 953, Mel....20th-Fox
Next Time I Marry, 910, Com...........RKO
Night Hawk, 817, Mel....................Rep
Night In Ghost Town, A, West...........RKO
Night on the Danube, Com.-Mel......Foreign
90 Degrees South, Mel................Foreign
Ninotschka, Mel.........................MGM
North of Shanghai, Mel..................Col
North of the Yukon, Mel..................Col
Not Wanted, Mel.........................WB
Nurse Edith Cavell, Mel................RKO

O

Off the Record, 314, Com.-Mel...........WB
Of Human Bondage, 993, Mel..........RKO
Oklahoma Kid, 308, Mel..................WB
Oklahoma Terror, West.................Mono
Old Bones of the River, Com..........Foreign
Old Maid, The, Mel......................WB
On Borrowed Time, Com.-Mel...........MGM
One Third of a Nation, 3825, Mel........Para
One Wild Night, Mel................20th-Fox
Only Angels Have Wings, Mel............Col
On Trial, 323, Mel........................WB
Orage, Mel............................Foreign
Orphans of the Street, 819, Mel..........Rep
Our Leading Citizen, Com..............Para
Outside These Walls, Mel.................Col
Outsider, The, Mel...................Foreign
Out West with the Hardys, 913, Com.-Mel. MGM
Overland Stage Raiders, West............Rep
Over the Moon, Mel. (C).................UA

P

Pacific Liner, 914, Mel..................RKO
Panama Lady, 925, Mel..................RKO
Panama Patrol, 314, Mel..................GN
Pardon Our Nerve, 931, Mel.........20th-Fox
Parents on Trial, Mel.....................Col
Paris Honeymoon, 3821, Mus.-Com.......Para
Peasant Wedding, Mel. (C).........Foreign
Peek's Bad Boy at the Circus, 908, Com..RKO
Persons in Hiding, 3823, Mel...........Para
Phantom Stage, 3056, West.............Univ
Pirates of the Skies, 3033, Mel..........Univ
Port of Hate, Mel..................St. Rts.
Prairie Justice, 3053, West.............Univ
Prairie Moon, 7107, West.................Rep
Pride of The Navy, 822, Mel............Rep
Prison Nurse, Mel........................Rep
Prison Without Bars, Mel.................UA
Pygmalion, 980, Com.-Mel..............MGM

Q

Queen of Destiny, Mel. (C).............RKO

R

Racketeers on the Range, 984, West.....RKO
Radio Troubadour, Mus...............Foreign
Rains Came, The, Mel..............20th-Fox
Real Glory, The, Mel......................UA
Red River Range, 864, West............Rep
Reform School, Mel..................St. Rts.
Renegade Trail, West....................Para
Renfrew of the Royal Mounted Saves a Lady, 328, West..........................GN
Return of Dr. X, Mel.....................WB
Return of the Cisco Kid, Mel.......20th-Fox
Return of the Frog, Mel..............Foreign
Rhythm of the Saddle, 7108, West.......Rep
Ride a Crooked Mile, 3815, Mel..........Para
Ride 'Em Cowgirl, WI-2, West...........GN
Rio Grande, West.........................Col
Risky Business, 3029, Mel................Univ
Road Demon, 918, Mel..............20th-Fox
Roaring Nineties, The, Mel..............WB
Rolling Westward, 3863, West..........Mono
Roll, Wagons, Roll, West..............Mono
Romance of the Redwoods, Mel............Col
Rookie Cop, Mel.........................RKO
Rose Marie, 643, Mus..................MGM
Rose of Washington Square, 942, Mus.-Com. 20th-Fox
Rough Riders Round-up, 853, West.......Rep
Rulers of the Seas, Mel................Para

S

Sacrifice d'Honneur, Mel...............Foreign
Saint in London, 929, Mel..............RKO
Saint Strikes Back, 918, Mel............RKO
Sandy, Com............................Univ
St. Louis Blues, 3822, Mel...............Para
Santa Fe Stampede, 863, West...........Rep
San Francisco, 636, Mel................MGM
Say It In French, 3813, Com............Para
School for Husbands, Com.-Mel........Foreign
Second Fiddle, 949, Com.-Mel........20th-Fox
Secret Service of the Air, 320, Mel.......WB
Secrets of a Nurse, 3022, Mel............Univ
Sergeant Madden, 927, Mel.............MGM
Service De Luxe, 3013, Com............Univ
Shadows Over Shanghai, 311, Mel.........GN
Sharpshooters, 916, Mel..............20th-Fox
She Married a Cop, Mel...................Rep
Shine On Harvest Moon, 852, West.......Rep
Shining Hour, The, 912, Mel...........MGM
Should a Girl Marry? Mel..............Mono
Should Husbands Work? Com...........Rep
Silver on the Sage, 3858, Mel...........Para
Singing Charro, The, West..........Foreign
Singing Cowgirl, The, WI-3, West.......GN
Sin of Lena Rivers, Mel..............St. Rts.
Sisters, The, 302, Mel....................WB
Six-Gun Rhythm, WI-19, West...........GN
Six-Gun Trail, West..................St. Rts.
Slalom, Mel...........................Foreign
Smashing the Spy Ring, Mel.............Col
Smiling Along, 300, Com...........20th-Fox
Society Lawyer, 930, Mel...............MGM
Society Smugglers, 3024, Mel...........Univ
Some Like It Hot, 3837, Mus............Para
Song of the Buckaroo, 3861, West.......Mono
Son of Frankenstein, 3004, Mel..........Univ
Sorority House, 924, Mel................RKO
S.O.S.-Tidal Wave, 813, Mel..........Rep
So This is London, Com..............Foreign
Southward Ho!, 855, West...............Rep
Spellbinder, The, 931, Mel.............RKO
Spies of the Air, Mel................Foreign
Spirit of Culver, 3014, Mel.............Univ
Spoilers of the Range, West...............Col
Spring Madness, 911, Com.-Mel.........MGM
Spy in Black, Mel.........................Col
Stablemates, 906, Com.- Mel............MGM
Stagecoach, Mel..........................UA
Stand Up and Fight, 918, Com.-Mel.....MGM
Stanley and Livingstone, Mel.........20th-Fox
Star Maker, The, Mus...................Para
Star of Midnight, 990, Mel..............RKO
Star Reporter, 3821, Mel................Mono
Steeplechase, Mel. ....WB
Stolen Life, 3864, Mel...................Para
Storm, The, 3016, Mel...................Univ
Storm Over Bengal, 807, Mel.............Rep
Story of Alexander Graham Bell, The, 938, Mel..........................20th-Fox
Story of Vernon and Irene Castle, The, 838, Mus.............................RKO
Strange Case of Dr. Meade, Mel..........Col
Strange Faces, 3035, Com.-Mel.........Univ
Street of Missing Men, 811, Mel.........Rep
Street Without a Name, Mel..........Foreign
Streets of New York, 3802, Mel..........Mono
Stronger Than Desire, Mel..............MGM
Student Nurse, Mel.......................WB
Stunt Pilot, Mel.........................Mono
Submarine Patrol, 909, Mel..........20th-Fox
Sudden Money, 3829, Com.-Mel..........Para
Suez, 913, Mel......................20th-Fox
Sundown on the Prairie, 3862, West.....Mono
Sun Never Sets, Mel.....................Univ
Sunset Murder Case, 345, Mel............GN
Sunset Trail, 3857, West................Para
Susannah of the Mounties, 954, Com.-Mel. 20th-Fox
Sweepstake Winner, Com..................FN
Sweethearts, 910, Mus. (C).............MGM
Sweetheart of Sigma Chi, 3827, Mus.....Mono
Swing, Sister, Swing, 3021, Mus.......Univ
Swing That Cheer, 3026, Mel...........Univ

T

Tail Spin, 925, Mel.................20th-Fox
Tarnished Angel, 907, Mel..............RKO
Tarzan Finds a Son! Mel..............MGM
Tell No Tales, 35, Mel.................MGM
Terror of Tiny Town, Mel................Col
Texas Stampede, West...................Col
Texas Wildcats, West................St. Rts.
Thanks for Everything, 917, Mus.-Com..20-Fox
Thanks for the Memory, 3811, Com......Para
That Certain Age, 2007, Mus.-Com.......Univ
There Goes My Heart, Com...............UA
There's That Woman Again, Com.........Col
They All Came Out, Mel................MGM
They Asked for it, 3040, Mel...........Univ
They Drive by Night, Mel............Foreign
They Made Me a Spy, 921, Mel.........RKO
They Made Me a Criminal, 307, Mel.....WB
Three Musketeers, 927, Mus.-Com....20th-Fox
3 Smart Girls Grow Up, 3001, Mus.-Com. Univ
Three Texas Steers, 866, West...........Rep
Three Waltzes, Mel. ....Foreign
Thunder Afloat, Mel....................MGM
Thundering West, The, West.............Col
Timber Stampede, 985, West...........RKO
Titans of the Deep, 326, Mel.............GN
Tom Sawyer, Detective, 3816, Mel........Para
Topper Takes a Trip, Com...............UA
Torchy Blane in Chinatown, 371, Mel....FN
Torchy Gets Her Man, 318, Mel........WB
Torchy Runs for Mayor, 322, Mel........WB
Touchdown Army, 3805, Com............Para
Tough Kid, 3819, Mel...................Mono
Trade Winds, Com.-Mel...................UA
Trapped In the Sky, Mel.................Col
Trigger Pals, WI-13, West...............GN
Trigger Smith, 3854, West..............Mono
Trouble Brewing, Com................Foreign
Trouble In Sundown, 893, West..........RKO
Tumbleweeds, West...................St. Rts.
12 Crowded Hours, 917, Mel.............RKO
Two Gun Justice, West.................Mono
Two Gun Troubador, West............St. Rts.

U

Undercover Agent, 3824, Mel............Mono
Undercover Doctor, Mel.................Para
Underpup, Mel. ....Univ.
Union Pacific, 3835, Mel................Para
Unmarried ....Para
Up the River, 924, Com.............20th-Fox

W

Wanted by Scotland Yard, 3829, Mel...Mono
Ware Case, Mel....................20th-Fox
Waterfront, 325, Mel....................WB
Water Rustlers, WI-1, West..............GN
Way Down Suith, 947, Mus............RKO
We Are Not Alone, Mel.................WB
Wedad, Mel..........................Foreign
Western Caravans, West..................Col
Western Jamboree, 841, West............Rep
What a Man! Com....................Foreign
When the Husband Travels, Mus.-Com..Foreign
Where the Buffalo Roam, 3860, West....Mono
While New York Sleeps, 922, Mel...20th-Fox
Whispering Enemies, Mel.................Col
Wife, Husband and Friend, 930, Com..20-Fox
Wild Horse Canyon, 3852, West........Mono
Wings of the Navy, 309, Mel.............WB
Wings Over the Pacific, Mel.............GN
Winner Take All, 939, Mus.-Com.....20th-Fox
Winter Carnival, Mel....................UA
Witch Night, Mel....................Foreign
With a Smile, Mus.-Com.............Foreign
Within the Law, 928, Mel..............MGM
Wizard of Oz, Mus. (C)...............MGM
Wolf Call, 3827, Mel...................Mono
Woman Doctor, 808, Mel................Rep
Woman Is tho Judge, A, Mel............Col
Women, The, Com.-Mel................MGM
Women in the Wind, 316, Mel...........WB
Wonder World, Mel......................GN
Wuthering Heights, Mel..................UA
Wyoming Outlaw, West..................Rep

Y

Yes, Madam?, Com...................Foreign
Yes, My Darling Daughter, 357, Com.....FN
You Can't Cheat an Honest Man, 3005, Com. ....Univ
You Can't Get Away with Murder, 364, Mel..............................FN
You Can't Take It With You, Com........Col
Young Dr. Kildare, 907, Com.-Mel......MGM
Young In Heart, Com.-Mel................UA
Young Mr. Lincoln, 947, Mel.........20th-Fox
Youth in Revolt, Mel..................Foreign

Z

Zaza, 3819, Mel.........................Para
Zenobia, Com............................UA
Zero Hour, The, 812, Mel...............Rep

(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Joan Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 28,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	59	
My Son Is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 10,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†		
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61	Feb. 18,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Criminal at Large	Jack Holt-Patricia Ellis			
Escape from Alcatraz	Brian Donlevy-Jacqueline Wells	July 27,'39†		
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
(See "In the Cutting Room," May 27,'39.)				
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Mounted Police, No. 2	Chas. Starrett-Iris Meredith			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	61	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Woman Is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†		

FIRST NATIONAL
(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	88	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 20,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	53	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
At Your Age				
Full Speed Ahead				
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Margo-W. Abel-L. Talbot			
Never Mind the Guard				
Trouble Over the Pacific	W. Ford-J. Lang-W. Gargan			
Wonder World*				

METRO-GOLDYWN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connelly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayers	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 82.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutherford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7,'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82	June 3,'39
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†		
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Day at the Circus	Marx Bros.-F. Rice-K. Baker			
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson		114	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
(See "In the Cutting Room," June 3,'39.)				
Maise	R. Young-A. Sothern-R. Hussey	June 23,'39†	74	
(See "Maisie Was a Lady," "In the Cutting Room," Apr. 29,'39.)				
Miracles for Sale	R. Young-F. Rice-H. Hull	July 28,'39†		
Ninotschka*	G. Garbo-M. Douglas-I. Claire			
On Borrowed Time	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson Eddy		112	Jan. 18,'36

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stronger Than Desire	Virginia Bruce-Walter Pidgeon	June 30,'39†		
(See "In the Cutting Room," June 10,'39.)				
They All Come Out*	Rita Johnson-Tom Neil	July 14,'39†		
Thunder Afloat	W. Berry-C. Morris-V. Grey			
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			
(See "In the Cutting Room," June 10,'39.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39	62	
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from the Rio	Movita	July 28,'39†		
Irish Luck	Frankie Darro	Aug. 28,'39†		
Mr. Wong in Chinatown	Boris Karloff	Aug. 7,'39†		
Oklahoma Terror	Jack Randall	July 20,'39†		
Roll Wagons, Roll 3855	Tex Ritter	Aug. 16,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	July 1,'39†		
(See "In the Cutting Room," June 3,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	*72	May 20,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June Travis	Dec. 2,'38†	58	Dec. 3,'38
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64. 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55; May 20,'39, p. 63.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64	May 13,'39
(Exploitation: June 10,'39, p. 54.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Undercover Doctor (G)	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	*65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60.)				
Unmarried (G)	Buck Jones-Helen Twelvetrees	May 26,'39†	*60	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick			
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	June 30,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
(See "In the Cutting Room," May 20,'39.)				
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Grand Jury's Secrets (G)	John Howard-Gail Patrick	June 23,'39†	*62	June 10,'39
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Island of Lost Men	Anna May Wong-Anthony Quinn	July 28,'39†		
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams			May 27,'39
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town	J. Benny-D. Lamour-E. Arnold	July 7,'39†		
(See "In the Cutting Room," Feb. 18,'39.)				
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Braclets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
(Exploitation: May 27,'39, pp. 64, 68.)				
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mountain Rhythm	G. Autry-S. Burnette-J. Storey	June 9,'39†	59	
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39†	58	June 10,'39
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Three Texas Steers 866	Three Mesquiteers-Carole Landis	May 12,'39†	57	
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	*65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset*	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe			
Flight at Midnight	Col. Roscoe Turner			
In Old Caliente 856	R. Rogers, M. Hart-G. Hayes	June 19,'39		
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	June 26,'39†		
She Married a Cop	Phil Regan-Jean Parker			
Should Husbands Work?*	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan			
Wyoming Outlaw	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
(Exploitation: June 3,'39, p. 64.)				
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†	*63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victor McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley		62	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64	Apr. 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39
Coming Attractions				
Band Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Career 930	Anne Shirley-Edward Ellis	July 7,'39†		
(See "In the Cutting Room," May 6,'39.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39†	*75	June 10,'39
Little Mother 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July 14,'39†	79	Mar. 5,'32
Memory of Love 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers-James Ellison-Tim Holt-Walter Connolly			
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83	July 7,'34
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint in London 929	George Sanders-S. Grey	June 30,'39†		
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
Timber Stampede 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†		
(See "In the Cutting Room," June 10,'39.)				
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†		
(See "In the Cutting Room," June 3,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richand Bond - Arleen Whelan	May 19,'39†	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38, p. 51.; Jan. 7,'39, p. 53.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39†	76	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39, pp. 84, 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire... Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68.)				
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†	101	June 3,'39
Coming Attractions				
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Chicken Wagon Family*	Jane Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Falling Stars*	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton			
Frontier Marshal, The 951	Randolph Scott-Binnie Barnes	July 28,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Here I Am a Stranger	Richard Greene-Nancy Kelly-R. Dix-R. Young-G. George			
It Could Happen to You 950	Gloria Stuart-Stuart Erwin	June 30,'39†	72	
(See "In the Cutting Room," May 13,'39.)				
Jones Family in Quick Millions	Jed Prouty-Spring Byington			
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
(See "In the Cutting Room," May 27,'39.)				
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
(See "In the Cutting Room," June 10,'39.)				
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
(See "In the Cutting Room," May 20,'39.)				
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72	Dec. 31,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	June 15,'39†		
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 80; May 13,'39, p. 67; May 20,'39, p. 60.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 94; Nov. 26,'38, p. 49.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Chump at Oxford*	Laurel and Hardy			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson		105	May 6,'39
(See "In the Cutting Room," Mar. 25,'39.)				
Music School	Jascha Heifetz - Andrea Leeds - Joel McCrea			
(See "In the Cutting Room," May 27,'39.)				
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
Winter Carnival	Ann Sheridan-Richard Carlson	July 28,'39		
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 26,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G)	J. Lang-D. Foran-H. Carey	June 2,'39†	*62	June 10,'39
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Litle Tough Guys In Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 19,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Sun Never Sets, The (G)	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	*100	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'28†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 2007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'28	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory	Jackie Cooper-F. Bartholomew			
Desperate Trails, The*	John Mack Brown-Bob Baker-Frances Robinson - Fuzzy Knight			
Forgotten Woman, The	S. Gurie-D. Briggs-E. Arden			
Hawaiian Nights		July 21,'39†		
Hers for a Day	Charles Grapewin-Anita Louise-Dick Foran			
House of Fear, The (G)	Irene Hervey-William Gargan	June 30,'39†	66	June 10,'39
I Stole a Million	George Raft-Claire Trevor. ... D. Foran-H. Armetta-V. Jory	July 14,'39†		
Mikado, The (G)	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Sandy	Baby Sandy-Mischa Auer	July 7,'39†		
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65; 66; Jan. 28,'39, p. 60; May 27,'39, p. 67.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'58	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane In Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39

Coming Attractions

Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†		
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous 360	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107	
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	May 27,'39

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Angels Wash Their Faces, The	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "Battle of City Hall," "In Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
Dead or Alive	Jane Wyman-Allen Jenkins			
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
(See "In the Cutting Room," June 10,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen 312	Margt Lindsay-Ronald Reagan-"Crime School Kids"	July 8,'39†	81	
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Indianapolis Speedway	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Kid Nightingale*	J. Payne-J. Wyman-W. Catlett			
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
(See "In the Cutting Room," June 10,'39.)				
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Naughty But Nice 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90	
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Return of Dr. X	Wayne Morgan - H. Bogart - Lya Lys-Rosemary Lane			
Steeplechase	Edith Fellows-James McCallion			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Home from Home* (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leihauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Charro, The* (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	
Flat Foot Stooges (2-4-39) 8403 (3 Stooges)	Dec. 5,'38†	15½
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Mutts to You (1-14-39) 9402 (3 Stooges)	Oct. 14,'38†	18
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 8424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39†	15½
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Violent Is the Word for Curly (9-10-38) 9401 (3 Stooges)	Sept. 2,'38†	18
We Want Our Mummy 9405 (3 Stooges)	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Gorilla Hunt, The 9507	Feb. 24,'39†	8
Happy Tots (4-22-39) 9508	Mar. 31,'39†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Lucky Pigs 9510	May 26,'39†	1 rl.
Midnight Frolics	Nov. 24,'38†	7
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15,'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39†	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
26. Gym Jams (10-8-38) 9701	Sept. 9,'38†	6½
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	7½
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Montmarte Madness Madness (6-3-39)		10
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39†	10

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Feb. 3,'39†	6½
Scrappy's Sideshow 9754	Mar. 3,'39†	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39†	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 3,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	10
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 (5-20-39) 9859	May 12,'39†	10

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39†	10
Football Giants (10-8-38) 9801	Sept. 28,'38†	10
King Vulture (1-21-38) 9803	Jan. 6,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39†	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 EI-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 EI-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (color)	May 13,'39†	9
Bear That Couldn't Sleep W-887 (Sepia)	June 10,'39	
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21
No. 23—Help Wanted P-814	June 10,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Colorful Curacao T-862	May 27,'39†	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey (6-3-39) T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Singapore and Jahore	Dec. 31,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Greener Hills, The M-880	May 27,'39†	11
Hollywood Hobbies M-878 Sally Payne-Joyce Compton	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Prophet Without Honor M-879	May 20,'39†	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38†	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39†	20
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39†	10
Cousin Wilbur C-939	Apr. 29,'39†	10
Duel Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Joy Scouts		10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10
No. 5—K-925 (Angel of Mercy) (Sepia)	May 20,'39†	10

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Poetry of Nature (Sepia)	May 20,'39	10
Radio Hams S-908	May 20,'39†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39†	10
Home Early F-957	May 27,'39†	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Eat		10
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39†	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Rhythm on the Reservation	July 7,'39†	1 rl.
Scared Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
Rio de Janeiro	July 21,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Lights! Action! Lucas! (9-10-38) A8-2 Clyde Lucas and Orch.	Sept. 2,'38†	10
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael (6-3-39)	May 5,'39†	10
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow Richard Himber and Orch.	June 2,'39†	1 rl.
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Mildewed Melodramas (10-15-38) V8-2	Sept. 9,'38†	11
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans (5-27-39)	May 19,'39†	10
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—(5-20-39) P8-9	Mar. 31,'39†	10
No. 10—P8-10	May 5,'39†	1 rl.
No. 11—(6-3-39) P8-11	June 2,'39†	
No. 12—P8-12	July 7,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Hello How Am I	July 14,'39†	1 rl.
Leave Well Enough Alone (5-13-39)	Feb. 24,'39†	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nitemare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
No. 5—(5-27-39) J8-5	May 12,'39†	11
No. 6—J8-6	July 14,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39†	10
No. 63—Death Valley Thrills R8-12	June 9,'39†	1 rl.
No. 64—Watch Your Step R8-13	July 7,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39	11
No. 6—L8-6	June 16,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 2—U. S. Fire Fighters—The British Dilemma (10-8-38) 93,102	Sept. 30,'38†	19
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	19
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39	19
No. 11—War, Peace and Propaganda (6-10-39) 9311	June 9,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Styles and Smiles (10-15-38) 94,202 Virginia Verrill	Sept. 30,'38†	11
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38	1 rl.

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Marriage Go-Round 93,204	July 28,'39†	2 rls.
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Sagebrush Serenade 93,504	June 6,'39†	19
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television (5-6-39) 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Devil Drivers 94,311	June 16,'39†	9
On the Wing 94,305	Dec. 30,'38†	10
Riding the Crest 94,312	July 14,'39†	1 rl.
Smooth Approach (5-20-39) 94,310	May 19,'39†	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic (5-27-39) 94,114	June 9,'39†	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38	8
Ferdinand the Bull (10-1-38) 94,104 Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer (5-27-39) 94,118	Sept. 1,'38	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	9
Daily Diet of Danger, A 9203	Dec. 9,'38†	9
Filming Big Thrills 9202	Sept. 30,'38†	10
Sand Hogs 9205	May 12,'39†	10

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	10
Fashion Forecast, No. 4 9604	July 7,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	11
What Every Boy Should Know 9401	Sept. 2,'38†	10
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	11
What Every Inventor Should Know 9403	Jan. 20,'39†	11

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	May 26,'39†	11
Land of Contentment 9102	Oct. 14,'38†	9
Isle of Pleasure (11-19-38) 9103	Feb 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9107	June 9,'39	11
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39	7
Barnyard Baseball 9517	July 14,'39	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	7
Cuckoo Bird, The 9511	Apr. 7,'39†	7
Frozen Feet 9509	Feb. 24,'39†	7
Gandy Goose in a Bully Romance 9515	June 16,'39	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	7
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	7
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Goose Flies High, The 9502	Sept. 9,'38†	7
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	7
New Comer, The 9504	Oct. 21,'38†	7
Nick's Coffee Pot 9513	May 19,'39†	7
Nutty Network, The 9527 (color)	Mar. 24,'39†	7
One Gun Gary in Nick of Time 9503	Jan. 27,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39†	7
Prize Guest, The, 9514	June 2,'39	7
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526 (color)	Feb. 10,'39†	7
Village Blacksmith 9506	Dec. 2,'38†	7
Wolf's Side of the Story 9503	Sept. 23,'38†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	11
Shooting for Par 9302	Jan. 6,'39†	11
Sports Immortals 9305	June 23,'39	11
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	11

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)		1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Petra (1-14-39)		1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)		1 rl.
Ruins of Palmyra		1 rl.
Wanderers of the Desert		1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	19
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(311-39) 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—(5-20-39) 3360 (Reviewed under title, "America Takes to Skies.")	Apr. 10,'39†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky")	May 15,'39†	9½
No. 64—3362	June 26,'39†	1 rl.
No. 65—3363	July 17,'39	

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Bola Mola Land (5-27-39)	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cucukoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellies of the Circus (5-20-39) 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7⅛
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Barn (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39†	18½
Rhythm Cafe 3221 Virginia Verrill	Sept. 7,'38†	20
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39†	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39)	May 24,'39	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty (5-20-39) 3373	May 1,'39†	9
No. 63—Novelty (6-3-39) 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012 Ken and Ray Paige	Oct. 22,'38†	2 rls.
Knight Is Young, The 4013 Hal LeRoy	Oct. 29,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39†	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo 4028 Red Skelton	June 3,'39†	2 rls.
Quiet Please (5-27-39) Fritz Feld (color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	

COLOR PARADE

Title	Rel. Date	Min.
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience 4610	May 20,'39	1 rl.
Mechanix Illustrated, No. 5 4612	June 17,'39†	1 rl.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House 4310	June 3,'39†	1 rl.

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 28,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39) Claude Rains	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals 4813	June 3,'39†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch (5-27-39) 4712	Mar. 18,'39†	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. 4715	June 10,'39†	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
No. 82—Naughty But Mice 4520	May 0,'39†	1 rl.
No. 83—Believe It or Else	June 3,'39†	1 rl.
Hobo Gadget Band 4518	June 17,'39	

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902 Ruth Aarons	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'28†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May 27,'39	10

OTHER PRODUCT

A. B. F. D.

Title	Rel. Date	Min.
Legend of Norfolk, A (12-31-38)		

ABPC

Title	Rel. Date	Min.
Come Back to Erin (5-20-39)		33

AMERICAN RED CROSS

Title	Rel. Date	Min.
Footsteps (5-27-39)		11

AMERICAN TRADING

Title	Rel. Date	Min.
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		

ASSOC. OF SCHOOL FILM LIBRARIES

Title	Rel. Date	Min.
New World for Old (6-3-39)		25

BRITISH

Title	Rel. Date	Min.
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35

CENTRAL

Title	Rel. Date	Min.
Chinook's Children (6-3-39)		10

CIVIC

Title	Rel. Date	Min.
City, The (5-20-39)		44

LENAUER

Title	Rel. Date	Min.
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24

MOTION PICTURE INDUSTRY

Title	Rel. Date	Min.
For Auld Lang Syne (4-22-39)		10

SANDERS FILM

Title	Rel. Date	Min.
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10

SPECTATOR-DENNING

Title	Rel. Date	Min.
Point of View (6-3-39)		

WORLD

Title	Rel. Date	Min.
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		

WPA

Title	Rel. Date	Min.
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May 6,'39†	(1st episode 27 min.)
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) Charles Quigley-Herman Brix	June 10,'39†	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)
Dick Tracy's G-Men Ralph Byrd	Sept. 2,'39	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39†	
Oregon Trail, The (5-20-39) Johnn Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The Bela Lugosi Dorothy Arnold	Oct. 17,'39	
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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PICTURE NEWS

See pages 35 to 40

MOTION PICTURE HERALD

MR. WILL HAYS,
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NEW YORK,
N. Y.

Exhibitor Leaders Answer Hopkins' Call to Washington

House Refuses to Hand Out Funds for Federal Films

Majors Stand Pat on Code Despite Allied Rejection

ITOA Urges New National Association of Exhibitors

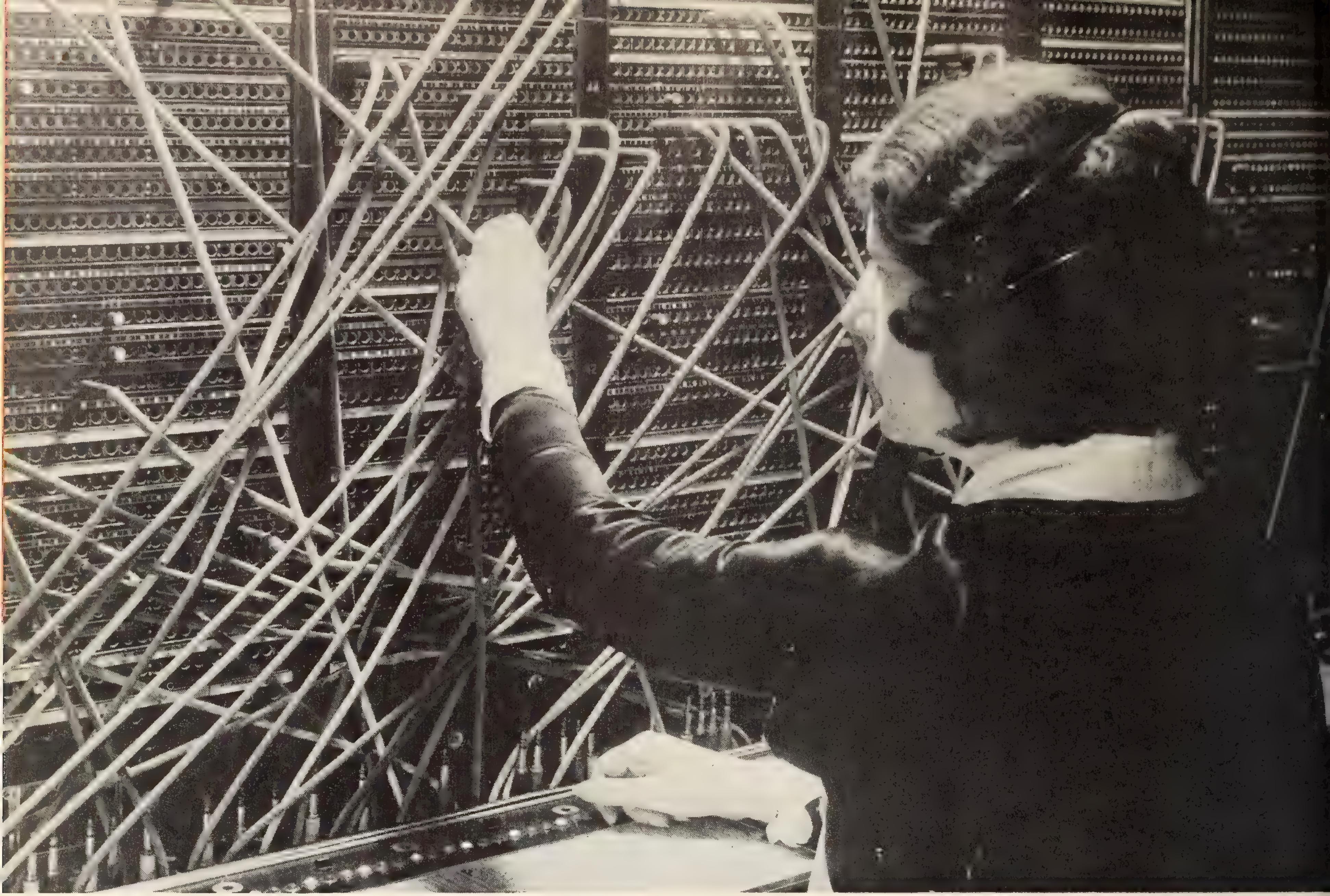
Agreement Near to Return Film Backing to the Stage

RKO RADIO ANNOUNCES 58 FEATURES

Starting this week: "DECODING THE CODE"

VOL. 135, NO. 12 In Two Sections—Section One JUNE 24, 1939

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copies, 25 cents. All contents copyrighted 1939 by Quigley Publishing Company.



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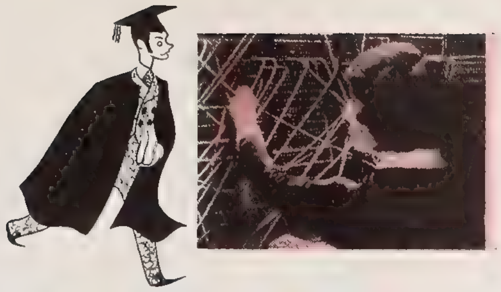
LISTEN
AMERICA!



CHIPPER "MR. CHIPS"!

Cincinnati joins the ranks of Dayton, Columbus and Cleveland to establish "Goodbye Mr. Chips" (*Robert Donat, Greer Garson; directed by Sam Wood*) as a sure-fire sensation everywhere! Watch the new openings nationwide! Imagine! The 5th week at the Astor, N.Y. tops the previous week!

"MAISIE" IS A DAISY!

This exploitation natural is a hot-weather box-office tonic! "MAISIE", the Explosive Blonde (*Robert Young, Ann Sothern; directed by Edwin L. Marin*) is delighting audiences and exhibitors everywhere.

THAT "TARZAN" YELL!

From coast to coast showmen are doing their stuff and "TARZAN FINDS A SON" (*Johnny Weissmuller, Maureen O'Sullivan; directed by Richard Thorpe*) is topping all previous Tarzan hits.

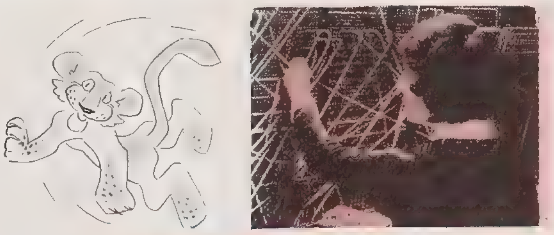
LUCKY 7th HARDY HIT!

Flash from Huntington Park, Cal.: "Sensational preview of 'ANDY HARDY GETS SPRING FEVER', the lucky 7th Hardy hit. Ecstatic audience almost tore the house down." (*Directed by W. S. Van Dyke, II*).

THE PLAYBILL
ON BORROWED TIME

"ON BORROWED TIME" GREAT!

"ON BORROWED TIME" (*Lionel Barrymore and big cast; directed by Harold Bucquet*) is the talk of the West Coast. The stage hit has become a screen triumph, one of the best produced by any studio this year!



LEAPING LEO!

He's in full stride and you ain't seen nothin' yet! "LADY OF THE TROPICS" (*Robert Taylor, Hedy Lamarr; directed by Jack Conway*); "THE WOMEN" (*Norma Shearer, Joan Crawford, Rosalind Russell and All-Star Cast; directed by George Cukor*); "BLACKMAIL" (*Edward G. Robinson; directed by Henry C. Potter*) and other BIG ONES on the way for June, July and August. Hold tight to that Lion's tail, friends!

EVERYTHING THAT MADE FOUR DAUGHTERS' GREAT NOW MAKES THIS PICTURE STILL GREATER!

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It has the cast of 'Four Daughters'

Their fame is *still greater* now!

JOHN GARFIELD

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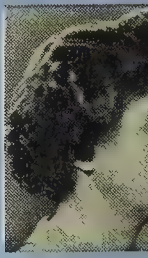

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It has the director of 'Four Daughters'

MICHAEL CURTIZ

His amazing hit record is *still greater* now! ('Dodge City' was his — and so was 'Angels with Dirty Faces'!)

It has all the "heart" of 'Four Daughters'

Not a sequel but a story that is even superior, a production *still greater* every inch of the way!

Original Screen Play by Julius J and Phillip G. Epstein • Suggested by a Play by Dorothy Bennett and Irving White • Music by Max Steiner • A First National Picture

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Jack L. Warner
In Charge of Production

Hal B. Wallis
Executive Producer

Henry W. Blanke
Associate Producer

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TYRONE POWER *in Hollywood*
will make love to
SONJA HENIE *in Norway*
Monday night, June 26

A night of thrills . . . when the Magic Key of RCA turns over its *whole hour* on the entire Blue Network to broadcast highlights from Irving Berlin's SECOND FIDDLE!

Buenos Aires . . . Oslo . . . Hollywood . . . New York . . . London . . . all join in a continent-and-ocean-spanning hook-up! Famed personalities . . . Sonja and Tyrone, Rudy Vallee, Mary Healy...Irving Berlin, Darryl F. Zanuck . . . in New York, Los Angeles and Oslo, Norway . . . all talk together. Big-time orchestras . . . Tommy Dorsey's, Frank Black's, Jack Harris' (of London), Osvaldo Fresdo's (of Buenos Aires) . . . playing the Irving Berlin hits! Songs from SECOND FIDDLE started in New York will be picked up on the beat in London, played back from Buenos Aires!

These are but some of the high-spots that await the countless millions listening in to one of the greatest advance send-offs ever staged since show business began!

It's all yours, when you play SECOND FIDDLE!

And you will realize what SECOND FIDDLE means to this industry when you read pages 19 to 27!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 135, No. 12 June 24, 1939

THE INEVITABLE

IN his remarks before the national sales convention of Paramount in Hollywood, Mr. Barney Balaban made the most candid expression that has been had from a major executive of the majors when he forecast inevitable changes in the distribution of pictures.

Surveying the array of issues represented by government suits, trade practise controversies, the foreign market situations and problems of the domestic market, he observed: *"It is my belief that we face an entirely new method of selling*—not this year perhaps, but it is not too early to plan."

From the scene of that utterance, your editor has come to the Allied States Association convention in Detroit, where all of the concrete planning of the organized industry as a unit is being presented in a still debated code of trade practise proposals.

Despite the sparring fronts, there is tacit admission, off the stage, that the current program is one of appeasement, that the hope is quite as much for appeasement of the forces of the Government suit as for militant Allied.

NOWHERE is there evidence of a conviction that movements taking place now are more than the early approaches to a re-stabilized, but entirely new, pattern of distribution operation.

In sequel to Mr. Balaban's Hollywood expression opportunity has been had to sound parallel reactions among other personages of major position. They unofficially express an equal conviction of the inevitability of sweeping change, and tend to add: "I'm not at all sure that it will not be a very good thing for all of us."

Conspicuously, but with great diplomatic caution, it is executive opinion that changes to come, involving new elements of competition, are to spur Hollywood's production machinery to a greater efficiency and competency.

That, to be sure, is a wish born of the now softly expressed thought that the goldfish bowl life of the whole motion picture industry has permitted its state of internal stresses and woes to become so obvious to a large public that the box office is feeling apathies born of fading confidence in the magic of the movies.

Certainly the abundantly disseminated public expressions of the Department of Justice, declaring the motion picture industry on trial and promising more, varied, and other trials personal and institutional, have been large recent contributions to a public questioning.

So much of the news has been for so long about trouble—which is not merchandise, and confuses the customers no little. They would like some entertainment and less law and lawing.

△ △ △

THE KING COMES

THE wild acclaim of the King and Queen of England has been a pleasant and puzzling surprise overseas, beyond both the hope and understanding of the observers, if one is to accept the news cables of comment. Among them is the expression from Mr. David Darrah of the Chicago *Tribune* service in London: "Europeans . . . regard it as a somewhat crazy triumph which shows that everything the movies have taught them about America must be true."

Remarkably enough, what "the movies have taught them" about America is true—but it happens that it is only a part of the story of this extensive America.

Meanwhile if the overseas commentators and observers are surprised at this demonstration, let them promote a visit and tour for the Duke and Duchess of Windsor and see what happens!

* * *

While New York was cheering George of England, out in Hollywood a wondering and puzzled little minister, the Reverend R. Anderson Jardine, regarding a waning purse, observed that he was thinking of "doing something desperate like going into the cinema." He married Edward to Wallis Simpson. Edward lost an empire, and the little minister his parish.

* * *

RECORDING the American visit of the King and Queen of England has been the biggest job of the newsreels in all of their hectic history. Many a newsreel undertaking has been more difficult, vastly more laden with adventure, none has been quite so extensively intensive, and none so significant in the affairs of the contemporary and confused world.

The newsreels dispatched on speeding wings of the Yankee Clipper will be, before this page is in type, telling Europe yet another story about this America that the screen has made seem so astonishing.

A considerable part, maybe the most important part, of the errand on which the King came in the cause of Britain, will be performed by these same newsreel pictures. It was the newsreel which made his brother a figure of glamour and romance in American eyes. Now the homeland's screen is to show that America cheers the King.

△ △ △

DESERT MILES

ON the homebound loop of the transcontinental expedition to Paramount's Hollywood sales conclave, as your correspondent surveys the sunburned sage and sand of what is sometimes called "the Harry Sherman country," reflections arise on the coming of showmanship to the venerable institution of the railroad. It was certain to happen, in that process by which all industry is today decorated with showmanship.

On the other side of that double window the temperature is 110, on the inside 75. And it was the motion picture theatre which made air conditioning a national necessity.

Then to be noted is the discovery that the dynamic appeal of the sleek and puissant "streamliners" has brought back that old ritual pleasure of the mid-American small town Sunday when everyone has to go "down to the depot to see the train go through." That's the application of what the picture world knows as "production value."

Probably, too, it was motion picture influence, through the uniformed usherettes, that inspired the airlines to hostesses trim and pictorial, a bit of showmanship duplicated today on the Los Angeles Limited by "registered nurse stewardess service,"

[*Continued on following page, bottom of column* 1]

This Week

Hopkins' Position

A further end toward which present conferences between the Department of Commerce and the motion picture industry are not directed was announced this week by Harry L. Hopkins, head of the department, in a letter to Senator Matthew M. Neely, author and sponsor of the anti-block booking bill now before the Senate. Mr. Hopkins said that in spite of rumors to the contrary the conferees were not considering the bringing of possible administration pressure to defeat the bill. He previously said they were not discussing the possibility of a consent decree settlement of the Government anti-suit or any other subject presently in the public eye.

A story reporting the conferences which this week are between the Secretary and exhibitor leaders, and the news that the Senate probably will not reach consideration of the Neely bill before next week, is on pages 13 *and* 14.

Despite Rejection

Plans of distributors for placing the proposed code of fair trade practices in effect immediately will not be affected by rejection of the document by Allied States Association at its national convention last week, it was indicated by representatives of the distributors. In New York the Independent Theatre Owners' Association attacked Allied's policy as exhibited in its rejection of the code and announced plans for the formation of a new national independent exhibitors' group.

Stories on pages 28 *and* 29 *review the troubled trade practice field.*

DESERT MILES

[*Continued from preceding page*]

in poilu blue with jaunty cap, and streamlined, too. As a member of the train crew she contrasts a bit with the grim visaged veterans of the rails bedecked with service stripes.

With lounges, club cars, soda fountains, bars and radios the transcontinental train would lure the traffic back from the planes above and the motor highway below. Also the most impressive attentiveness is ever at the traveler's elbow. At any moment one expects to hear that silken phrase, "Roxy service, sir."

There seems to be at least as much showmanship in business as there is business in showmanship.

—*Terry Ramsaye*

Short Waves

Taking advantage of an offer from the National and Columbia broadcasting networks, foreign distribution executives of the film companies have formed a committee to supervise the preparation of plans and scripts for a series of 15-minute programs to be used in short wave broadcasts to Europe and South America. Charles E. McCarthy of 20th Century-Fox was named chairman of the committee at a meeting at the MPPDA office in New York Tuesday. Others in the group which will handle scripts and coordinate the programs so that the news will coincide with the release of pictures in foreign countries, are Dave Blum, MGM; Al Deane, Paramount, and Lester Thompson and Kenneth Clark of the MPPDA office.

That the program will be acceptable under the recent Federal Communications Commission order requiring short wave foreign broadcasts to promote "good-will, understanding and cooperation" was assured.

A story tracing the Commission's reaction to wide criticism of that order appears on page 18.

Oklahoma Meeting

With television, trade practices, and matters of legislation, regulation and block booking set as topics of discussion, and Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Governor Leon Phillips, and Robert O'Donnell, Interstate Circuit head, listed among the speakers, the annual convention of the Theatre Owners of Oklahoma opens Monday at the Biltmore Hotel in Oklahoma City.

Morris Loewenstein, president, will preside at the convention. Other officers are O. E. Enlow, secretary-treasurer; L. C. Griffith, L. A. White, Ralph Talbot, Homer Jones, Harry Loewenstein, Max Brock, and F. B. Pickrel.

To Pay Tax Claims

At week-end the Associated Press carried a dispatch reporting that "Attorney General Murphy has disclosed that an income tax controversy has arisen between the government and three officials of Twentieth Century-Fox Film Company, Joseph M. Schenck, chairman of the board, and Darryl Zanuck and William Goetz, vice-presidents." Representatives were said recently to have told Mr. Murphy that the controversy involved a legal difference of opinion in consequence of the merger of two companies and that their actions had been on the advice of counsel. Meanwhile Mr. Murphy was quoted as saying that the persons concerned had indicated that "they will pay whatever money they may be found to owe."

No Confidence Vote

A meeting of tired and hot entertainers, members of the American Federation of Actors, gathered to debate a vote of confidence in their leaders, Sophie Tucker and Ralph Whitehead, who will stand trial on charges of maladministration next month, erupted into a near riot early Tuesday morning after a tumultuous session. The biting, kicking and slapping was stopped by police. There was no vote, of confidence or otherwise.

See page 64.

New Radio Guild

The Los Angeles Radio Writers Guild, to be an affiliate of the Authors League of America, was organized Tuesday night as temporary officers were elected and a constitution adopted by some 60 writers, including members of the American Federation of Radio Artists.

Following talks by Marc Connelly, president of the Authors' League, and Charles Brackett and Dudley Nichols of the Screen Writers' Guild, the lines of organization for the new Guild were drawn and Forrest Barnes was named temporary president. Twenty-five members of AFRA signed a petition asking to resign as writer members of that organization provided approval is given by the national board.

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"Nazi" Sequel

Treatment of international politics, specifically the nature and activities of the Nazi Government, will continue as part of the Warner 1939-40 program, Jack L. Warner said in Hollywood Tuesday. To follow the present "Confessions of a Nazi Spy" the company will produce "The Bishop Who Walked with God," a story about the Rev. Martin Neimoeller, Lutheran minister now in "protective custody" in Germany. A second picture will depict the activities of the underground opposition to the Nazi regime. Mr. Warner said that in spite of rumors to the contrary, "Confessions of a Nazi Spy" would be one of the company's most successful pictures.

In New York this week a federal court denied the application of Fritz Kuhn, German bund leader, for a temporary injunction against showing of "Confessions" pending disposition of his libel suit claiming $5,000,000 damages.

Americanism

A "great patriotic demonstration," cosponsored by patriotic organizations and theatre men is proposed by Alexander Manta, president of Indiana-Illinois Theatres. Some of the theatres operated by Mr. Manta have recently concluded "Americanism" showings, consisting of patriotic short subjects run off for school children of the vicinity.

Mr. Manta's statement and an account of some of the showings will be found on page 62.

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British Government Drops Excise Tax; French Modify Import Regulations

Foreign department executives, scanning the lowering shadows over the export market, were cheered this week by two bright developments. In England the Government abandoned its proposed new film excise tax and announced probable modification of new customs duties. Concurrently, a new film decree published in France carried hopeful modifications of previous regulations.

Complete abolition of the excise tax and adjustment of the customs duties proposed in the new British budget was announced by Sir John Simon, Chancellor of the Exchequer, in the House of Commons on Wednesday. The surprise decision immediately followed launching of a nation wide campaign by the nation wide press and screen industry to arouse public protest through screen trailers and newspaper advertising. It is generally believed that the Government awaited trade action before its decision, and interpreted the campaign as a determination to fight politically.

Sir John said that on close examination the operation of the proposed tax on cinematograph film and, especially, the different circumstances in which excise duty would have to be applied, caused him to conclude that a portion of his proposal should be dropped. The proposed excise tax is eliminated entirely and the need for modification of the customs duties was acknowledged.

The new taxes, proposed in April, as part of an "emergency budget," dictated by the necessity of more arms expenditures, and which executives of the British trade and American film importers protested would make it uneconomic for them to continue in business, provided for a tax of one penny per linear foot for imported film, instead of the one-third of a penny formerly imposed, and a half penny per foot tax on films made in England.

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A new decree regulating importation and exhibition of foreign films in France for the year starting next July 1, published Wednesday in the "Journal Officiel," modifies previous regulations so as to favor importers of foreign product. Important changes include:

The text was the same as last year's decree, except for three important new points.

Issuance of 188 dubbing visas per year, instead of 94 per half year;

A maximum of 12 extra dubbing visas to be granted on recommendation of an international film commission.

Since January 1, of this year, original versions of dubbed films must have had their first public presentation, whatever the country, less than two years before, but the new decree stipulates that calculation of the two years will be counted from the time of their first public presentation until the time the respective films, completely dubbed, are deposited at the censor's office for registration.

The decree again includes the provision allowing an inter-ministerial commission to make an eventual allotment of dubbing visas between importing countries, a practice which American interests have always opposed.

Paramount Policy

Paramount does not intend to rid itself voluntarily of its affiliated theatres, Barney Balaban, president of the company, said on Tuesday in New York at the annual stockholders' meeting. The statement was made in response to questions by stockholders. All corporate directors were reelected.

Further news of the meeting is on page 63.

Actors' Lobby

Actors and actresses and their colleagues in the allied fields of music and radio, organized and singly, voiced loud and public protest this week over the elimination of the Federal Theatre Project in the appropriations bill approved last week by the House of Representatives.

Details are on page 18.

This Week in Pictures

FRIENDLINESS and the common interests which bind North and South America are served importantly by the motion picture medium, Will H. Hays, above left, keynoted at the motion picture reception held at the Chilean Pavilion of the World's Fair with the cooperation of Teatro al Dia. With Mr. Hays are Nancy Carroll, Alberto Cabero, ambassador of Chile to the United States, and Anibal Jara Letelier, Chilean consul general.

BROADCASTING by short wave radio to South America, Martin Quigley, below, gives expression to the relationship of good will which exists between the United States and Chile particularly in the field of motion pictures. The broadcast was part of the program conducted at the World's Fair by the Chilean Government and Teatro al Dia.

Pictures by staff photographer

By staff photographer

IN NEW YORK, left, Charles Laughton and Maureen O'Hara, stars of "Jamaica Inn", are greeted by Erich Pommer and John Wright, Rivoli manager.

By Cosmo-Sileo

THE MUSIC HALL does its bit toward cementing international relations, Gus Eyssell, second from left above, executive of the Radio City cinema, greeting a party of French deputies and officials at the premiere of "Clouds Over Europe". Present are M. A. Marquet, Francois Dechampeaux, Robert de Grand-Maisons, A. De Diesbach, Louis Deschizeaux, Jean Desbons, Charles Roux.

SIDNEY R. KENT, center above, president of Twentieth Century-Fox, whose presence at his company's South America sales convention emphasized the importance of that market in plans for the future, is greeted at a cocktail party for the Rio de Janeiro press following the product discussions.

FROM JAPAN Michael Shathin, below left, Warner general manager for that expanding empire, and his daughter, Julie, arrive in Los Angeles. With them is Paul Muni, returning from a Honolulu vacation.

THE DEDICATION of a new theatre, the Kennedy, in Washington, D. C., brings Joseph Bernhard, above right, Warner vice-president, to the capital where he is chatting with John J. Payette, zone manager, and Melvin C. Hazen, president of the District Commissioners.

Theatre Folk On Vacation

EXHIBITORS who this week came to New York for vacations and a look at the World of Tomorrow are shown below and at right in the RKO reception lounge.

(By staff photographer)

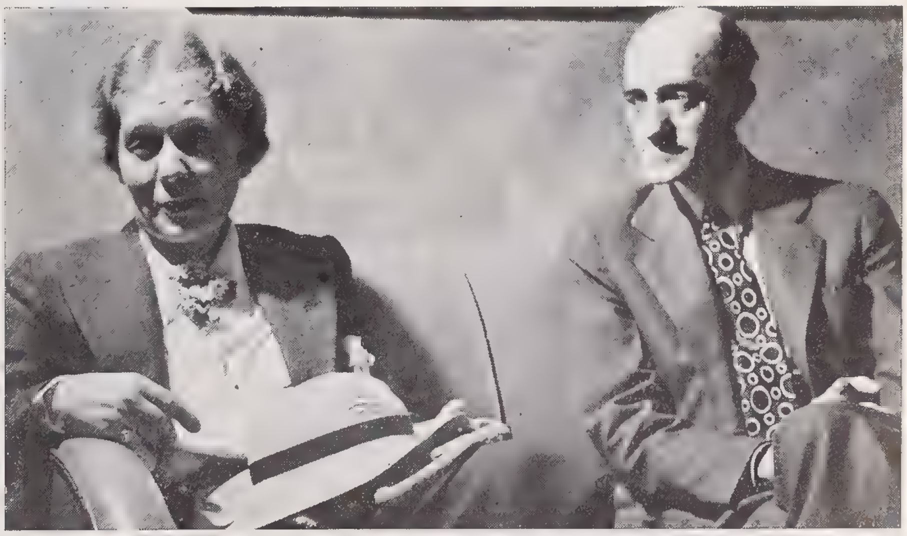
Above. Leonard Noerr of the Regal, Suva, Fiji Islands, numbers ex-cannibals among his patrons.

Left. David Rabinowitz of the Lincoln, Gainesville, Fla.

WATCHING the production wheels go 'round on the set of "The Return of Doctor X" at Warner Brothers' Burbank studios above are Asher Shaw of the United Detroit Theatres, Mrs. C. F. Motley, Wayne Morris, Mrs. Shaw, and Mr. Motley, executive of the Griffith Amusement Company of Oklahoma City.

RETIRING, Charles Prokop, above, selling the Wahoo theatre in Wahoo, Neb., remembers joining a circus when he was 15. He has managed houses in Wahoo since 1909, a period during which Darryl Zanuck was a fellow townsman.

VAUDEVILLIAN turned exhibitor wins exploitation prize. Gus Bartram, above, half the famous team of Bartram and Saxton, and now manager of the Butterfield Vogue in Manistee, Mich., looks at his check for first prize in the second division in a contest on "Honolulu."



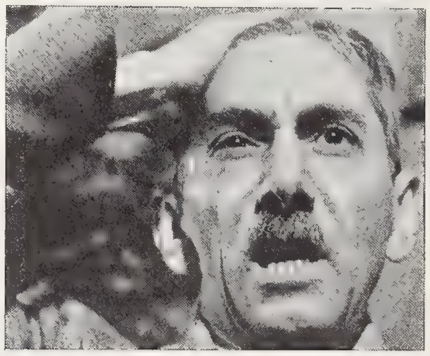
Left. A. E. Munro, who operates the Munro theatre in Rolla, N. D.

M. L. A. BERNERO, above, with Mrs. Bernero in the RKO exhibitor lounge, executive of the Ansell Brothers circuit of St. Louis, says box offices are normal in his territory because of attention to service.

ACTION in a hitherto neglected historical setting will be the prime ingredient of Samuel Goldwyn's "The Real Glory." Heading the cast is Gary Cooper, who, having brandished nearly every known weapon from lariat to claymore in countless action pictures, this time appears, as he is shown in the characteristic moment at right, as the hero in the United States Army's war again the Moro tribesmen of the Philippine Islands. Below he assumes a quieter but still characteristic pose with Andrea Leeds, who supplies the romance in competent quantity.

TOM GILLIAM, left, manager of the Warner Chicago branch and winner of the thousand dollar first prize in the Grad Sears sales drive, introduced himself to the industry as the piano player in the Royal in Warsaw, Ind. In 1913 he went to work for the Majestic Exchange in Chicago and has remained in the sales branch ever since.

SAILING for Europe, above, Joseph A. McConville, Columbia foreign manager, receives bon voyages from his department. Left to right: Suarez Del Rivero, Larry Schneider, Charles Roberts, Mr. McConville, Joe Levy, Jack Segal, Arnold Picker and M. M. Bergher.



By staff photographer

VISITOR from Puerto Rico, left. M. Ramirez Torres of the Medal Film Exchange, San Juan, RKO distributor.

FOREIGN DISTRIBUTION of American projection equipment is the subject of a sales conference, left, first such meeting to be held by Electrical Research Products, Inc. Clockwise around the table: Edwin Cline, Western Electric of Argentina; H. B. Allensmith, Cuba; John Riley, chief engineer, London; F. E. Peters Canada; D. C. Collins, home office; E. S. Gregg, general foreign manager; T. K. Stevenson, president; P. L. Palmerton, London; F. B. Foster, treasurer; G. L. Carrington, Altec vice-president; George Applegate, Australia; William Demello, Brazil, and Miles A. Goldrick, home office.

HOPKINS SAYS HIS FILM MEETINGS SHOULD NOT INFLUENCE CONGRESS

Senate Vote on Neely Bill to Bar Block Booking and Blind Selling Is Delayed by Gold and Relief Measures

United States Secretary of Commerce Harry Lloyd Hopkins told Congress on Tuesday that the conferences he is holding with ranking motion picture executives from all branches on "broad problems affecting the industry in its relation to the general economic struncture" are not intended to "influence" Congress in its consideration of block booking or other legislation affecting the film business.

On the contrary, he declared, Congress should not be swayed by the fact that the Department of Commerce has recently undertaken a study of the industry's problems.

Explains to Neely

Secretary Hopkins made known his Department's position in a letter to Senator Matthew Mansfield Neely (Dem., W. Va.), because of his "great concern" over the "rumors, speculations and inaccurate reports" appearing as a result of the conferences he has been holding with industry officials, which rumors and reports had the conferences resulting in everything from a consent decree in the Government's New York anti-trust suit against the majors, to interference by the Department with Senator Neely's bill to abolish block and blind motion picture selling.

The declaration of policy by Secretary Hopkins came on the eve of a scheduled Senate vote on the Neely bill, which had been set a week ago after a three-man Senate Interstate Commerce minority committee submitted to the Senate an 18-page analysis of "unworkable" and "unfair" reasons why the measure should not be enacted.

Senate Vote Delayed

Failure of the Senate to dispose of legislation already before it prevented Senator Neely from calling up his block booking bill Wednesday, as he had planned.

As the day's session opened, an hour earlier than usual, it became apparent the Senate would not be able to dispose of the bill to extend the President's authority over the gold content of the dollar in time for any legislation which would require more than passing attention.

As the gold bill is due to be followed by the tax revision measure passed by the House earlier in the week and that, in turn, by the relief appropriation bill, there were indications that the block booking measure could not be brought up until next week.

Confer with MPTOA Leaders

Elsewhere in Washington on Wednesday afternoon, in private chambers in the Department of Commerce Office Building, Mr. Hopkins' economists and statisticians were conferring with officials of the Motion Picture Theatre Owners of America, in the first of a series of discussions with exhibitor leaders on industry problems. Allied States Association will confer next.

Declaring that the film industry is only one of several which have come to the Department of Commerce in recent months with requests for aid in solving their problems, Secretary Hopkins explained in his statement of policy that he has undertaken this task of conferring with industry leaders, "convinced that our system will function best when Government has full understanding of the motives, the practices and the requirements of business and business has an adequate conception of the responsibility of Government."

Trade Practices

Motion picture trade practice developments this week reached far beyond Secretary of Commerce Hopkins' conferences with leaders on "broad industry problems" and Secretary Hopkins' "statement of policy" that these conferences should in no wise interfere with Congressional film legislation, as witness:

Department of Commerce Wednesday opened conferences with exhibitor leaders on their problems, as noted elsewhere on this page.

William F. Rodgers, official motion picture code spokesman for the majors, declared Wednesday that the distributors will stand on the code as now drafted, despite complete rejection of the document last week by Allied States Association; Allied's official reasons for rejecting. See page 28.

Independent Theatre Owners Association of New York Monday called on independent exhibitors to set up a new national exhibitor group because of Allied's code rejection. See page 28.

Distributors were ordered to file answers to Government's supplementary bill of particulars by next Thursday. See page 14.

MOTION PICTURE HERALD starts a series of articles by Louis Nizer analyzing the new trade practice code. See page 31.

It was disclosed that the motion picture conferences, which started with the producer-distributors two weeks ago, and were this week broadened to include the exhibitors, will be further expanded to bring in "other interested groups" which the Secretary did not identify.

His statement, however, corroborated the growing impression in Washington that the Department's efforts would not be as ambitious as was originally believed when, upon refusal of Department officials to clarify their aims, Washington newspaper men had Secretary Hopkins seeking to arrange consent decrees for oil, fertilizer and motion picture companies involved in Department of Justice anti-trust suits, and acting as "mediator" between business groups and other Government agencies with which they were engaged in controversies.

In writing to Senator Neely, the Secretary admitted that he is "greatly concerned" over these stories.

Another in the series of conferences Secretary Hopkins is holding with industry groups will take place July 18 in Washington with Harry Brandt, president of the New York ITOA, Milton C. Weisman, counsel for the organization, and a committee of three. Brandt yesterday accepted Hopkins' invitation to confer with him and other Department officials. The delegation will present the independent exhibitors' viewpoint.

Recalls Meeting with Producers

"I am even more concerned," he added, "to learn that some groups of exhibitors and organizations interested in the problems of the industry are convinced that these conferences may interfere with the consideration of the Neely bill by Congress. I therefore wish to make the position of the Department of Commerce so clear that there can be absolutely no misunderstanding regarding their objectives and motives.

"Several weeks ago representatives of the producing branch of the industry conferred with me about the possibility of the Department of Commerce making a study of the problems of the motion picture industry. It was their thought that through such a study the Department of Commerce could reach a considered judgment regarding the performance of the industry in the public interest and might be able to evolve definite suggestions for improving existing relationships between the producers, exhibitors and the public.

"This industry is only one of several whose representatives have come to the Department in recent months with the request that we examine their problems and practices with a view toward helping them.

"I have urged business men to bring their problems to the Department of Commerce for I am firmly convinced that our system will function best when Government has full understanding of the motives, the practices and the requirements of business and business has an adequate conception of the responsibility of Government.

Will Meet Other Film Groups

"I want the Department of Commerce to be of maximum assistance to business, in no narrow, shallow sense but in the broadest possible manner. That is to say that an individual business or industry functions best and is most successful when it gives adequate consideration to its relationships with suppliers and customers and to the general public interest.

"We have just started our study of the motion picture industry. We plan to confer not only with the producers but with the exhibitors and other interested groups. It will be some time before we can complete the examination of essential facts and reach sound conclusions.

"Congress, after the long months of consideration it has given to this subject should not be influenced in its legislative program by the fact that we have so recently undertaken to give special attention to the problems of the motion picture industry."

Kuykendall Confers

Meanwhile, as Senator Neely prepared to call his block booking bill up in the Senate, Commerce Department officials held their first meeting with exhibitors, receiving the views of the MPTOA through Ed Kuykendall, its president, Wednesday.

Invited to come to Washington a day after Allied leaders were to be met, Mr. Kuykendall discussed with the same Department of Commerce group that met the producers two weeks

(Continued on following page)

KUYKENDALL MEETS HOPKINS' AIDS

(Continued from preceding page)

ago the problems of the industry as seen from the standpoint of his exhibitor group.

Allied leaders, however, will not meet with Department officials until early next month, probably July 3rd or 5th, the date of June 26 suggested by Colonel H. A. Cole, Allied president, as the earliest on which he could come to Washington being unsatisfactory to the department officials whose week already had been solidly booked.

A second conference was held this week between Ernest Tupper, chief Department statistician, and J. H. Hazen, Warner Brothers vice-president, regarding the progress made in gathering the statistical material on which the Department will base its studies of the majors. The two met in Washington Friday and went over the data, but Mr. Tupper said that no further meeting could be arranged with the producer group until after July 6th.

Meets Statisticians

Department officials Wednesday had their first opportunity in their series of film conferences, to discuss problems of the motion picture industry with a representative of the exhibition branch. Mr. Kuykendall conferred with Dr. Willard L. Thorp, special assistant to Secretary Hopkins; Ernest Tupper, chief statistician of the Bureau of Foreign and Domestic Commerce; and Nathan Golden, chief of the Department's motion picture division.

Going to Washington alone, Mr. Kuykendall conferred with Department officials for several hours, the discussion, it being explained later, being along general lines.

Asked again Wednesday about the conferences which are being held with the motion picture and other industries, Secretary Hopkins said, "I think there is nothing to be said beyond what we have stated.

"We had a meeting this morning with independent exhibitors and will meet with more of them within a few days, discussing the whole field of the motion picture business in America."

Chadwick Invited

It was disclosed at the Department that an invitation has been extended to I. E. Chadwick, president of the Independent Motion Picture Producers Association, Hollywood, either to confer personally with officials in Washington or, in the event of his inability to go to the capital, to submit his views in writing.

In a letter to Mr. Chadwick Tuesday, Dr. Thorp declared: "Secretary Hopkins is exceedingly anxious to make sure all interests and points of view receive consideration, and would find it exceedingly helpful to learn at first hand the problems of smaller producers."

It was made known also that news of the Department's new interest in the motion picture industry has resulted in a large number of communications regarding various phases of the film business, and requests for conferences, from individuals and groups interested in motion picture "reform." It was not divulged, however, what action the Department will take regarding the "public interest" thus represented.

John W. Hicks, Jr., head of the Paramount foreign department, plans to leave New York for the coast June 28th, from where he will sail for Australia July 5th. Adolph Zukor, Paramount board chairman, is scheduled to sail from Los Angeles June 29th on the first leg of his Australian trip. Mr. Zukor and Mr. Hicks will meet in Honolulu July 12th and continue from there to Sydney.

Majors Ordered to Answer Government's New Bill of Particulars in Ten Days

The United States Department of Justice on Monday filed supplementary bills of particulars in federal district court, New York, in its anti-trust suit against the majors, which supplementations must be answered by the defendants by June 29th.

The Government's additional bill declares that Universal Pictures Corporation is the only one of the majors which it does not charge with "coercion".

The Government apparently has no written evidence, yet, that the major companies have conspired, according to remarks made Tuesday in New York federal court, before Judge Conger, by Paul Williams, special assistant attorney general. The remarks were made at argument on the application by United Artists, on affidavit by Edward C. Raftery, attorney, for a further bill of particulars from the Government.

Mr. Williams conceded that United Artists' "exact status" is unknown to the Government, but said that complaints were being received and that, therefore, the Government must include the company in all charges made against the other companies.

Benjamin Pepper, defense attorney, said the Government wrote its bill "deceitfully", and that the answers to pleas for names of exhibitor complainants have been evasive.

That the Government will subpoena the books and records of all defendants for examination before trial was indicated by Mr. Williams on Friday, before Judge Clancy, who reserved decision on an application by Columbia for a further bill of particulars and an extension of time to answer.

Momand Defendants Lose Move to Dismiss Case

A. B. Momand's eight-year $4,958,000 anti-trust suit against the Griffith Amusement Company and the major companies in the Oklahoma territory gained headway Saturday when A. P. Murrah, federal judge in Oklahoma City, denied a motion of dismissal by the defendants and ordered them to answer Mr. Momand's bill of particulars by September 1st.

Mr. Momand, who formerly operated 18 theatres and now has only the Odeon, in Shawnee, charges that the majors and the large circuit conspired to fix prices and monopolize the industry.

The United States Department of Justice is seeking a trial this autumn of its anti-trust action against the Griffith circuit and subsidiaries and against the majors, according to Charles E. Dierker, United States attorney for the western district of Oklahoma.

Government Chicago Case Starts; Others Delayed

The United States Government's criminal contempt case against Balaban & Katz and the major companies in the Chicago area was scheduled to begin trial this Thursday, despite last-minute attempts by RKO and Universal attorneys to have the case put over because Judge Edmund Adcock, a chief counsel for defendants, was engaged elsewhere.

It was decided to hold the trial anyway, before Special Master Eldredge.

Expected to make the opening statement was Robert L. Wright, special assistant attorney general. All leaders in the industry in Chicago, including exchange managers of all majors, have been subpoenaed, Seymour Simon, a Government attorney, said. Among them are Joe Rosenberg, counsel for Illinois Allied; Robert Farrell, of the Oriental theatre; L. R. Armholt, counsel for the Board of Education; Emil Stern and Eddie Silverman, owners of the Essaness circuit. Barney Balaban, president of Paramount Pictures, had not been included, it appeared this week.

In addressing the University of Chicago Law Conference last week, in that city, Thurman S. Arnold, assistant United States attorney general and head of the Department of Justice anti-trust division, cited the New York anti-trust action by the Department as an example of the procedure.

Hearing in the anti-trust action by the Adelphi theatre and other Chicago independents against B. & K. and distributors was set for June 29th.

In the Ford Stadium theatre anti-trust action, in Chicago, before Judge James Wilkerson, on Tuesday, Lewis Jacobson, for the plaintiff, filed a 31-page brief denying that defense contentions were valid and asserting that recent court decisions give the plaintiff latitude in defining conspiracy.

HOUSE GROUP REFUSES FUND FOR U.S. FILMS, BELIEVING THEM PROPAGANDA

Committee, Petitioned for $335,840 for U. S. Film Service, Refuses to Provide Any Money Beyond June 30th

by FRANCIS L. BURT
in Washington

Intimate details of the motion picture activities of the Federal Government were laid before members of the House Appropriations Committee at hearings on the 1940 relief appropriation bill, when officials of the National Emergency Council asked for a fund of $335,840 for the United States Film Service which, on July 1st, will be transferred to the newly created Federal Security Agency as part of the Office of Education, now a division of the Interior Department.

Refuse Funds Beyond June 30

That the Committee had little taste for the vast film propaganda machine which those plans would make possible was evidenced by its refusal to provide any funds in the bill to carry the film work beyond the close of the current fiscal year, June 30th.

Although the report on the bill contained no discussion of the motion picture activities, other than a curt announcement that no funds had been provided, the questioning of Council officials by committee members during the hearings definitely carried the thought that they felt it was propaganda, rather than "education" as claimed by Lowell Mellett, executive director.

While only $335,840 was asked for the division directly, it was disclosed that it planned to spend $572,340 in the coming year, foreseeing the use of $176,500 for the film phases of the President's program to improve relations with Latin America, and $60,000 for productions which it is to produce for other Government agencies.

In fact, expenditures would be even greater than this sum, if negotiations now underway or foreseen were consummated and film productions undertaken for various interested agencies.

Cost of Documentaries

The two documentary films most popular to date, "The River" and "The Plough That Broke the Plains," cost, respectively, $20,000 and $60,000 to produce, Mr. Mellett told the committee. But the film service now has in production two other pictures, one of which, dealing with health, will cost from $50,000 to $75,000, and the other, an industrial film, to cost $165,000. The last-named, he said, is being financed with funds contributed by the Public Works Administration, the Works Progress Administration and the Farm Security Administration; it is 75 per cent completed and will probably be released this fall.

The service also has commitments for production activities under the Latin American goodwill program, including the re-scoring, reediting and narration in Spanish and Portuguese of six films at a cost of $30,000; production of a picture on the American republics, $45,000; production of a film on the United States, $45,000, and preparation of films for the Coast Guard, $10,000.

Production has been undertaken of a picture for the Rural Electrification Administration at a cost of $20,000, and negotiations are being completed for the making of a picture for the Agricultural Adjustment Administration at a cost of $40,000.

Tentative proposals have been initiated for the making of a feature-length film on American maritime history and a shorter film on the training ship "Joseph Conrad," for the United States Maritime Commission, at a cost of $100,000 and $25,000, respectively.

The Public Health Service is interested in a series of six or more films showing how various public agencies attack major problems of health and welfare, and inquiries have been received from the Forest Service on films on forest fire prevention and timber salvage in New England; Census Bureau, on census taking operations; Office of Indian Affairs, on the general work of the office; United States Housing Authority, on the general work of that organization; Department of Justice, on general prison problems; Treasury, on operations of printing and coining money in the Bureau of Engraving and Printing and in the Mint; Civil Aeronautics Authority, on general aeronautics problems; National Archives, on work of the Archives and of the Federal Register; The Panama Canal, on the canal and its operation; Pan American Union, on the 50th anniversary of the organization; Social Security Board, on its general work; Tennessee Valley Authority, on rehabilitation in the Tennessee Valley, Veterans Administration, on cancer research. Additional government agencies are interested in films.

As a result of its efforts, Arch Mercey, assistant director of the service, told the committee, "The River" has been played in 4,859 theatres for a total of 10,398 days and at 2,027 educational showings to an audience in excess of 415,000. "The Plough" has had 4,591 educational showings with an attendance of 1,037,000, which does not include previous commercial showings. "Good Neighbors," produced for the Maritime Commission and released last March, has had 269 showings to more than 43,000 people.

The film service, set up in August, 1938, has operated during the current fiscal year on a budget of $265,000 contributed by the Farm Security Administration, the WPA and PWA. Pare Lorentz, director, and other workers were employed on a per diem basis. With the proposed transfer of the work to the new Security Agency, however, it was planned to put it on a permanent basis, and of the $335,840 asked for the coming year, $211,140 was to be spent for personal services in Washington and in the field.

And the Salaries

Under the proposed set-up, the top man in the organization would be Pare Lorentz, director, at $10,000 a year, assisted by a chief of production, not yet named; a motion picture director, Lloyd Nosler, and a director of photography, Floyd Crosby, twice granted an Academy award, each to receive $9,000 a year.

Mr. Mercey, now assistant director at $6,000 a year, would retain that position at $7,500. There would be a chief of distribution, George Gercke, at $5,600 instead of his present $5,200; two regional advisers at $4,600; a chief of photographic research, to get $4,600 instead of $4,000; a script adviser at $4,500; an art director at $4,200; a film technician, to get $3,800 instead of $3,200; senior information specialist at $3,800; an assistant film technician at $3,200, and a number of positions at less than $3,000.

Also provided for were positions of general counsel; business manager at $5,600 instead of $4,500, and an assistant business manager at $4,500.

All told, the service would have a staff of 77 persons, 47 of them in Washington, as against a total of 45 at present.

Films Get New Assistance in Filming Of Navy, But Censorship Still Holds

Newsreel and newspaper photographers and broadcasters are given widely expanded assistance by the U. S. Navy Department in covering news developments, under new orders issued to all ships by Admiral C. C. Bloch, Commander-in-Chief of the United States Fleet.

But in the case of pictures, the Navy will relinquish none of the rights of censorship which it has always claimed, and is exacting from newsreel companies an agreement that they will submit all pictures taken under Navy auspices for censorship. Details of the new agreement are being closely guarded by the Navy Department in Washington.

If any footage is condemned, all prints, "lavenders" and negatives of such footage is to be turned over to the censoring authority. Retention of any condemned material may render companies liable to prosecution under the Espionage Act.

As in the case of feature pictures made with Navy aid, news pictures will be censored by the Commandant of the Third Naval District, at New York

Navy Department officials explained that there is nothing new in the censorship provisions. The only purpose is to prevent the dissemination of pictures of plants and operations which are Navy secrets—a purpose, it was emphasized, in which the Government has always had the cooperation of the motion picture industry. The censorship, it is provided in the agreement, is to apply only to pictures for which facilities and assistance are provided by the Navy and without which the pictures could not be made.

The new agreement, it was said, was necessitated by the adoption of a policy of assigning an officer on every vessel to handle public relations work, including that involving newsreels.

WEBER HALTS AFM SHOWDOWN AT MAJOR CIRCUITS AND THE IATSE

Convention Demand That Theatres Reemploy Musicians at $5,000,000 Annual Salary Outlay Referred to Committee

by KENNETH L. FORCE
in Kansas City

In a convention that opened Monday noon and did not close until Saturday midnight, at Kansas City's Municipal Auditorium, the American Federation of Musicians considered a variety of vital problems affecting the 200 delegates and other members. While there were several attempts to commit the AFM to a radical course of action, in almost every instance Joseph N. Weber, reelected president for his 40th term, prevailed in his insistence that he not wish to be bound to a position or a policy that he knew from experience was predetermined to failure.

This was the case in connection with the Federation's efforts to force motion picture producers and circuits to arrange to reemploy musicians in theatres on the wholesale at annual wages estimated at $5,000,000; it was also true of the resolution asking that the IATSE-AFM trade agreement be confined to theatres and show business only in view of the IATSE's assumption of jurisdiction in a much wider field, to the detriment of Federation members.

Special Sessions Held

Two special executive sessions, one Friday afternoon, the other Saturday night till 11 p.m., were needed to dispose of the issue with motion picture producers.

The original resolution said in part that "unless satisfactory arrangements are made which will provide for increased expenditures for the employment of musicians in theatres in a sum of not less than $5,000,000 per annum, the president and the international executive board are hereby instructed to notify said motion picture producers that after the fourth day of September, 1939, no member of the AF of M shall be permitted to render service to any motion picture producer or producers."

A substitute offered by the law committee, headed by J. W. Gillette, provides that unless producers had taken some definite action on the issue by Oct. 31, 1939, the AFM would call a special convention within thirty days.

Theatrical Agreement

The committee substitute was turned down, and the entire matter was referred to the executive board, where it has been. In his official report to the convention, President Weber reviewed the negotiations with producers. The third of three conferences this spring had to be postponed because of the illness of one of the producer representatives, and the negotiations remain uncertain. The Federation's position is that producers profited and profit enormously from the mechanical reproduction of music on the sound track, and that they have a moral obligation to the thousands of musicians thrown out of employment. The producers point out that with the coming of sound they hired hundreds of additional employees, that costs have risen steadily, that the companies are not profiting enormously but on the contrary some of them are finding it difficult or impossible to maintain solvency.

The IATSE-AFM trade agreement was primarily a theatrical agreement intended to protect mutual interests of the two organizations "in theatres as they then existed and in connection with actual show business," the resolution dealing with the agreement pointed out. However, "upon the advent of talking pictures and the decline of show business, the IATSE broadened the scope of their jurisdiction to apply to all amusements," claiming jurisdiction over operation of public address systems in connection with all forms of amusement.

Charging resultant loss of employment to members of the Federation, it was resolved that negotiations be launched "to the end that the IATSE-AFM national agreement be worded and interpreted as applying to theatres and actual show business only."

The resolution was recommitted, and the committee offered a substitute, that the agreement be referred to the board with the recommendation to take whatever action possible.

Television Inquiry Voted

The convention authorized Mr. Weber to investigate the operation and methods of television to determine ways and means of protecting musicians in connection with recordings for television.

Mr. Weber opposed a resolution calling on the AFL to grant to AFM jurisdiction over operation of record playing machines in radio stations, just as he had opposed the original resolution on the IATSE agreement.

The executive board was empowered to "investigate the feasibility of the Federation going into the recording business," and, if it were found practical, "to appropriate the necessary funds to go into the manufacturing of records."

ASCAP has established certain fees on employers who use living musicians playing certain copyrighted music. "In many instances said fees seem exorbitant and appear unnecessary in the eyes of the employer," said a resolution, "that the executive board . . . take such action with the ASCAP as is necessary to eliminate said penalty either by a reduction in fees by ASCAP or the levying of higher fees than ASCAP by the American Federation of Musicians on the use of mechanical music."

The resolution was passed.

The convention passed a resolution dealing with coin operated phonographs. One of the inducements offered establishments in obtaining locations for use of such machines is the exemption in the copyright law which frees the machine from payment of performing fees. The convention favored a change in the law to remove the exemption.

Referred to the executive board with the approval of the convention were two resolutions dealing with assignment of performing rights on recordings to the AFM by Federation members.

The AFM rejected a resolution giving a local the right to demand that "for every network sustaining remote control program played by a traveling band and emanating within its jurisdiction a local band shall be broadcast under the same conditions, and if the broadcasting station is unwilling to broadcast a local band under these circumstances, the local shall have the right to prohibit all remote control broadcasting by such station."

But it passed a resolution "that every remote control broadcast made by members of the AFM must include a suitable statement that the broadcast is made with the consent of the AFM."

Non-Unionism Policy Attacked

The convention "morally condemned" the Paramount Saenger circuit for continuing its policy of non-unionism. It also called on the American Federation of Actors, the IATSE and "other factors available" to make common cause toward re-employment of AFM musicians.

Every member of the convention Saturday wired his senators to remove the amendment in the relief appropriation bill which changes the WPA musical projects setup.

Only incumbent officers were nominated, so that election was automatic: Joseph N. Weber, president; C. L. Bagley, vice-president; Fred W. Birnbach, secretary; Harry E. Brenton, financial secretary-treasurer. Members of the executive committee: James C. Petrillo, A. C. Hayden, Chauncy A. Weaver, and J. W. Parks, from the United States, and Walter M. Murdoch, Canada.

GRIFFITH RETURNS AS HAL ROACH ASSOCIATE

David Wark Griffith, early motion picture producer who retired in 1936, when he re-produced "Broken Blossoms", for Twickenham in England, last week announced his return as an associate in the Hal Roach organization.

By joining Hal Roach, Mr. Griffith, in effect, rejoins United Artists, which he helped organize in 1919, inasmuch as the Hal Roach product is distributed through United Artists.

Mr. Griffith last week declared that "technical work in films has developed enormously since I was last on a set" and that he was happy to see that "sound and color have not detracted from the excitement of the old type of picture work.

"And good acting, I notice, is still good acting."

Music Publishers Limit "Free List"

Ending its two day convention in New York's Hotel Roosevelt last week, the Standard Music Publishers Association of the United States adopted a resolution modifying the "free list," of schools, music contests and the like, which have received free sheet music of standard and classical composition for years.

The resolution provides that from now on, organizations will receive only one copy with the melody parts and abridged scores, and will have to buy full orchestrations.

The National Association of Sheet Music Dealers also concluded a convention last week. Charles H. Homeyer was elected president, C. Guy Hoover, vice-president; Frank F. Homeyer, secretary-treasurer.

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Troubles of Song Writers and Publishers Being Adjusted

The troubles between the music publishers, particularly members of the Music Publishers' Protective Association, and members of the Song Writers' Protective Association are seen as being settled shortly, according to Walter Douglass, head of the Publishers Association. The main difficulty has been in trying to find a satisfactory method of accounting between the writers and the publishers.

MAJORS AND STAGE NEAR AGREEMENT TO RETURN FILM BACKING TO PLAYS

Settlement Calls for Individual Agreements by Author, Manager and Motion Picture Company Seeking Rights

Motion picture producers and the Dramatists Guild of the Broadway stage are about to "bury the hatchet" in the long fight which caused the film producers to withdraw their financial support from legitimate plays in the spring of 1936.

A plan of "armistice" has finally been agreed to in principle by both sides. There remains now only formal ratification by the Guild membership, the New York Theatre Managers and the film companies to return Hollywood money to the Broadway stage.

Individual Agreements

Basically, the settlement provides for individual agreements among the author of the play, the manager and the film company backer, countersigned by the Dramatists Guild.

The author will continue to get 60 per cent on the sales of the play for films and the film company backer of the play still will get 40 per cent. But the film company backing the play will receive its right to film the play as soon as the agreement has been concluded. Formerly, the author retained the right to dispose of his work in the open market if his price were not met by the film company backer; now the backer pays an advance against the rights in return for them, and a percentage of the weekly gross receipts.

Dramatists' Approval Seen

With the Dramatist Guild council's approval generally expected, the plan would then go to Guild membership for ratification, on 30 days' notice; receive a two-thirds approval of the League of New York Theatres and all other signatory managers (approximately 400) on 10 days' written notice, and be formally accepted by the film companies.

Under consideration almost since the breach between the two interests, the plan has been worked out largely by John Wharton, theatrical attorney; Sidney Fleisher, attorney for the Dramatists Guild; Luise Sillcox Guild secretary; J. Robert Rubin, Metro-Goldwyn-Mayer vice-president and general counsel, and Jake Wilk, Warner Brothers' eastern story editor.

Motion picture companies had financed stage productions on Broadway prior to the 1937-38 theatrical season. But in the spring of 1936 the Dramatists, through their Guild, instituted a new minimum basic agreement, departing in two main instances from the previous agreement. The division of the proceeds of the film rights was changed from 50-50 between author and film producer backing the play, to 60-40. More important, the control of the disposition of the film rights was kept by the author, subject to the supervision of the Guild.

At this point, the motion picture companies withdrew their support, feeling that it was not worth while to finance a play, run the risk of possible loss, and then find that another film company might outbid it for the rights.

Some of the larger film companies are said to have had a "gentlemen's agreement" not to bid on plays which had been financed by one of their member companies, but this was not enough to counteract the effects of the 1936 agreement.

The new agreement makes an effort to recognize the viewpoints of the three parties most concerned: the dramatists, the stage producers and the film companies. The dramatists felt, prior to the 1936 agreement, that they were much the weaker members in any bargaining which was to be done, save in the case of a few top-notch "name" playwrights. The producers, under the 1936 plan, felt that they were not being recompensed properly for the work which goes into the making of a completed stage play, especially in being deprived of a voice in the final disposition of the film rights. The film companies saw no equity at all for them in the plan.

If the play manager is a corporation or a partnership, an independent manager would be appointed to have complete control of the production of the play.

The 60-40 division between author and producer remains the same; with, also as previously, it remaining a necessary condition that the play remain three weeks on Broadway, or play for 75 performances elsewhere, before the producer receives any interest in the film proceeds.

The backer is to agree to pay all expenses for the production of the play, while the manager has the right within the first 10 weeks of the run of the play in New York to decide upon making a road tour of the play. If the manager does not arrange for a road tour, the author has the right to do so, and in such a case can take over the physical properties of the play at the conclusion of the New York run, either renting or buying the properties.

If the backer has the right to direct that the play be closed, either the manager or the author can continue the run of the play, but the backer would not be liable for the expenses of the continued run.

Budget To Be Estimated

This is in line with a recent statement by George Middleton, past president of the Guild, that the Guild wants a play honestly to be allowed to have its full legitimate life in New York and on the road. It does not want it withdrawn by the enforced release of a picture version of itself, thereby killing it as stage material. The new agreement provides that the motion picture made from a stage play backed by film interests cannot be released until the expiration of one complete theatrical season following the theatrical season in which the play closed in New York, unless the play is closed without any intention of the play being re-opened.

The parties to the new agreement are to arrive at an estimated budget with regard to the weekly operating costs of the play, which cannot be closed unless the boxoffice receipts do not equal a certain percentage of the required operating budget. The author must be given one week's notice of closing.

The backer is to pay to the motion picture negotiator (Mr. Fleisher) a certain sum as an advance against the motion picture rights, the minimum sum to be between $15,000 and $25,000. After the opening of the play in New York, the backer shall pay to the motion picture negotiator a sum each week equal to approximately 10 per cent of the gross weekly boxoffice receipts. If there is a road tour of the play, the percentage sharing shall also apply. These payments from the backer are to be suspended if the income from the play for two consecutive weeks does not come to an individually set minimum figure, but will be resumed when the income rises to the minimum set figure.

Mr. Middleton had pointed out that the sum earned by dramatists through picture sales since 1926 totaled $11,199,456.

New York Censors Ban Two Pictures

New York's censors have refused a permit for the exhibition of "Polygamy," and their banning of "Science of Mankind" has been upheld by the courts. Meanwhile, "The Birth of a Baby" banning continues its course through the courts.

The New York State Board of Regents meeting last Friday in New York City sustained the action of the State Department of Education's motion picture division denying a license for the distribution of the picture, "Polygamy." It was the first time in five years that the regents had banned a film previously approved by the Hays organization in Hollywood. The industry's Code Administration is said to have recognized that the characters in the plural marriages in the picture were eventually punished.

In denying the license to Continental Pictures, Inc., producers of the picture, the regents upheld the opinion of Irwin Esmond, director of the motion picture division, that "Polygamy," based on the story of a group in Arizona that practised plural marriage, constituted "a licentious perversion of Christian teachings."

A jury in the United States district court in New York which deliberated less than an hour decided this week that the Viennese motion picture, "Science of Mankind" or "The Mysteries of Sex," was indecent and unfit to be shown to American audiences. As a result of the verdict the film, imported two years ago by Jewel Productions, Inc., was impounded.

Appeal of Eureka Productions to get "Ecstasy" passed over the Pennsylvania censor board's rejection was postponed to Monday.

Prosecutor John J. Breslin of Bergen County, N. J., on Wednesday banned showing of "Ecstasy" in Bogota.

Lift "Oppenheim" Ban

Mayor Edward J. Kelly of Chicago has reversed Police Lieutenant Costello, Chicago censor, on his ban of "The Oppenheim Family," Russian film of Nazi persecutions, according to word received by Amkino, Russian film distributor. Lieutenant Costello has declared that the picture might incite disturbances and that "a foreign power" had protested its showing.

Ohio Report

Six reels were rejected by the Ohio censors the week ending June 16th, during which 114 reels were reviewed.

City authorities of Buenos Aires have issued an edict barring the showing of the Warner Brothers film "Confessions of a Nazi Spy" in all theatres in the city's metropolitan area.

Harry M. Warner, president of Warner Brothers, has received the Department Commanders Gold Medal of the Veterans of Foreign Wars. The medal was awarded for "distinguished patriotic services during a perilous period" at the organization's war dead memorial service in Hollywood Bowl.

Directors of Pathe Film Corporation this week declared the regular quarterly dividend of $1.75 per share on the $7 convertible preferred stock, payable July 1st to stockholders of record June 23rd.

STARS OPPOSE PLAN TO DROP FEDERAL THEATRE

Hallie Flanagan Protests to Congress Aim and Support Are Not Communistic

From stage, screen, radio, music and other fields protests mounted this week against the overwhelming vote by the House of Representatives, on Saturday last, cutting the nation's relief bill $45,000,000 under the sum asked by President Roosevelt, "revamping" the relief administration and, in the process, abolishing the Federal Theatre Project of the Works Progress Administration.

Communism Charge a Factor

Called a factor in the decision by the House Appropriations Committee, headed by Representative Clifton A. Woodrum, Dem., Va., was the charge of Communism among the members of the Federal Theatre project and in its productions. The charge had been made, publicly, by various House members, since the project's inception, and denied by its champions.

This week, New York dramatic critics sent letters of protest to their Congressmen. Eddie Cantor, former president of the American Federation of Actors, telephoned the White House directly. The following stage luminaries sent a joint telegram: Katharine Cornell, Tallulah Bankhead, Katharine Hepburn, Donald Ogden Stewart, Douglas Montgomery, Bela Blau, Laurette Taylor, Florence Reed, William Gaxton, and Victor Moore. The telegram, sent to Congressman Clarence Gannon, of the Appropriations Committee, read:

"As professional theatre people, we are shocked at the proposal of the Woodrum Committee, eliminating the Federal Theatre Project. A fair study of the record would reveal its accomplishments. Prominent critics have given high praise to it.

"Its productions have given entertainment and education to millions of Americans and moral regeneration to thousands of theatre workers who faced destitution.

"How grossly unfair it would be now to exclude from the benefits of the new WPA appropriation a section of our citizenry who have always distinguished themselves in helping others when they were called upon in times of stress.

"We ask Congress to be just, and to keep alive what is a source of pride to every real American, who cannot be indifferent to the creative activities and welfare of his fellow Americans."

Gillmore Heads Delegation

This week, a delegation from New York, headed by Frank Gillmore, president of the Associated Actors and Artistes of America, parent actors' union, presented its appeals before the Senate Finance Committee. In the delegation were Tallulah Bankhead, actress and daughter of William Bankhead, Speaker of the House; Blanche Yurka, Philip Loeb, Herman Shumlin, Donald Ogden Stewart, and James J. Brennan, vice-president of the International Alliance of Theatrical Stagehands and Employees. The three first-named are members of the Actors' Equity Council.

Before leaving for Washington, Mr. Gillmore charged that the House committee never called persons employed by the government theatre project.

Music Guild Protests

The American Guild of Musical Artists, Inc., also protested to Washington officials. Lawrence Tibbett, the organization's president, announced on Monday that a telegram had been sent, signed by the following:

Lawrence Tibbett
Jascha Heifetz
Richard Bonelli
Margaret Speaks
Frank Sheridan
Daniel Harris
Frank La Forge
Leo Fischer
Henry Jaffe
Zlatko Balckovic
Ruth Breton
Frank Chapman
Richard Crooks
Eva Gauthier
Mischa Elman
Charles Hackett
Edward Harris
Elizabeth Hoeppel
Julius Huehn
Edwin Hughes
José Iturbi
Frederick Jagel
Ernest Lert
Lauritz Melchior
James Melton
Ezio Pinza
Lawrence Power
Lanny Ross
Nino Ruizi
Ernest Schelling
Alexander Smallens
Georgia Standing
Armand Tokayan
Don Voorhees
Marek Windheim
Efrem Zimbalist
Walter Damrosch
Rudolph Ganz
Howard Hanson
Ernest Hutcheson
Serge Koussevitzky
Lotte Lehmann
John McCormack
Giovanni Martinelli
Grace Moore
Lily Pons
Rudolph Reuter
Leon Rothier
Albert Spalding
Gladys Swarthout
Deems Taylor
Elinor Remick Warren

The Federation of Arts Union, claiming to represent 14 American Federation of Labor and Committee for Industrial Organization unions, this week also protested, and asked Will H. Hays, MPPDA president, whether the film industry had any interest in the House action.

An advertisement, in the New York newspapers Tuesday and paid for by a committee of stage and screen stars, was addressed "To the Theatregoing Public," and read in part:

"If the theatre has brought you joy, join with us in this action: wire or write your Senator *now*, demanding the continuation of the Federal Theatre and other Arts Projects."

The advertisement was signed by:

George Abbott
Tallulah Bankhead
Ben Bernie
Bela Blau
Eddie Cantor
Katharine Cornell
Eddie Dowling
William Gaxton
Frank Gillmore
Sam H. Harris
Moss Hart
Helen Hayes
Katharine Hepburn
Rex Ingram
George S. Kaufman
John Krimsky
Lawrence Langner
Philip Loeb
Burgess Meredith
Worthington Miner
Douglas Montgomery
Victor Moore
Clifford Odets
Florence Reed
Arthur Richman
Richard Rodgers
Arthur Schwartz
Herman Shumlin
Lee Shubert
Laurette Taylor
Ethel Waters
Blanche Yurka

Mrs. Hallie Flanagan, national director of the Federal Theatre Project, last week made public a protest letter written by her to Congressman Woodrum. The letter denied "absolutely" that the project was designed to spread Communism; that it was administered by persons without previous theatre experience; that the support given to the project by the public was Communistic.

Mrs. Flanagan declared 95 per cent of those employed by the theatre project came from relief rolls, that 2,650 project workers were re-absorbed by private industry, so skilled were they; that the project has produced more than 1,200 plays; that 65 per cent were given free for underprivileged groups in institutions.

The American Federation of Musicians, in convention in Kansas City last week, wired Congressmen to oppose changes in the WPA music set-up which would affect the jobs of 8,000 musicians.

FCC Agrees to Hold Hearings on Air 'Censorship'

Bowing to the inevitable, the Federal Communications Commission last week ordered a hearing held July 12 on its much-criticized rule that international broadcasting stations must confine their programs to the promotion of "goodwill, understanding and cooperation," called censorship by many.

Betraying the resentment which it felt over the charges of censorship which were leveled against it following announcement of its rules for the 14 short-wave international stations May 23, the commission complained that its regulation has been "misunderstood."

The bitterness that has been engendered by the episode was revealed in a formal announcement of the hearing in which, ignoring the requests of broadcasters and of the National Association of Broadcasters, which had bluntly challenged it to show a legal basis for the rule, it said its action had been based on a petition filed by the American Civil Liberties Union.

The commission's announcement, confining the hearing to consideration exclusively of this phase of its regulations, followed unmistakable threats from the Capitol of legislative action if it failed to reconsider a rule which, according to Senator Wheeler of Montana, could be used to prevent a member of the Senate from making an address over an international station.

As it now stands, no extensive probe of the commission will be made until next year, Senator Wheeler having announced that legislation for reorganization will not be considered this year.

Nevertheless, the commission still has to hurdle a Congressional inquiry which may be launched when steps are taken to provide funds for its operations during the coming fiscal year.

Radio Men Studying Proposed New Code

The radio industry started studying this week a proposed new code of minimum standards for broadcasting. Neville Miller, president of the National Association of Broadcasters, submitted it to members in advance of the organization's convention in Atlantic City, July 9th.

The proposed code provides, among other things: That radio may not be used to convey attacks on race or religion. That member stations shall hold facilities ready, consistent with proper program balancing, for discussion of public questions. That stations shall extend fair and equal treatment to opposing candidates for the same office.

ITOA Plans Action If Screen Stars Stay on Air

The Independent Theatre Owners Association, New York, is planning to take action if the new radio season in the fall finds motion picture stars still remain on the air. The ITOA said that various stars refuse to act in certain pictures because of weak roles, refuse to act for certain directors and demand certain cameramen but are "silly" enough to act in "shoddy radio scripts."

The ITOA also spoke out against stars appearing on radio programs for 40 weeks in the year and said that star names are important in the business and business suffers when their names depreciate in value because of continued appearances on the air.

✓ NOW—

FOR SUMMER—

WHEN

YOUR NEED

IS GREATEST...

Sonja

HENIE

Tyrone

POWER

and

they're in . . .

Irving

SECOND

and these other marquee names . . .

RUDY VALLEE

MARY **HEALY** · LYLE **TALBOT**

Berlin's
FIDDLE

EDNA MAY OLIVER

ALAN **DINEHART**

and

then you have . . .

6 NEW IRVING BERLIN SONGS

"I POURED MY HEART INTO A SONG"

"I'M SORRY FOR MYSELF"

"AN OLD FASHIONED TUNE
ALWAYS IS NEW"

"SONG OF THE METRONOME"

"WHEN WINTER COMES"

"BACK TO BACK" (*Introducing the new ballroom dance craze*) *and* Radiant Sonja has her greatest role! Tyrone is gay, lovable . . . as he really is!

and Sonja skates with a partner for the first time on the screen in her sensational Ice Tango!

and Rudy Vallee adds perfection to the Berlin hits . . . while Edna May Oliver cuts up . . . even cuts a rug!

and Mary Healy *(watch this girl!)* enthralls as she sings . . . thrills with her fresh appeal!

and Beautiful girl skaters by the score rhythm to rhumba and tango . . . one of three spectacular and stimulatingly different numbers!

and The Magic Key of RCA devotes its entire one-hour program to SECOND FIDDLE . . . awakening the world to its entertainment fullness.

and With the magic of the Berlin name, other top-spot radio programs feature the Berlin hit-songs with unprecedented coverage.

and Fourteen of the nation's most famous band-leaders record the songs that millions want to hear—and will!

and "Back to Back" . . . newest dance craze . . . is backed by a smash promotion campaign *(see press book)*.

and Practically unlimited exploitation angles invite the showman to spread the great news of this hit all over town.

and

all this means .

STAR VALUES!

MUSIC VALUES!

PRODUCTION VALUES!

NAME VALUES!

STORY VALUES!

SHOWMANSHIP VALUES!

Sonja *Tyrone*

HENIE POWER

in

Irving Berlin's

SECOND FIDDLE

with

RUDY VALLEE

EDNA MAY OLIVER

MARY HEALY • LYLE TALBOT

ALAN DINEHART

Directed by **SIDNEY LANFIELD**

Associate Producer Gene Markey
Screen play by Harry Tugend
Based on a story by George Bradshaw
Lyrics and music by Irving Berlin
Skating ensembles staged by Harry Losee

DARRYL F. ZANUCK in Charge of Production

. . . IT CHECKS

Only from 20th Century-Fox could you expect a picture of such magnitude at this time—when you need it most!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MAJORS GOING AHEAD WITH CODE IN SPITE OF REJECTION BY ALLIED

Distributors' Meetings Will Continue until Arbitration Agreement Is in Final Form Desired, Says Rodgers

"The distributors, most definitely will stand on the trade practice program as now drafted," William F. Rodgers, MGM, official code spokesman for the majors, said on Wednesday in final answer to last Thursday's rejection of the code by Allied States Association, at its convention in Minneapolis.

"The arbitration agreement is definitely left open for recommendations and suggestions; the rest of the code, comprising the trade practices, is closed," he declared.

(MOTION PICTURE HERALD, starting with this issue, on page 31, is publishing a series of articles, by Louis Nizer, motion picture lawyer, analyzing in lay language the code and arbitration agreement.)

Meetings Resumed

Mr. Rodgers explained that meetings within the majors' group of sales managers and lawyers will continue until the arbitration agreement is set up as desired. Not having returned until Tuesday from last week's convention, and a subsequent stopover at Chicago, Mr. Rodgers had not had the opportunity to arrange either for the continuing meetings or for an analysis of the arbitration suggestions made by exhibitor groups.

The principal objection of independents and independent groups to the arbitration agreement seems to be in their demand for greater representation for independents on the arbitration boards.

It is expected that the majors' code committee, through Mr. Rodgers, will make a statement of policy further clarifying its position early next week.

Code Availability Subject

"We are going right ahead with the program," Mr. Rodgers declared, meaning that the majors will sign the trade agreement with any and all desiring it, individuals and organizations. There is nothing legally to prevent individual Allied members from signing the pact, regardless of its rejection by their leaders.

The first of the continuing meetings among majors' sales managers and lawyers is expected to decide upon the manner and method of making the code available to those who want it.

Exhibitor Acceptances Sought

The majors' committee plans to obtain acceptance from exhibitor groups other than Allied and individual exhibitors. The committee feels that a majority of independent exhibitors favor the concessions and is proceeding on that premise in the hope that arbitration boards may be set up in the 32 exchange centers by the start of the 1939-'40 exhibition season, no later than September 1.

Many leaders of some 22 state and city organizations expressing opinions on the new document held favorably for the code, in one form or another, in a consensus in MOTION PICTURE HERALD last week (June 17th, pages 13-15). Southeast Theatre Owners Association voted "yes"; Chicago Exhibitors Association favored arbitration; Arkansas MPTO expected more concessions; Louisiana of New Jersey wanted a federal arbitration system; MPTO of the Carolinas would rather have conciliation than arbitration; Allied of Michigan was "optimistic"; Northern California ITO was to vote this week;

Southern California ITO endorsed arbitration boards provided they consisted of only film men; Greater Cincinnati MPTO liked the trade code idea; Ohio ITO backed national Allied's opinion; Oklahoma Theatre Owners were said to favor conciliation, but will act next week; Oklahoma Allied was said to oppose arbitration; MPTO of St. Louis and Eastern Missouri prepared to vote; Virginia MPTO reserved its decision, for another three weeks; New Jersey Allied criticized the arbitration agreement; New York's ITOA accepted the document; subject to some changes in arbitration;

MPTO of New York said the code is "helpful"; Allied of New York declined to give an opinion; Northwest MPTO was impressed by the code; West Virginia Managers Association said the plan "goes a long way"; Kansas-Missouri Theatres Association commended the majors for evolving the code but withheld official approval of the pact; ITO of Kansas City, Mo., likewise called it "a commendable attempt."

Pennsylvania Follows Allied

This week, the MPTO of Western Pennsylvania, an Allied unit, endorsed national Allied's rejection, and Independent Exhibtors of New Haven called a meeting for Tuesday to act on the program.

Following national Allied's flat rejection of the trade practice program proffered it at the national convention last week at the Hotel Nicollet, Minneapolis, the distributor delegation walked out of the convention, in a body, on Thursday afternoon, last day of the convention. The delegation consisted of William F. Rodgers, Metro-Goldwyn-Mayer sales manager, who had delivered a plea for acceptance of the code, earlier in the convention; Gradwell Sears, Warner Brothers sales manager; Neil F. Agnew, Paramount sales manager, and Abe Montague, Columbia sales manager.

Mr. Rodgers, after the walkout, declared that several of the reasons given by Allied for its rejection were "factually incorrect" and asserted that the statement "that we failed to get in touch with Allied on the code after January 16 is disproved by the fact that Myers (Abram F. Myers, general counsel to National Allied) was in negotiation with our attorneys during February."

Approves Committee Report

The virtual rejection by Allied came with the action of the convention the closing day, with about half the delegates present, passing a resolution approving the negotiating committee's report and recommendations. This report had been approved by the Allied board of directors on Tuesday, the opening day of the convention. Both the board and the committee had concurred in rejection of the code, on the following grounds:

That "the code does not provide an effective remedy for major abuses complained of by Allied"; that the final draft "does not fully and accurately" reflect the substance of the negotiations and representations of the distributors; and that "reports had been received (by Allied) that "distributors already are taking steps to circumvent and nullify the moderate concessions offered."

The code also was rejected by the negotiating committee, the board, and the convention

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ITOA Bids for Third National Exhibitor Group Following Allied Code Rejection

Criticizing Allied States Association's leaders for their manner and method of rejecting the majors' trade practice code at Allied's convention in Minneapolis last week, the Independent Theatre Owners Association of New York on Monday made a bid to establish a third national exhibitors' organization.

"Since the ITOA will sign the pact; since the MPTOA can hardly be classified as a proper organization to represent independent exhibitors; since Allied's officers have shown a disposition to reject anything offered—the ITOA offers its counsel and its offices to the exhibitors of America until the time comes when a truly national independent exhibitor organization is formed that will represent its members faithfully and not merely reflect the views of a handful of its members," said a statement issued to independents Monday by Harry Brandt, the ITOA's president. Mr. Brandt variously down through the years has sounded for a new national exhibitor group.

Mr. Brandt said that while in Minneapolis attending Allied's convention he spoke to "any number of Allied men, and did not find one who did not want to sign the code, that being in direct contrast to the attitude adopted by Allied leaders". The ITO, he continued, "will act for and aid any independent exhibitor who wants to accept the code as the best this industry has to offer at the moment for working out the problems besetting theatre operation".

The ITO president charged that, although exhibitors were invited to the convention to vote on the trade program, "Allied leaders, in a 'star chamber' session, rejected the code even before the convention was opened". He declared that his suggestion that secret ballots be sent to every independent exhibitor in the country to vote on the code "was entirely dispensed with".

ALLIED STAYS ON LEGISLATIVE ROAD

(*Continued from opposite page*)

because it was thought its acceptance would hamper exhibitors in seeeking other forms of relief; would help the distributors to combat the Neely Bill, which a majority of Allied members apparently favor; and would possibly hamper the Government in its anti-trust prosecutions.

Allied also charged the majors are guilty of the following:

Requiring exhibitors to negotiate for and license shorts before they will even discuss selling the features.

Forcing short subjects.

Forcing foreign films.

Raising the price of flat rental pictures despite general business conditions and increasing the number of percentage films to offset possible loss through exercise of the cancellation privilege.

Offering special inducements in price and terms for waiver of the cancellation privilege.

Waiving guarantees and selling on straight percentage in order to get preferred playing time.

Adding score charges to all flat rentals for 1939-40. In addition, they charged, distributors are increasing film rentals to equal the amount of the score charge formely paid on percentage pictures.

Discontinuing national allocations, thus retarding free use of cancellation and restricting it to the lowest price bracket.

Negotiations Terminated

Upon learning of the board's action, taken even before the convention really got under way and before the widely heralded "open forum" which took place on Thursday, Mr. Rodgers announced withdrawal of the trade practice proposals, insofar as further negotiations with Allied were concerned. He said that the distributors would not again negotiate with Allied, as an organization.

After the convention, several Allied members were reported to be disappointed by their organization's summary rejection of the code, "without a fair trial," as some put it.

Among those who spoke for acceptance, besides Mr. Rodgers, were Mr. Keough, Mr. Agnew, H. M. Richey, special exhibitor contact for RKO; and Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

Mr. Keough defended the work of the distributor lawyers. He denied that the code as finished differed from the suggestions offered by the Allied negotiating committee.

Mr. Agnew, noting that Allied had been "prating" about unity in the motion picture industry, declared that the code offered unity.

Mr. Richey called the code "a start" and asked for a fair trial. He said that in his contacts with exhibitors he had noted a desire for some regulatory procedure.

Mr. Kuykendall declared the code would help "90 per cent" of the exhibitors and certainly would not stop the Government suits. He said "nothing" would stop the suits. He also warned the convention of the "terrible mistake" made in indorsing the Neely Bill which, he was sure, would lead to Governmental regulation.

William Sussman and William C. Gehring, of Twentieth Century-Fox, also asked acceptance of the code.

Analyzes Principles

Mr. Rodgers' plea for the code mentioned the reluctance of the distributors to go as far as they did. He said that some of them feared they would not be able, under the plan, to operate profitably.

He put the adoption of the code up to the convention, thus: "Although I do not believe that the plan of voting here on the code would be of any material benefit, either for or against, because you do not have the number of people here qualified to register a national choice, the fact remains that it is in your hands whether or not you want to adopt it."

SEEK TO BROADEN TRADE AGREEMENTS

Trade agreements with six nations, involving over $800,000,000 *in United States foreign trade, will be reopened shortly for the purpose of negotiating new and expanded pacts as Secretary of State Cordell Hull begins the sixth year of his trade program. The nations are France, Belgium, the Netherlands (including the Dutch East and West Indies), Switzerland, Sweden, and Finland. They all have trade agreements, several years old, with the United States.*

They and the Administration, it is said, desire to follow the example recently set in the case of Canada. A new agreement was negotiated with that country expanding the reciprocal tariff reductions contained in an old accord. Cuba likewise has reopened her agreement and negotiations for a new and broader one are underway.

He then went on to an analysis of the code principles, and declared, anent distribution-exhibition tieups, that such procedure was adopted by the distributors only as a matter of "protection." He defended their action as "the only course left," outside of "certain isolated instances."

He admitted the code was "not perfect" but said it was a "great improvement" and would contributes more to progress of the industry than "any move contemplated since the inception of films."

Mr. Rodgers attacked the Neely Bill as a deterrent to the business of "the small fellow."

Harry Brandt, president of the Independent Theatre Owners of New York, and Milton G. Weisman, its attorney, defended the code. Mr. Brandt said it was the best that could be obtained at present; that the industry was in a chaotic status and faced government control.

Abe Montague, of Colmbia, called the code the greatest step forward in 30 years.

Allied Leaders Object

Spokesmen for the code on Thursday last were followed by a number of Allied executives who attacked the proposals. Jack Kirsch, head of the Illinois Allied unit, put it this way:

"If distributors are sincere, they shouldn't object to making further changes in the code. In the meantime, exhibitors shouldn't disarm by relinquishing legislative and court efforts to achieve reforms."

Mr. Myers defended the Neely Bill, denying that it would lead to governmental regulation. He noted the present conferences of distributor leaders with Department of Commerce officials and declared that was an example of inviting Government intervention.

Al Steffes, on Wednesday, declared that the code he and other Allied leaders had worked on in Chicago was not the one presented to the Allied convention.

He asserted that the distributors' negotiating committee might have been sincere, but that their sincerity was not in the finished document. He criticized the distributor attorneys for legal language, and declared that an arbitration plan in words a layman would understand could have been formulated in 15 minutes.

Mr. Steffes further charged that "chiseling had already started" and cited reported requests by exchange men of higher rentals in order to offset the 20 per cent cancellation privilege.

As the convention adjourned, it passed resolutions condemning the use of 35 mm for 16 mm adaptation, and the appearance of screen stars on the radio.

Hungary to Establish National Film Industry

The Hungarian Film Commission is planning to establish a national film industry which eventually is expected to affect imports. However, the time when the Budapest studios will be able to supply sufficient product to Hungarian theatres appears to be remote. Despite some agitation and a link with Germany, American films still lead there.

Of 15 films which received first runs in Budapest in April, eight were American, three were French, while Hungary and Germany supplied two each. There has been some production in Budapest by German and French companies as a means of absorbing currency which they cannot take out of the country.

Agents Win in TMAT Elections

Press agents succeeded in choosing two independent candidates in four contests in elections held Tuesday by the Theatrical Managers, Agents and Treasurers Union. Joseph Grossman defeated Hal Olver for business agent, Morrie Seamon was reelected the other business agent, William Fields defeated the incumbent, Dan Melnick, for vice-president, Saul Abraham was reelected president, as was James Murphy for secretary-treasurer.

Abrams Honored

Leo Abrams, recently appointed Universal short subjects sales manager, was given a farewell dinner Friday night at the Hickory House in New York by associates at the big U exchange where he was branch manager for the last 10 years. David A. Levy succeeds Mr. Abrams at the New York exchange.

Warner Outing Held

The Warner Club, composed of home office employes, held its annual outing and boat ride Wednesday to Bear Mountain.

Oklahoma City has won first place in the Ross Federal ninth anniversary President's Month testimonial drive, honoring Harry A. Ross, president. New Orleans finished second and Washington third.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Mr. Smith Goes to Washington"	Director: Frank Capra.	Jean Arthur, James Stewart, Edward Arnold, Claude Rains, Guy Kibbee, Eugene Pallette, Ruth Donnelly.	Shooting
"Escape from Alcatraz"	Director: Charles Barton.	Brian Donlevy, Jacqueline Wells, Richard Fisk, Paul Fix, Joseph Crehan.	Shooting
"Blondie Takes a Vacation"	From the cartoon strip by Chick Young. Director: Frank Strayer.	Penny Singleton, Arthur Lake, Larry Simms, Donald McBride.	Shooting
METRO-GOLDWYN-MAYER			
"Babes in Arms"	Director: Busby Berkeley.	Mickey Rooney, Judy Garland, Betty Jaynes, Douglas MacPhail, Charles Winninger, Henry Hull, June Preiser, Grace Hayes.	Shooting
"Thunder Afloat"	Director: George Seitz.	Wallace Beery, Chester Morris, Virginia Grey, Regis Toomey, Douglas Dumbrille, Jonathan Hale, Carl Esmond, John Qualen, Clem Bevans, Charles Lane, Phillip Terry.	Shooting
"Miracles for Sale"	Director: Tod Browning.	Robert Young, Florence Rice, Henry Hull, Frank Craven, Lee Bowman.	Shooting
"Day at the Circus"	Director: Edward Buzzell.	Marx Brothers, Kenny Baker, Florence Rice, Margaret Dumont, Nat Pendleton, Irving Baker.	Shooting
"Ninotscka"	Director: Ernest Lubitsch.	Greta Garbo, Melvyn Douglas, Ina Claire, Sig Rumann, Gregory Gaye, Felix Bressant, Paul Ellis, Rolfe Sedan, Alex Granach.	Shooting
"They All Came Out"	Director: Jacques Tourneur.	Rita Johnson, Tom Neil.	Shooting
"Black Mail"	Director: H. C. Potter.	Edw. G. Robinson, Ruth Hussey, Guinn Williams.	
"These Glamour Girls"	From a story by Jane Hall. Director: S. Sylvan Simon.	Lew Ayres, Lona Turner, Anita Louise, Marsha Hunt, Tom Brown.	
"Black Mail"	Director: H. C. Potter .	Edward G. Robinson, Ruth Hussey, Guinn Williams, Arthur Hohl.	Shooting
MONOGRAM			
"Mr. Wong in Chinatown"	Based on a story by Hugh Wyley. Screen play, Scott Darling. Director: William Nigh.	Boris Karloff, Grant Withers, Marjorie Reynolds, Lotus Long.	Shooting
PARAMOUNT			
"Our Leading Citizen"	Director: Al Santell.	Bob Burns, Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Kathleen Lockhart, Paul Guilfoyle, Mae Busch.	Shooting
"Are Husbands Necessary?"	Director: Edward G. Griffith.	Fred MacMurray, Madeleine Carroll, Helen Broderick, Carolyn Lee.	Shooting
"$1,000 Touchdown"	Director: James Hogan.	Joe E. Brown, Martha Raye, Eric Blore, John Hartley, Sid Saylor, Joyce Mathews.	Shooting
"The World on Parade"	Based on an original story by Andre Boehm. Screen play, Wm. Lipman, Horace McCoy. Director: Edward Dymtryk.	William Henry, Judith Barrett, William Collier, Sr., Richard Denning, Minor Watson, Dorothy Tree, John Eldridge.	Shooting
REPUBLIC			
"Colorado Sunset"	Director: George Sherman.	Gene Autry, Smiley Burnette, June Storey, Robert Barratt, Buster Crabbe.	Shooting
RKO RADIO			
"My Fifth Avenue Girl"	Story, Frank R. Adams. Producer-Director: Gregory LaCava.	Ginger Rogers, Walter Connolly, Tim Holt, Kathryn Hohn, Verree Teasdale, Franklin Pangborn, Ferike Boros, Louis Calhern, Manda Lane, James Ellison.	Shooting
TWENTIETH CENT.-FOX			
"The Rains Came"	From the novel by Louis Bromfield. Director: Clarence Brown.	Tyrone Power, Myrna Loy, George Brent, Nigel Bruce, Joseph Schildkraut, Marjorie Rambeau, H. B. Warner, Maria Ouspenskaya, Henry Travers, Mary Nash, Jane Darwell, Montague Shaw, William Royle, Abner Beberman.	Shooting
"Chicken Wagon Family"	Director: Herbert I. Leeds.	Jane Withers, Leo Carrillo, Marjorie Weaver, Kane Richmond, Spring Byington, Inez Palange, Hobart Cavanaugh.	Shooting
"Harmony at Home"	Director: Otto Brower.	Jean Rogers, Robert Kellard, William Frawley, Cora Sue Williams, Helen Freeman, Joy Ward, Roger McGee.	Shooting
"Here I Am a Stranger"	Director: William A. Seiter.	Richard Greene, Nancy Kelly, Richard Dix, Gladys George, Roland Young, Kay Aldridge.	Shooting
"Falling Stars"	Director: Irving Cummings.	Alice Faye, Don Ameche, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler.	Shooting
"Heaven with a Barbed Wire Fence"	Director: Ricardo Cortez.	Jean Rodgers, Glen Ford, Nicholas Conti.	Shooting
"Hollywood Cavalcade"	Director: Irvving Cummings.	Alice Faye, Don Ameche, J. Edward Bromberg, Stuart Erwin, George Givot, Buster Keaton, Chick Chandler.	Shooting
"The Adventures of Sherlock Holmes"	Director: Henry Hathaway.	Basil Rathbone, Nigel Bruce, Ida Lupina, Alan Marshall, Terry Kilburn.	Shooting
UNITED ARTISTS			
"The Real Glory" (Samuel Goldwyn)	Director: Henry Hathaway.	Gary Cooper, Andrea Leeds, David Niven, Broderick Crawford, Reginald Owen, Kay Johnson.	Shooting
"Chump at Oxford" (Hal Roach)	Director: Alf Goulding.	Stan Laurel, Oliver Hardy.	Shooting
"Intermezzo" (Selznick)	Original story, Gustaf Molander, Gaesta Stevens. Screen play, George O'Neil. Director: Gregory Ratcff.	Leslie Howard, Ingrid Bergman, Edna Best, Cecil Calloway, Ann Todd, Douglas Scott, Eleanor Wesselhoeft, Enid Bennett.	Shooting
UNIVERSAL			
"Modern Cinderella"	Director: John M. Stahl.	Irene Dunne, Charles Boyer, Nydia Westman, Inez Courtney, Frances Robinson, Doris Weston, Phyllis Trent, Doris Weston.	Shooting
"Bright Victory"	Director: Joseph Santley.	Jackie Cooper, Freddie Bartholomew, Melville Cooper, Dorothy Peterson.	Shooting
"I Stole a Million"	Director: Frank Tuttle.	George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory.	Shooting
"The Desperate Trails"	Director: Albert Ray.	John Mack Brown, Bob Baker, Frances Robinson, Fuzzy Knight.	Shooting
"Sandy Takes a Bow"	Story, Leonard Spigelgass. Screen play, Charles Grayson, Leonard Spigelgass. Director: Charles Lamont.	Sandy, Mischa Auer, Denis O'Keefe, Shirley Ross, Joy Hodges, Donald Briggs.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Career Man"	Director: Lloyd Bacon.	Joel McCrea, Brenda Marshall, Jeffrey Lynn, Frank McHugh, Stanley Ridges, Nana Bryant, Lionel Royce.	Shooting
"Return of Dr. X"	Director: Vincent Sherman.	Wayne Morris, Humphrey Bogart, Lya Lys, Rosemary Lane, Dennis Morgan, Maxie Rosenbloom.	Shooting
"On Your Toes"	From a play by Richard Rodgers and Lorenz Hart, George Abbott, Worthington Mynor. Screen play, Jerry Wald, Richard Macauley. Director: Ray Enright.	Zorina, Eddie Albert, Alan Hale, Frank McHugh, James Gleason, Gloria Dickson, Eric Rhodes.	
"Dead End Kids at Military School, The"	Director: William Clemens.	Dead End Kids, John Litel.	Shooting

MOTION PICTURE CODE "DE-CODED" IN LANGUAGE OF THE EXHIBITOR

Louis Nizer, Attorney, Takes Up Cancellation and Trade Announcement Clauses in First Article for The Herald

The new motion picture code as drafted by the major companies for the self-regulation of distribution and exhibition, and consisting of a set of trade practices and a system of arbitration, is being analyzed and interpreted in lay language for MOTION PICTURE HERALD *by Louis Nizer, motion picture lawyer in New York.*

In this first installment Clauses I and II are interpreted: "Exclusion Privileges" (Cancellation) and "Trade Announcement." There also appear some general observations on the code itself.

by LOUIS NIZER

General

Before anyone can pass judgment on the code, he must know what is in it.

The code provides that an exhibitor's policy shall not be considered destructive or such as will reduce the revenue if it is established under methods of competition normal and fair in such a situation. The questions as to whether an exhibitor's theatre is of an obsolete character, is in good condition, and whether the exhibitor is of good reputation or financial responsibility, are all subject to arbitration. The question as to whether the exhibitor and distributor can agree upon terms of the contract is not subject to arbitration.

Every clause of the code makes it possible to submit certain questions to arbitration in order that the purpose of the clause may not be evaded in practice. The code also submits breaches of contract to arbitration and the question as to whether clearance is reasonable.

Clause I: Cancellation Privilege

(1) *Cancellation As A Matter of Right.*

If an exhibitor has entered into a contract for all of the features offered at one time by the distributor for a run in any situation, he has the right to cancel without any payment

(a) 20% if the average license fee of pictures is not more than $100 per picture;

(b) 15% if the average is not more than $250;

(c) 10% if the average is more than $250.

Fractions. Fractions of one-half or more are counted as one. Fractions of less than one-half are not counted.

Computing Averages. To compute the average price where it is based on percentage, take the average license fee of distributor's features of the preceding season which were exhibited on a percentage basis for the same run. If none of the distributor's features was so exhibited in the preceding season, then the distributor and exhibitor must agree in advance in the contract as to what the average license fee is even though the pictures are later to be played on a percentage basis.

Westerns, Reissues and Foreign Pictures. Westerns, reissues and foreign pictures shall not be included in the number of pictures for the purpose of computing cancellation rights. This is so even if they are part of one feature contract. Westerns do not include expensively produced features which deal with Western plots. Only Westerns of the usual character and type, inexpensively produced, are eliminated in computing cancellation rights. Foreign pictures do not include those produced by an American producer outside of the United States in the English language. Such foreign pictures must be included in computing cancellation rights.

Louis Nizer, in his 11 years in motion pictures, has achieved wide recognition in the practice of motion picture law, in motion picture practice, and in the workings of the New York Film Board of Trade, of which he is both secretary and counsel. The New York board is one of but three still operating out of the 32 which functioned up to their abandonment by distributors a few years ago.

London born, 37 years ago, Mr. Nizer won honors early at Columbia University in New York both as an orator and law student.

He has served variously for producers, distributors and exhibitors, presenting cases before the Film Boards Arbitration Boards, before the courts of New York and the Clearance and Zoning Boards of the old Blue Eagle of the NRA.

He is the author of "Analysis of Standard Exhibition Contract", "Analysis of Motion Picture Code", "New Concepts of the Law of Radio", "An Analysis of the Wagner Act", "Recent Developments in the Law of Plagiarism", "The Law of Proprietary Interests", "New Courts of Industry" and other works.

Offering Portion of Features: If the distributor offers only a portion of its feature product to the exhibitor and the exhibitor contracts for that portion, he is entitled to the cancellation privilege. It is only where the exhibitor contracts for a lesser number than is offered to him that he loses his cancellation rights.

Cancellation Subject To Following Conditions: The right of the exhibitor to cancel, is subject to the following terms:

(A) *Notice*: A first run exhibitor must give the distributor notice of the cancellation of each feature within fourteen (14) days after the mailing by the distributor of the first notice of availability.

A second or subsequent run exhibitor must give such notice within fourteen (14) days after the close of the first run exhibition or the mailing of the notice of availability, whichever is later.

If the feature is not exhibited by the prior run, the second run exhibitor need not notify the distributor of cancellation within fourteen (14) days after notice of availability previously sent. In such a case, the distributor must mail a new notice of availability and the exhibitor must notify of his cancellation within fourteen (14) days after the mailing of the new notice.

(B) *Default*: The exhibitor must not, at the time of giving notice of cancellation, be in material default under his contract. Although other things may be a material default, the code specifically provides that the failure to pay for a feature which has been exhibited, or the failure to exhibit a reasonable number of features which have been made available, constitutes a material default.

(C) *Proportionate Cancellation*: Cancellations must be made proportionately amongst the various price brackets. The exhibitor may, however, make all his cancellations from the lowest price bracket.

Example: Suppose that the contract licenses 48 features and the exhibitor is entitled to cancel 5 of them. Eight of the features are in the highest price bracket, 12 are in the second highest bracket, 16 are in the third highest bracket and 12 are in the lowest bracket. In such a case, the exhibitor may not cancel more than one feature from the highest bracket, nor more than one from the second highest bracket, nor more than two from the third highest bracket and one from the lowest bracket. He may, however, cancel all five or any lesser number from the lowest bracket.

(D) *Substituted Cancellation*: If the exhibitor does not cancel one or more features from the higher brackets when he has the right to do so, he may, for each such feature, cancel another feature from the lowest bracket. If there are no unplayed available features in the lowest bracket at the time, then he may cancel a feature from the next to the lowest bracket.

Rights Concerning Cancelled Pictures: When a feature has been cancelled as a matter of right under this section, then all rights revert to the distributor. Even if the exhibitor later enters into a contract for the same feature, it is nevertheless counted as one of his cancellations.

Disputes Arbitrable: All disputes growing out of cancellation or attempted cancellations as a matter of right under this section, are subject to arbitration.

(2) Exclusion for Cause:

In addition to the cancellation privilege which is a matter of right under Section (1), the exhibitor may cancel any feature which may be locally offensive on moral, religious or racial grounds.

Notice: To cancel a feature on such grounds, the exhibitor must give written notice to the distributor not later than fourteen (14) days after the end of the first exhibition of the feature in the exchange territory. He must specify the reasons for the cancellation. The rights to the cancelled feature revert to the distributor.

Dispute Arbitrable: A dispute as to whether or not a feature is locally offensive, shall be subject to arbitration. The arbitrators must not consider the decision of any arbitrators concerning the same feature unless the decision refers to the same local area in which the exhibitor's theatre is located.

Clause II: Trade Announcement

Time of Announcement: Each distributor shall make a general trade announcement at or before the beginning of each of its seasons.

Contents of Announcement: The announcement shall present such information as it may be practicable to give of all features completed or actually in production, which it is intended to release during that season.

Uncertainty Contemplated: It is understood that the completion of the features which are in production and the making of other features are subject to the hazards and uncertainties of the business and they may not be completed or produced as planned.

Organize Jewish Appeal Members

Members of the motion picture industry are being solicited in the present nationwide campaign of the United Jewish Appeal for Refugees. The national quota is $20,000,000. Local committees have been set up, with amusement divisions in a number of cities.

The New York amusement division is seeking $250,000. Its drive will continue another month, and the intention is to solicit everyone in the film, theatrical, radio, music and allied fields.

David Bernstein, vice-president and treasurer of Loew's, is chairman of the amusement division. Albert Warner, vice-president of Warners, is co-chairman. Vice-chairmen are Barney Balaban, Paramount president; N. J. Blumberg, president of Universal, and Jack Cohn, Columbia vice-president.

Committee representation follows:

Columbia—Abe Schneider, Max Seligman, Nathan D. Spingold.

Educational Pictures—Jack Skirball.

Loew's-M-G-M—Oscar Doob, Leopold Friedman, Arthur M. Loew, Charles C. Moskowitz, Joseph R. Vogel.

National Screen Service—Herman Robbins.

Pathe—Fred Ullman, Jr.

Paramount—Arthur Israel, Jr.

RKO—Leon Goldberg, Malcolm Kingsberg, Jules Levy, Phil Reisman.

Republic Pictures—Herman B. Glickman.

Twentieth Century-Fox—Joseph H. Moskowitz.

Universal Pictures—Samuel Machnovitch, Joseph Seidelman.

Warner Brothers—Max Blackman, Jules Levey, Sam E. Morris.

United Artists—Murray Silverstone, Paul N. Lazarus.

Independent Producers—Budd Rogers.

Foreign departments and film importers—Max A. Schlesinger.

Motion picture operators—Joseph D. Basson.

Motion Picture Producers and Distributors of America—Isroy M. Norr.

Broadcasting—Donald Flamm, chairman.

Costumes and uniforms—James E. Stroock.

Independent theatre owners—Harry Brandt, chairman; William Brandt, Leo Brecher, Simon H. Fabian, Louis Frisch, Arthur L. Mayer, Louis M. Nelson, Hyman Rachmil, Walter Reade, Samuel Rinzler, Samuel Rosen, Max Rudnick, Edward N. Rugoff, Rudolph Sanders, Aubrey Schenck, Fred J. Schwartz, Samuel Straussberg.

Laboratories—Alan E. Freedman, chairman; Jack Goetz.

Legitimate Theatre—Marcus Heiman, chairman; Howard Dietz, Samuel M. Forrest, Harry M. Goetz, Max Gordon, Lee Shubert, Alex Yokel.

Motion Picture Accessories—Benjamin S. Moss, chairman; Sam Dembow, Jr., Emil Friedlander, Joseph Hornstein, Eugene Picker, Joseph Seider.

Music Publishers & Composers—Louis Bernstein, chairman; Irving Caesar, Irving Berlin, Jack J. Bregman, Jack Mills, Edwin H. Morris, Jack Robbins.

Edouart Farciot Appointed

Edouard Farciot of Paramount Studios has been appointed to represent the Research Council of the Academy of Motion Picture Arts and Sciences on the "Sectional Committee on Motion Pictures" of the American Standards Association.

The Southern Poster Exchange and the Rex Poster exchange, in New Orleans, have merged.

Beckett Sees Industry Healthy in New Zealand

Wilf Beckett, Columbia special representative in New Zealand, handling publicity, exploitation and sales with Bert Vinsen, Columbia's manager in the territory, said in New York this week that the present government of New Zealand, under Prime Minister Joseph Savage, has for the most part been very fair to American films.

There have, however, been slight restrictions on the exporting of money from New Zealand, and there is a quota requiring theatre men to give 25 per cent of their playing time to British films. Under this quota come such films as Columbia's "Clouds Over Europe," made in England.

Mr. Beckett sees the present labor government in New Zealand tending toward a moderate socialism.

Intermountain Circuit Undergoes Rebuilding

Fox Intermountain Theatres in the Denver area have built or reconstructed 37 theatres in the last few years, Rick Ricketson, division head, said in New York recently. He said it is the circuit's plan to build or rebuild two theatres each year.

The circuit is completing plans for a house in Longmont, Col., to seat 900, which will mean two theatres for Fox Intermountain in the town. A theatre in Laramie, Wyo., is being rebuilt and modernized. A major reconstruction job is the Broadway in Denver, which is one of the city's landmarks. Seats 50 years old are being replaced, and modernization includes the building of loges. Originally seating 1,400, the theatre will have 800 seats when completed, with the galleries closed off.

Form Booking Pool

Nine of the country's largest arenas have organized in Pittsburgh to establish group booking policies, distribute information about their field and develop means of stimulating business. The combine, incorporated as the Arena Managers' Association, have a New York office. Officers are John H. Harris of the Harris Amusement Company, president; Walter Brown, Boston, vice-president and treasurer, and Louis Pierie of Providence, secretary. Charter members are the Rhode Island Auditorium in Providence; Springfield, Mass., Auditorium; Duquesne Garden in Pittsburgh, and the arenas of Boston, Cleveland, Philadelphia, Syracuse, New Haven and Hershay estates.

Bracker Joins Paramount

Murray Bracker, who has been associated with the Kay Kamen Enterprises, Ltd., for the last four years, has joined the licensee department of Paramount in connection with the company's merchandising plan on Max Fleischer's feature length color cartoon "Gulliver's Travels." He will be associated with Harry Royster, who continues as assistant to Lou Diamond.

Bibliography in the Autumn

The first volume of a bibliography of film literature prepared by the Federal Writer's Project of the Works Progress Administration in New York is about to go to press and will be published jointly by the Museum of Modern Art Film Library and H. W. Wilson Company in the autumn.

Regulate German "Culture" Films

New price and distribution regulations have been put into effect in Germany for "cultural" films, according to the Motion Picture Division of the Department of Commerce in Washington.

The first regulation defines as a "cultural" film any "short" produced by a registered "culture" film company. It may be financed by

(a) the company itself, a distributor, or

(b) any other person or persons.

The authorities retain the right to inquire at any time as to the name of the financier and the extent of his investment.

Paragraph 2 states that the price paid by film distributors for the rights to a "cultural" film must not be less than RM 8000. Films falling under paragraph 1b must be given to distributors free of charge.

According to paragraph 3, film distributors must purchase cultural "shorts" of the category 1a for two-thirds of the long feature films they buy and are permitted to show "shorts" of the category 1b for only one-third of the feature films.

Paragraph 4 stipulates that "cultural" films produced before July 1, 1937, may not be bought by distributors.

Paragraph 5 requires all distributors to announce at least half of their "cultural" films when they publish their distribution program, together with names of producers and, if possible, directors.

According to paragraph 6 cultured film companies must report to the Reich Film Chamber their intentions of producing a film, in the case under paragraph 1a, before beginning production and in the case of films under paragraph 1b, after the signing of the production contract.

Set Cleveland Tourney

The Cleveland Variety Club will hold its annual golf tournament July 21st at the Beechmont Country Club. "Duke" Clark, M. B. Horwitz and Jack Shulman are in charge of arrangements.

Jennings Gets Degree

Talbot Jennings, Metro-Goldwyn-Mayer writer, has received an honorary degree from the University of Idaho, at Moscow, Idaho, from which he graduated in 1924. He was commencement speaker.

Rhoden on Committee

Elmer C. Rhoden, head of Fox Midwest Theatres, Inc., has been named a member of the executive committee of the Forward Kansas City committee, formed to cleanup the Kansas City political situation.

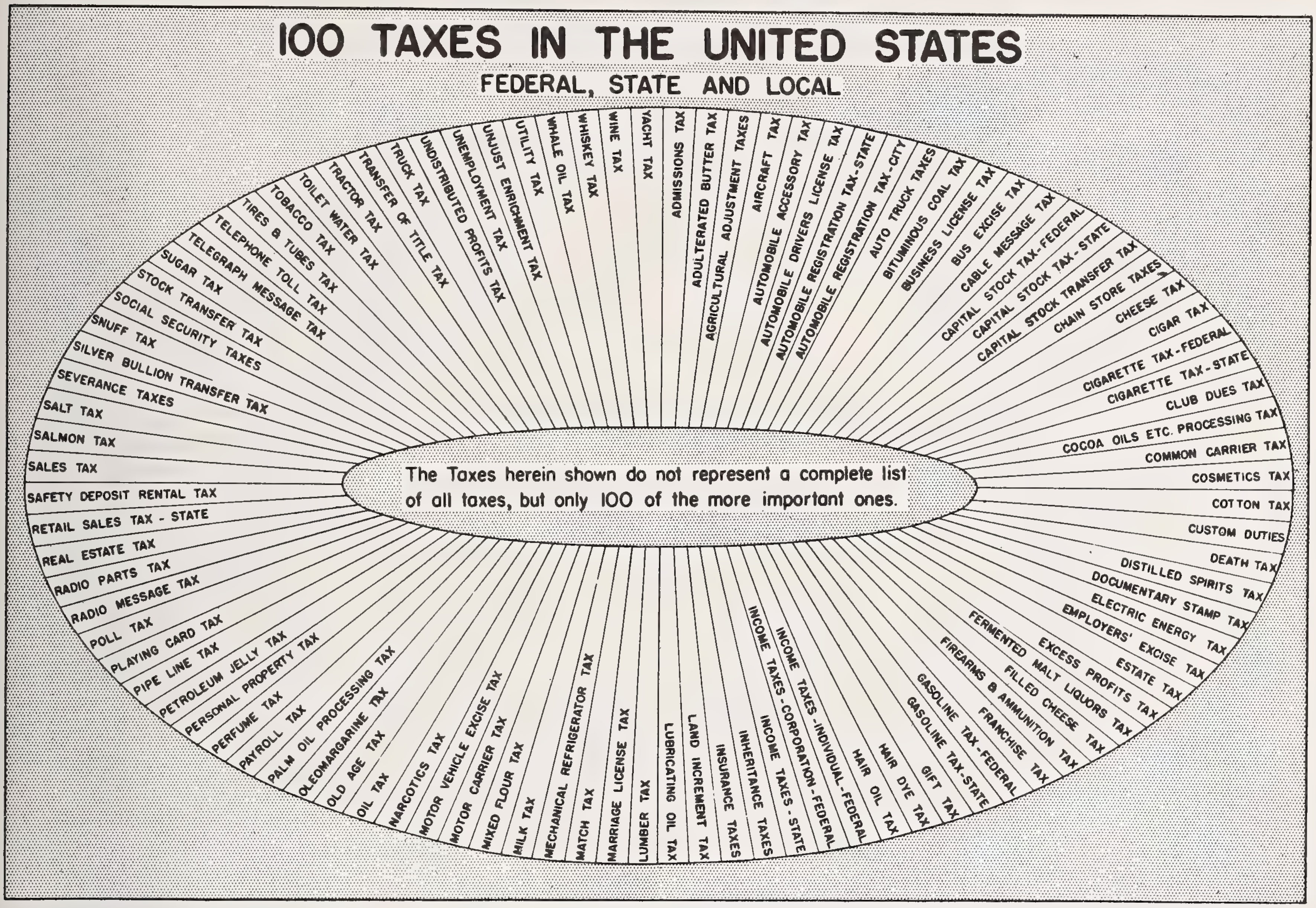
Fair Short Prepared

"The World of Tomorrow," a one reel film on the New York World's Fair, will be number 11 on RKO Pathe's Reelism topics.

McFadden Signed

Twentieth Century-Fox has signed Hamilton McFadden as director. Metro-Goldwyn-Mayer has renewed Leslie Fenton's contract as director.

35 OF THESE TAXES HIT EXHIBITION


100 TAXES IN THE UNITED STATES
FEDERAL, STATE AND LOCAL
The Taxes herein shown do not represent a complete list of all taxes, but only 100 of the more important ones.
ADMISSIONS TAX
ADULTERATED BUTTER TAX
AGRICULTURAL ADJUSTMENT TAXES
AIRCRAFT TAX
AUTOMOBILE ACCESSORY TAX
AUTOMOBILE DRIVERS LICENSE TAX
AUTOMOBILE REGISTRATION TAX-STATE
AUTOMOBILE REGISTRATION TAX-CITY
AUTO TRUCK TAXES
BITUMINOUS COAL TAX
BUSINESS LICENSE TAX
BUS EXCISE TAX
CABLE MESSAGE TAX
CAPITAL STOCK TAX-FEDERAL
CAPITAL STOCK TAX-STATE
CAPITAL STOCK TRANSFER TAX
CHAIN STORE TAXES
CHEESE TAX
CIGAR TAX
CIGARETTE TAX-FEDERAL
CIGARETTE TAX-STATE
CLUB DUES TAX
COCOA OILS ETC. PROCESSING TAX
COMMON CARRIER TAX
COSMETICS TAX
COTTON TAX
CUSTOM DUTIES
DEATH TAX
DISTILLED SPIRITS TAX
DOCUMENTARY STAMP TAX
ELECTRIC ENERGY TAX
EMPLOYERS' EXCISE TAX
ESTATE TAX
EXCESS PROFITS TAX
FERMENTED MALT LIQUORS TAX
FILLED CHEESE TAX
FIREARMS & AMMUNITION TAX
FRANCHISE TAX
GASOLINE TAX-FEDERAL
GASOLINE TAX-STATE
GIFT TAX
HAIR DYE TAX
HAIR OIL TAX
INCOME TAXES-INDIVIDUAL-FEDERAL
INCOME TAXES-CORPORATION-FEDERAL
INCOME TAXES-STATE
INHERITANCE TAXES
INSURANCE TAXES
LAND INCREMENT TAX
LUBRICATING OIL TAX
LUMBER TAX
MARRIAGE LICENSE TAX
MATCH TAX
MECHANICAL REFRIGERATOR TAX
MILK TAX
MIXED FLOUR TAX
MOTOR CARRIER TAX
MOTOR VEHICLE EXCISE TAX
NARCOTICS TAX
OIL TAX
OLD AGE TAX
OLEOMARGARINE TAX
PALM OIL PROCESSING TAX
PAYROLL TAX
PERFUME TAX
PERSONAL PROPERTY TAX
PETROLEUM JELLY TAX
PIPE LINE TAX
PLAYING CARD TAX
POLL TAX
RADIO MESSAGE TAX
RADIO PARTS TAX
REAL ESTATE TAX
RETAIL SALES TAX - STATE
SAFETY DEPOSIT RENTAL TAX
SALES TAX
SALMON TAX
SALT TAX
SEVERANCE TAXES
SILVER BULLION TRANSFER TAX
SNUFF TAX
SOCIAL SECURITY TAXES
STOCK TRANSFER TAX
SUGAR TAX
TELEGRAPH MESSAGE TAX
TELEPHONE TOLL TAX
TIRES & TUBES TAX
TOBACCO TAX
TOILET WATER TAX
TRACTOR TAX
TRANSFER OF TITLE TAX
TRUCK TAX
UNDISTRIBUTED PROFITS TAX
UNEMPLOYMENT TAX
UNJUST ENRICHMENT TAX
UTILITY TAX
WHALE OIL TAX
WHISKEY TAX
WINE TAX
YACHT TAX

By J. D. Elsom, © Chicago Journal of Commerce Syndicate.

Thirty-five of some 100 federal, state and local taxes listed in the chart above by the Chicago Journal of Commerce Syndicate apply directly or indirectly to the business of the motion picture theatre owner. Personally, the exhibitor himself also is subject to most of the other 65 taxes. These 100 taxes, of course, do not represent a complete list of all taxes, but only the more important ones, including the admissions tax.

On November 26, 1938, MOTION PICTURE HERALD listed some 61 taxes which eventually affect theatre tickets, as compiled by the National Consumers Tax Commission. Twelve of these taxes it was said, are paid by the film manufacturer, 15 by the film producer, 10 by the express companies or other transporters of film, another 13 by the film distributor and another 11 by the exhibitor directly.

The "astounding increase" in taxation in recent years was pointed to this week by Lamont du Pont, president of E. I. du Pont de Nemours and Company, which besides its vast Wilmington interests, owns Du Pont Film Manufacturing Co., and who, in a letter to stockholders and employees, points out that since 1932 the national debt has increased some $25,000,000,000, to $41,000,000,000, and annual expenditures are running about $9,592,000,000.

Ermolieff Plans Two in France

Joseph Ermolieff, who has produced pictures in Russia and France, arrived in New York this week from Hollywood enroute to France on the Normandie. Mr. Ermolieff plans early production of an adventure film, "I Solemnly Swear" and a mystery story, "Three Times Thirteen," based on a world war to come, with transatlantic and submarine background.

He claims to have devised a new production idea which through novel script construction permits fitting of American studio shot scenes into colorful atmospheric shots made abroad and in that wav reducing the cost of making American versions and at the same time offering greater scope in shooting the original continental production, according to Joe Weil, press agent for Mr. Ermolieff.

Martin Quigley Sails

Martin Quigley, accompanied by Mrs. Quigley, daughters Mary Ellen and Martha Marie, and son Martin Schofield Quigley, sailed Saturday for a motor tour of Italy, France, England and Ireland. They are expected to return on August 18th.

Production Increase In Siam Is Reported

Siamese motion pictures are being produced with greater regularity and in increasing numbers, according to a report from the American Consulate in Siam. In the current year four Siamese producers and one Chinese producer are planning to release from 13 to 17 films. These productions will include at least nine sound films with Siamese dialogue and several short news films. Six Chinese language productions in 1939 are contemplated, the report said.

FEDERAL SEAT LEVY TO BE RETAINED; NEW STATE TAXES AND TAX FIGHTS

Admission Assessment Stays, House Votes; Pennsylvania Supreme Court Kills Chain Store and Circuit Tax

Taxation of motion picture theatre owners and of the ticket sales accruing to them at their box office windows figured prominently this week in Congress, in state legislatures, in municipalities and in the courts, where new taxes enacted are being fought.

Outstanding taxation development of the week was the vote of the House of Representatives at Washington to continue the admission tax for another two years, as expected, after defeating, 83 to 57, a motion by Congressman Harter of Ohio to limit the extension to one year. Representative Knutson of Minnesota pointed out that the condition of the Treasury was such that more assurance of continued income should be given than would be comprised in a one year extension.

Chain Store Tax Invalidated

Another important taxation development was the decision by the Pennsylvania supreme court, on Monday, upholding a decision of the Dauphin county court which had invalidated the graduated chain store and theatre circuit tax enacted by the legislature in 1937.

In conjunction with the American Stores Company, the Stanley Theatres had contested the ruling, and the Warner Brothers theatre affiliate had obtained an injunction. The tax had ranged from one dollar to $500 a year, depending upon the number of stores or theatres operated by one corporation within the state.

The State supreme court, in a unanimous decision, held that the tax, progressively graduated, lacks uniformity and is therefore unconstitutional.

The Franklin County court of appeals, in Columbus, Ohio, granted an extension until July 1st, for filing answers, previously scheduled for June 15th, in the suit of John V. Bostwick, a taxpayer, against the Tax Commission of Ohio. The suit challenges the Commission's authority in exempting film rentals from the state sales tax, and seeks to enforce collection of the tax as of the time it became effective several years ago. Indications are that the suit will not come to trial until the fall.

Milwaukee Exhibitors Act

Milwaukee exhibitors are urging patrons, through handbills and trailers, to voice their objections to any additional taxes on theatres to their Senators or Assemblymen. There is a new state bill providing for a three per cent theatre admission tax.

The theatre men are telling their patrons that if the bill passes it will necessitate an increase in admission price in every theatre in the state, and will force many theatres to close, thus adding to unemployment. The proposed tax is a modification of a plan previously presented by the governor, which called for an occupational tax on theatres.

The city council of Fort Myers, Fla., has passed an amusement tax to obtain money for welfare purposes, adding five cents to all motion picture, boxing and circus tickets costing between 16 and 51 cents, and a 10 cent tax on tickets costing more than 50 cents.

The city council of Marshfield, Wis., has raised the annual theatre license fee from $10 to $50. The town has three houses, all operated by J. P. Adler.

A Congressional move to increase old-age pensions may raise admission taxes in Ohio theatres. In the event of the necessity of new taxes, it has been indicated that theatre admissions would be affected.

FATHER HUBBARD TO RECORD ESKIMO MUSIC

The native music and chants of the primitive Eskimo race are to be preserved on phonograph records and motion picture film by Father Bernard R. Hubbard, "Glacier Priest," who will record them for RCA Victor this summer on his eleventh Alaskan Expedition. They will be released to the public as soon as possible.

Utilizing an RCA Victor portable recording unit and 100 12-inch RCA recording discs, Father Hubbard will make the recordings in the isolated settlements of the Eskimo tribes. A portable power unit will be used to operate the recorder.

Resolutions protesting the 10 per cent additional tax on Quebec's 11 theatres, which has caused them all to close, have been signed by 25,000 people. It has been reported that the signatures would be submitted to the city council.

With only one week remaining of the current session of the Illinois general assembly, little chance is given for final enactment of any of a series of bills bearing on the moving picture industry.

Two bills have been approved by the house, another is pending on passage stage in the same chamber and three others are on passage stage in the senate.

One of those passed by the house prohibits compulsory blind selling and compulsory block booking. The bill would give an exhibitor the right to select pictures from a synopsis provided in advance by the distributor.

The second would make it unlawful for an exhibitor to show one or more single film for a longer period than two consecutive hours, provided, however, that a performance may be shown for upwards of two hours, if, at the beginning of each hour in excess of the limit there be a period of intermission of fifteen minutes.

The measure pending on third reading in the house would prohibit the showing of a picture in which appeared any character who has been divorced two or more times. The sponsor of this bill plans to amend it to exempt those who have received divorces up to the time of the enactment of the legislation.

The three bills pending on third reading in the senate would make it unlawful for any exhibitor to permit any child under fourteen years of age to enter his theatre after 9 p.m., or to permit any child to remain after 10 p.m.; prohibit the operation of theatres in which a producer and distributor has an interest; and create a state board to censor all films before permitting their exhibition in the state.

New York State and City

New York's Governor Herbert Lehman has vetoed the Ostertag bill regulating fee charging employment agencies. The bill also provided for strict regulation of theatrical employment agencies and artists representatives.

In New York City, the Spellman bill to regulate and limit price advances by theatre brokers to 75 cents per ticket was virtually assured last Friday when the general welfare committee of the city council voted unanimously to report the bill favorably on September 1st.

Supporting the bill were representatives of the League of New York Theatres, Actors' Equity, Musicians' Union, Local 802, Stagehands' Union, Local One, Electrical Workers' Union, Local Three, and the American Federation of Actors.

New Haven exhibitors have found a little publicized bill, awaiting the signature of the Governor, which provides that the theatre operator shall pay for the amount of police protection necessary at any exhibition or public amusement. The Police Chief is to determine the necessary amount of protection.

The Ohio supreme court has upheld the right of municipalities to forbid Sunday shows in refusing to consider the appeal of Joseph Elliot, Cambridge, Ohio, exhibitor, who recently was fined $50 for violating a city ordinance against Sunday performances.

In Cumberland, Sunday shows have been legalized after a long fight by exhibitors. Films may now be shown between 2 and 11:30 p.m.

Fleischer Studios Expanding

Max Fleischer, president of Fleischer Studios, Inc., has expanded his organization in Miami, with the rental of two bungalows for the scenario and story departments. He employs 400, with weekly salaries of $18,000. Mr. Fleischer is also building a cafeteria which will seat 200.

Earl Collins Named Manager

Earl Collins, salesman, has been named manager of the United Artists Denver exchange, where he succeeds Al Hoffman, manager for several years. Mr. Hoffman goes on the road for the company.

Form Companies

Film companies chartered in Albany, N. Y., recently include Banner Pictures, by Irving B-J Levine, Irving Klein and Paul P. Geyer; Sillbar Productions, Inc., by Leonard Sillman, Hyman I. Bucher and John L. Horgan, Jr., and Cinespano Corporation, by Don Avlon, E. Louis Gotheft and Beatrice Singer.

Plan New Building

Plans for construction of a two-story building for the Charlotte branch of Metro-Goldwyn-Mayer to cost about $50,000 were announced this week by Ben H. Rosenwald, branch manager. He said the building is to be completed by the end of the year.

Oulahan Quits Club Post

Joseph John Oulahan, Cincinnati Paramount manager, has resigned as chief barker of the Cincinnati Variety Club, due to pressure of other duties. Arthur M. Frudenfeld, RKO midwest division manager, first assistant chief barker, becomes chief barker.

John Harris, chief barker of the Variety Clubs of America, has set the 12th annual Variety Club banquet for October 29th in Pittsburgh.

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like William Dieterle, William Seiter, John Cromw

Lombard, Cary Grant, Ginger Rogers, Anna Neagle, Doug

McLaglen, Jean Hersholt, Richard Dix, Bob Burns, Jo

PROPERTIES like Hunchback of Notre Dame — The Am

Swiss Family Robinson — Allegheny Frontier — Ivanhoe

Days — Kitchener — The Ramparts We Watch — and man

SIX WE
AND THE SCRE

Walt Disney Productions — March of Time
Information Please — Reelisms — Sportscop
Comedies . . . and addit

THEY'RE ALL IN THE BIG B

TURES

ward, Gene Towne, Sol Lesser, Harold Lloyd and many

Carey, George Stevens, Herbert Wilcox . . . DIRECTORS

son Kanin and many more . . . STARS like Carole

rbanks, Jr., Laurel and Hardy, Charles Laughton, Victor

yne, Anne Shirley, and others to be announced . . .

Way — Abe Lincoln in Illinois — Nurse Edith Cavell —

gil in the Night — The Deerslayer — Tom Brown's School

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RKO RADIO PICTURES
1939 1940

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Daughters Courageous

(Warner-First National)

The Great American Family at Home

The sustained popularity of the family-picture series, and the spectacular success of such single offerings in the same field of interest as "Four Daughters," teach, if anything teaches anybody in this industry anything, that the great American family is the best of all subjects, year in year out, for motion picture treatment.

"Daughters Courageous," produced with the "Four Daughters" cast and in the stylistic channel of that film without being in any sense a sequel to it, is in many respects the best picture of this kind that has come from the cameras this year, in all respects an honest, sincere and compelling production, an ornament to the screen and a delight to the customer.

The family dealt with in "Daughters Courageous" is six in number, five of them resident in Oakland, Cal., or thereabouts, and the sixth transiently resident there after an absence of some twenty years.

This sixth is the father, absent without notice and on vagabond errands during two decades in which the mother has managed to bring his four daughters to young womanhood. The five of them are getting along quite well without him, and the wife seems to have negotiated a divorce somewhere along the way, when he walks in upon them most inopportunely, although it turns out not so inopportunely at that, shortly after the picture opens. He remains on the premises throughout the action and leaves again, taking with him a young scalawag of similar bent who has had in mind marrying one of the daughters, as the picture closes.

There are complications. Each of the daughters has had her plans worked out before the father returns. Each of these plans involves substantial expense. Most of them involve young men. By way of bringing each daughter's plan to happy fruition, the mother has arranged to marry a very patient gentleman.

One by one the four daughters, after vowing mutual resistance, give the wayward father their confidence. The wife has never withdrawn her affection. Ultimately the stepfather-to-be, in a splendidly underplayed sequence, appeals to the father to go away before his daughters sacrifice their futures in their reawakened love for him. The father and the mother talk it over in another superbly understated scene and he goes, taking with him the suitor whose vagabond tendencies has been the single visible threat to the future happiness of the family.

There is nothing theatrical about all this. Claude Rains as the father, Fay Bainter as the mother, and Donald Crisp as the would-be stepfather might be three plain persons who live down the block from you. John Garfield has the single out-of-routine character to play and he slips through it so smoothly as to make it seem plain. May Robson's small part as the family servant is principally for comic relief, as are the parts played by Frank McHugh and Dick Foran. Jeffrey Lynn, as the fourth sister's boy friend, is about as noticeable as a fourth sister's boy friend would be.

Priscilla Lane plays the most important sister—the one in love with the wrong fellow—naturally and effectively. Rosemary and Lola Lane and Gale Page pace their performances by hers. George Humbert and Berton Churchill contribute two characteristic portrayals to the sum total of as fine a group performance as any customer could ask for.

Michael Curtiz, who directed "Four Daughters" and more Warner successes than memory readily summons, is at his best in command of this many-sided story, a screen play by Julius J. and Phillip G. Epstein suggested by a play by Dorothy Bennett and Irving White. One or two or three or four of these writing folk are entitled to a great amount of credit for some of the most compelling dialogue ever caught on a sound track. Henry Blanke, associate producer, and Hal B. Wallis, executive producer, have turned out many a fine picture in their time, many a big picture and many a successful picture. This rates with the best of these on any and every basis of comparison.

Previewed at Warners' Hollywood theatre in Hollywood, "Daughters Courageous" came to the screen under the inevitable handicap of a distinguished predecessor. To the professional audience in attendance and, after the credits had been flashed, to the laity as well, it had to be as good as "Four Daughters," or better, to be any good at all. Hollywood, and probably the world, is like that. When the screening was over everybody was busy telling everybody else that it was a better picture, a more plausible picture, more natural, more realistic, more this and more that. As a matter of fact, it is.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. A First National picture. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Michael Curtiz. Screen play by Julius J. and Phillip G. Epstein. Suggested by a play by Dorothy Bennett and Irving White. Dialogue director, Irving Rapper. Photographed by James Wong Howe. Film editor, Ralph Dawson. P. C. A. certificate No. 5223. Release date, July 21, 1939. Running time, when seen in Hollywood, 100 minutes. General audience classification.

CAST

Gabriel Lopez	John Garfield
Jim Masters	Claude Rains
Nan Masters	Fay Bainter
Sam Sloane	Donald Crisp
Buff Master	Priscilla Lane
Fanny	May Robson
Tinka Masters	Rosemary Lane
Linda Masters	Lola Lane
Cora Masters	Gale Page
George	Frank McHugh
Johnny	Jeffrey Lynn
Eddie	Dick Foran
Manuel Lopez	George Humbert
Judge Jornsby	Berton Churchill

Susannah of the Mounties

(20th Century-Fox)

Shirley Temple Vehicle

Shirley Temple is just a little girl again in this picture, as she was in those simple stories that took her to leadership in MOTION PICTURE HERALD'S exhibitor poll of Money Making Stars in 1934 and has kept her in that position since. She is, specifically, a little girl whom hostile Indians overlooked when they destroyed a wagon train, shortly before the picture opens, a very frightened child found and taken in care by the Northwest Mounted Police.

Randolph Scott plays the Mountie who finds the child and J. Farrell MacDonald, orderly, looks after her while the younger officers are out chasing Indians. Martin Good Rider is a young Indian held hostage by the Mounties, a solemn youngster whose scenes with Shirley are the most entertaining in the film. Margaret Lockwood is the young woman the handsome officer falls in love with, and Victor Jory is the bad Indian who gets the good Indians into trouble.

Although there is considerable killing and quite a lot of plotting, scheming, fighting, shooting, and so on, having to do, not too seriously, with the building of the Canadian Pacific railroad, all that goes on is treated with the juvenile audience primarily in mind. None of the heavily emotional effects and tear-jerkings attempted in recent Temple pictures are present in this one.

The picture is handsomely staged by associate producer Kenneth Macgowan and the print is tinted, not colored. Miss Temple doesn't sing and her dancing consists of teaching tall Mr. Scott the waltz, a quietly amusing episode. She smokes an Indian pipe of peace twice and it makes her ill both times. For the rest, her performance is of the simple sort that made her famous in the first place.

William A. Seiter's direction is plain and direct. The several writers have kept their story elementary with manifest intention of satisfying the children. The locale is at all times Canada.

Previewed at the Alexander theatre, Glendale, Cal., where a Friday night audience seemed pleased.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Kenneth Macgowan. Directed by William A. Seiter. Screen play by Robert Ellis and Helen Logan. Story by Fidel La Barba and Walter Ferris. Book by Muriel Denison. Photographed by Arthur Miller. Film editor, Robert Bischoff. P. C. A. certificate No. 5039. Release date, June 23, 1939. Running time, when seen in Glendale, 73 minutes. General audience classification.

CAST

Susannah Sheldon	Shirley Temple
Monty (Inspector Angus Montague)	Randolph Scott
Vicky Standing	Margaret Lockwood
Little Chief	Martin Good Rider
Pat O'Hannegan	J. Farrell MacDonald
Chief Big Eagle	Maurice Moscovich
Supt. Andrew Standing	Moroni Olsen
Wolf Pelt	Victor Jory
Harlan Chambers	Lester Matthews
Randall	Leyland Hodgson
Doctor	Herbert Evans
Williams	Jack Luden
Sergeant MacGregor	Charles Irwin
Corporal Piggott	John Sutton

(Reviews continued on page 42)

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"GATEWAY TO HOLLYWOOD" DISCOVERIES
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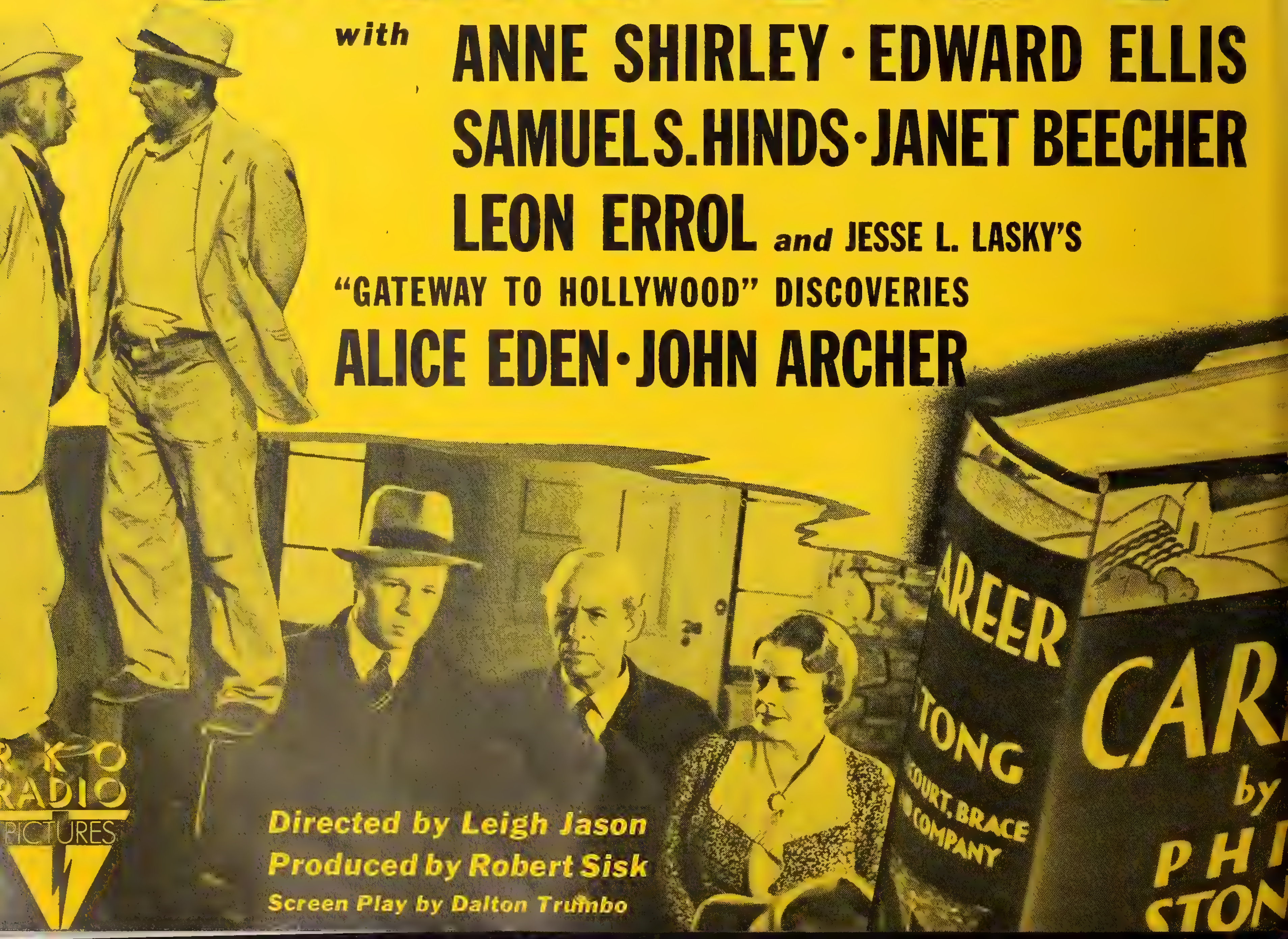

RKO RADIO PICTURES

Directed by Leigh Jason
Produced by Robert Sisk
Screen Play by Dalton Trumbo

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Stronger Than Desire

(MGM)

Melodrama

Showmen and customers who memorize their melodramas will recognize this one as "Evelyn Prentice," produced by the same studio in 1934 as a vehicle for William Powell and Myrna Loy. This time Walter Pidgeon, currently doing the lawyering for MGM, and Virginia Bruce, recently seen opposite him in "Society Lawyer," play the Lady and Gentleman, who drift a little apart, become snarled in a messy murder, and get together again when the last shoddy thread of the case has been washed in open court.

Now, as in 1934, the film is for adults. It was produced this time by John W. Considine from a screen play by David Hertz and William Ludwig, based on the W. E. Woodward novel. It was directed by Leslie Fenton, who learned about directing pictures by acting in them and learned a great deal, indeed. His handling of the several difficult sequences and uncommon characterizations is promiseful of distinguished works to come.

The story, you may recall, is about a famous lawyer whose wife prevails upon him to defend a penniless wife charged with murdering her worthless husband. He doesn't discover until the case is about lost that his own wife believes she murdered the man in a scuffle for possession of letters she had written him. She tells the court as much, finally, but the lawyer notes a discrepancy in her story, proves her innocent, extracts a confession from the woman originally charged with the crime, and then prevails upon the jury to acquit her, anyway. He then forgives his wife, who in turn forgives him a bit of more or less involuntary philandering, and everything comes out even.

As the synopsis suggests, materials dealt with are of an adult nature. A number of incidents are treated in a manner to suggest it was a foregone conclusion that audiences would be composed of grownups.

Previewed at the Alexander theatre, Glendale, Cal., where it was received favorably.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Director, Leslie Fenton. Producer, John W. Considine, Jr. Screen play, David Hertz and William Ludwig. Based on a novel by W. E. Woodward. Musical score, Edward Ward, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Harry McAfee. Set decorator, Edwin B. Willis. Wardrobe, Dolly Tree. Photographer, William Daniels, ASC. Montage effects, Peter Ballbusch. Film editor, W. Donn Hayes. Release date, June 30, 1939. Running time when seen in Hollywood, 80 minutes. P. C. A. No. 5407. Adult audience classification.

CAST

Elizabeth Flagg	Virginia Bruce
Tyler Flagg	Walter Pidgeon
Michael McClain	Lee Bowman
Eva McClain	Ann Dvorak
Jo Brennan	Ilka Chase
Barbara Winter	Rita Johnson
Jerry Brody	Richard Lane
Susan Flagg	Ann Todd
Assistant D. A. Galway	Paul Stanton
Mrs. D'Amoro	Ferike Boros

Missing Daughters

(Columbia)

Sociological

What happens to some girls who run away from home to become actresses and career women, is the theme for a time, then it develops into a detective story, with a columnist, who is also a radio reporter, doing the detecting with the aid of the Police Department's "Bureau of Missing Persons."

The film was directed by C. C. Coleman, Jr., from a screen play by Michael L. Simmons and George Bricker. In the cast, headed by Richard Arlen, are Rochelle Hudson, Marian Marsh, Isabel Jewell and Edward Raquello.

"Josie Lamonte," a girl who has left home for a career as an actress, applies for a job at an agency controlled by "Lucky Rogers," night club owner and racketeer. She gets a job as hostess at "Lucky's" night club. When she tries to quit, saying she intends to tell all she knows—whatever that might be—"Lucky" has his boys take care of her.

When "Josie" is fished out of the river "Wally King," the columnist, chides the police on their ineffectual handling of the case. "Wally" is given carte blanche to find the murderer. Through the aid of "Josie's" sister, "Kay," and chorus girls who had been given a "break" at one time or another by "Wally," the columnist solves the case and breaks up the racket.

Seen at the Globe theatre, New York. An afternoon audience viewed the picture intently and silently.—PAUL C. MOONEY, JR.

Produced and distributed by Columbia. Directed by C. C. Coleman, Jr. Screen play by Michael L. Simmons and George Bricker. P. C. A. Certificate No. 5249. Running time, 59 minutes. Release date, May 22, 1939. Adult audience classification.

CAST

Wally King	Richard Arlen
Kay Roberts	Rochelle Hudson
Josie Lamonte	Marian Marsh
Peggy	Isabel Jewell
Lucky Rogers	Edward Raquello
Brick McGirk	Dick Wessel
Nick	Eddie Kane
Captain McGraw	Wade Boteler
Al Farrow	Dan Beddoe
Doris	Claire Rochelle

There Ain't No Justice

(CAPAD-ABFD)

Pugilistic Melodrama

Designed for the London primitives, this exhibit misses its own target.

Producer Michael Balcon, ex-Gaumont-British, ex-MGM British, set out to make a movie of "real" folk. It developed into a hotchpotch of synthetic Cockneyisms and "Golden Boy" burlesques. The familiar story concerns the ingenuous Cockney youth who can beat the neighborhood fighters but disdains the Ring as a profession. Love makes him change his mind and sign up with a fifth-rate fight promoter. In extraordinary, unprofessional fashion he wins the three fights in which he is promoted, only to discover that his manager is a crook. There is a "Leather Pusher's" finale of joy on the screen, but the joy did not communicate itself to the preview audience.

Photography was average, direction mediocre, and only Edward Chapman, noted British feature player, exhibited marked acting ability.

Trade shown at the Cambridge Theatre, London. The ring sequences were derided in the knowledgeable sections of the audience.—P. B.

A Capad Production. Distributed by ABFD. Produced by Michael Balcon. Associate producer, Sergei Nolbandov. Directed by Pen Tennyson. From the novel by James Curtis. Screen play, Pen Tennyson, Sergei Nolbandov and James Curtis. Photography. Mutz Greenbaum. Editor, Ray Pitt. Art director, Wilfrid Shingleton. Running time, 83 minutes. Adult audience classification.

CAST

Tommy Mutch	Jimmy Hanley
Pa Mutch	Edward Rigby
Ma Mutch	Mary Clare
Else Mutch	Phyllis Stanley
Sammy	Edward Chapman
Connie	Jill Furse
Dot	Nan Hopkins
Alfie	Gus McNaughton
Len	Michael Wilding
Harry	Mike Johnson, Snr.
Stan	Richard Norris
Frank Fox	Michael Hogarth
Billy Frost	Richard Ainley
Mrs. Frost	Sue Gawthorne
Referee	Patsy Hagate
Perce	Alfred Millen

She Married a Cop

(Republic)

Farce

Packing a multitude of laughs into a seemingly short 64-minute period, Republic's "She Married a Cop" is high caliber entertainment, of a widely acceptable nature. Farcical in content, the story is of a singing policeman who marries a producer of animated cartoons and whose marital life is temporarily shattered when he discovers that "picture work" into which she tricked him is being the voice of the pig character in the cartoon.

Phil Regan and Jean Parker play the principal roles and are supported by Jerome Cowan, Dorothea Kent, Benny Baker, Barnett Parker, Horace MacMahon, Oscar O'Shea, Mary Gordon, Muriel Campbell, Peggy Ryan and Richard Keene.

Sidney Salkow, director, paced the comedy action and love scenes well, turning in a highly acceptable performance in bringing the well rounded scenario of Oliver Cooper to the screen. The producer of the film is Sol C. Siegel, who with Salkow previously turned out several popular Republic productions.

Regan sings four songs, "I Can't Imagine," "I'll Remember" and "Here's to Love," by Ralph Freed and Burton Lane, and "My Wild Irish Rose." Of the new numbers, "I Can't Imagine," judging from the preview audience's reaction, seems to be a good popularity bet.

Previewed at the Forum theatre, Los Angeles, to an audience which had a grand time.—V. K.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Director, Sidney Salkow. Original screen play, Oliver Cooper. Production manager, Al Wilson. Photographer, Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Costumer, Adele Palmer. Animation by Leon Schlesinger. Songs: "I Can't Imagine," "I'll Remember," "Here's to Love," by Ralph Freed, Burton Lane. Running time, when seen in Hollywood, 64 minutes. P. C. A. Certificate No. 5416. General audience classification.

CAST

Jimmy	Phil Regan
Linda	Jean Parker
Bob	Jerome Cowan
Mabel	Dorothea Kent
Sidney	Benny Baker
Bekins	Barnett Parker
Joe	Horace MacMahon
Pa Duffy	Oscar O'Shea
Ma Duffy	Mary Gordon
Minnie	Muriel Campbell
Trudy	Peggy Ryan
Pete	Richard Keene

Good Girls Go To Paris

(Columbia)

Comedy-Romance

When the only thing interrupting continuous audience chuckles is a lot of wholehearted laughter, it can be accepted as certain that the picture is worthy. That was the audience reaction to Columbia's "Good Girls Go to Paris."

All this mirth was provoked by the clever manner in which William Perlberg produced the show and the expertly showmanlike way in which Alexander Hall, who always does well with light comedy material, directed it. The fun was generated in the gay and frothy original story created by Lenore Coffee and William Joyce Cowan. The crisp dialogue and engaging situations contained in the Gladys Lehman and Ken Englund screen play gave it impetus. But the real credit for putting over the creative work in a style that rarely permits a lag of interest goes to Joan Blondell, Melvyn Douglas and Walter Connolly who had the capable assistance of Alan Curtis, Joan Perry, Isabel Jeans, Stanley Brown, Alexander D'Arcy, Henry Hunter, Clarence Kolb and Howard Hickman.

Looking at "Good Girls Go to Paris" is pretty much a case of having a jolly time. As far as anyone sees, nobody actually gets to Paris, inasmuch as everything happens in a midwest college town and in New York City. However, no one should be unduly concerned as to the show's geography, as the humor is spontaneous, and farcical nonsense is the actual result of surprise theme twists that may build expectations of something spicy. Showmen won't encounter much difficulty in sifting out the production's exploitation potentialities. Word-of-mouth publicity is sure to become a valuable adjunct, and so the initial marketing plan is obviously important.

"Brooke," English exchange professor, amazed by the antics of the college boys, really mutters "My word!" when he encounters waitress "Jenny," whose ambition is to golddig her way to Paris. Yet her first experiments with blundering blackmail win her his friendship. These sequences are fun and fury, but the amusement pinwheel starts whirling when, after attaching herself to "Tom Brand," "Jenny," still Paris bound, lands in old "Olaf Brand's" New York mansion. While curing irascible "Olaf" of all his imagined mental and physical ills, "Jenny" gets "Tom" out of a mess that might prove him a 100 per cent scamp, blasts the plan of fortune-hunting "Kingston" to affix himself to the "Brand" bankroll by marrying "Caroline," demonstrates how it is possible for daughter "Sylvia," who was supposed to marry "Brooke" to be honestly in love with the butler's doctor son, puts the skids under "Olaf's business rival, "Dayton," and finally pledges her troth to "Brooke," who promises to take her to Paris for the honeymoon.

The manner in which the picture was received at its Hollywood preview and the applause at the end was a tribute to an amusing story amusingly presented.—Gus McCarthy.

Produced and distributed by Columbia. Produced by William Perlberg. Directed by Alexander Hall. Screen play by Gladys Lehman and Ken Englund. Story by Lenore Coffee and William Joyce Cowan. William Mull assistant director. Al Clare film editor. Photographed by Henry Freulich. P. C. A. certificate number 5369. Running time, 70 minutes. Release date: June 30, 1939. General audience classification.

CAST

Ronald Brooke	Melvyn Douglas
Jenny Swanson	Joan Blondell
Olaf Brand	Walter Connolly
Tom Brand	Alan Curtis
Sylvia Brand	Joan Perry
Caroline Brand	Isabel Jeans
Ted Dayton	Stanley Brown
Paul Kingston	Alexander D'Arcy
Dennis	Henry Hunter
Dayton, Sr.	Clarence Kolb
Jeffers	Howard Hickman

Down the Wyoming Trail

(Monogram)

Western

Tex Ritter's handy heroism and his companionable delivery of cowboy songs to guitar accompaniment are the standard assets of this number in this western series. In themselves superior items of interest are exteriors shot in the Wyoming snow country with a stampede of elk a highlight among many actionful outdoor sequences, including posse chases, rustlings, pursuits, fights and captures. In its outdoor footage, which predominates, this is probably the best Ritter western to date.

Outdoors and in, this story, and screen play, by Peter Dixon avoids the worn groove of western melodramas a good part of the way. Superstition is among the implements of justice employed by the handsome cowhand in bringing retribution to a criminal the rough prairie law can't seem to catch up with. So plain a vehicle as a bobsled pointed downhill serves him instead of a horse when he escapes a frigid death in a mountain cabin and sets off in pursuit of the rustlers headed for his sweetheart's ranch. In these and other incidents the plot, which is at bottom the one about the honest cowboy framed by outlaws and forced to bring them in as proof of his innocence, escapes formula.

Edward Finney produced the picture at Jackson's Hole, Wyoming, with Al Herman directing. It's a workmanlike job.

Previewed at the Monogram studio, Hollywood.—W. R. W.

Produced and distributed by Monogram. Producer, Edward Finney. Directed by Al Herman. Original story and screen play by Peter Dixon. Photographed by Marcel LePicard. Film editor, Holbrook Todd. P. C. A. Certificate No. 5302. Release date, May 18, 1939. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Tex Yancy	Tex Ritter
Candy Parker	Mary Brodell
Jerry Parker	Bobby Lawson
Becker	Charles King
Blackie	Bob Terry
Missouri	Horace Murphy
Limpy	Ernie Adams
Waitress	Jean Southern
Monte	Jack Ingram

The Four Just Men

(CAPAD-ABFD)

Detective Melodrama

Here the showman has something with which he can play.

Producer Michael Balcon bought the late Edgar Wallace's Robin Hood idea of the Four Just Men of Britain who set aright the Cabinet, Scotland Yard, and the very secret Secret Service. Wallace made a fortune in the idea and in a succession of books. Balcon bought the title, and with a cohort of script writers has hit Britain's current mood of defensive-defiance in one crack. Wallace never wrote a line of this script. They have taken his title and made a movie which moves.

There is spying and counter-spying, the last named being provided in the person of Anna Lee, said to be a newspaper reporter who may just get by in Britain but who wouldn't last a day in New York. Hugh Sinclair, Griffith Jones, Francis L. Sullivan and Frank Lawton, four very just actors, carry the thing to an easy, logical and exciting conclusion. There has not been finer or more moving acting on the native screen.

"The Four Just Men" has every ingredient of success. It should be a handsome money maker in Britain and, suitably handled, a big success in the United States. There is surprising suspense, sufficient logic in development and a grand climax of Britain's self-appointed characterization of Defyer of Dictators.

Walter Forde directed. He comes back to his old form.

This is a well-acted, well-directed picture, which is the exhibitor's dream.

Previewed to a press and trade audience at the Cambridge Theatre, London. Newspapermen were inclined to carp at the solecisms, but the general audience was extremely enthusiastic.—P. B.

A CAPAD Production. Distributed by ABFD. Produced by Michael Balcon. Associate producer, S. C. Balcon. Directed by Walter Forde. From the story by Edgar Wallace. Screen play, Angus MacPhail, Sergei Nolbandov and Roland Pertwee. Photography, Ronald Neame. Art director, Wilfrid J. Shingleton. Editor, Stephen Dalby. Running time, 85 minutes. Adult audience classification.

CAST

Mansfield	Hugh Sinclair
Brodie	Griffith Jones
Poiccard	Francis L. Sullivan
Terry	Frank Lawton
Ann	Anna Lee
Sir Hamar Ryman	Alan Napier
Snell	Basil Sydney
Myra Hastings	Lydia Sherwood
B. J. Burrel	Edward Chapman
Assistant Commissioner	Athole Stewart
Falmouth	George Merritt
Constable	Arthur Hambling
Lady Willoughby	Ellaline Terriss
Bill Grant	Garry Marsh
Hastings	Roland Pertwee
Simmons	Eliot Makeham
Mrs. Truscott	Henrietta Watson

Timber Stampede

(RKO Radio)

Action Adventure

"Timber Stampede" is one of the most entertaining George O'Brien pictures in months. While it makes good use of the standby elements which in 63 pictures have elevated the star to high rank in the list of outdoor action players, it also possesses several new ideas that set the show apart from routine. As is usually the case with an O'Brien picture, "Timber Stampede" can be depended upon to prove a worthwhile attraction for juvenile audiences. At the same time it is not lacking in those essentials to draw adult interest.

Fast moving, with plenty of exciting shooting and riding, a part of almost every sequence, the plot details the fight waged against invading railroad and lumber barons by a community of cattle raisers. Naturally all of this material assumes a melodramatic aspect; yet, as counterparts, the picture also details a natural love story, in which Marjorie Reynolds is featured with O'Brien, and a line of comedy, mainly provided by Chill Wills and Earl Dwire, that makes for laughable amusement.

Previewed at the Pantages theatre, Hollywood. The Saturday evening audience, which included a sprinkling of youngsters, seemed to be of the opinion that "Timber Stampede" was worthwhile entertainment.—G. M.

Produced and distributed by RKO Radio. Produced by Bert Gilroy. Directed by David Howard. Screen play by Morton Grant. Story by Bernard McConville. Kenneth Holmes assistant director. Fredrick Knudtson film editor. Photographed by Harry Wild. P. C. A. certificate not issued yet. Running time, 60 minutes. Release date: June 30, 1939. General audience classification.

CAST

Scott Baylor	George O'Brien
Anne Carr	Marjorie Reynolds
Whopper Hatch	Chill Wills
Foss Dunlap	Morgan Wallace
Jay Jones	Guy Usher
Henry Baylor	Earl Devine
Lyman	Robert Burns
Matt Chaflin	Robert Fiske
Jake	Monte Montague

Death Valley Thrills

(Paramount)

Sportlight

Although one of the Sportlight series, this highly amusing subject could very easily have been listed with the comedies. Made in Death Valley National Park in California, it concerns the adventures of two brothers and their indestructible and dependable automobile. The car carries them roughly but surely over mountain and desert. When the boys reach the dry salt lakes they try their skill at snowless skiing, tobogganing and aquaplaning. Part of the aquaplaning act consists in shooting arrows at a target on the car. To show its durability the car is sent over a steep cliff and then driven away under its own steam. Ted Husing is the narrator. Running time, 10 minutes.

Rural Hungary

(MGM)

Travelogue

This is another of the excellent FitzPatrick series of travelogues. The scene is rural Hungary and as such has to do with farmers and landscape. The FitzPatrick camera, augmented by color, films the farmers at work in the fields and at play. On Sundays folk in gaily colored native costumes attend church services. The subject ends with a festival marking the end of the harvest season. Running time, nine minutes.

Pictorial P8-11

(Paramount)

Water

Three stories about water make up this issue of the Pictorial series. First there is a trip on the Thames River in England, from its source to its outlet. Seen en route are Eton, Oxford, Windsor Castle, Runnymede and London. The second sequence concerns fish farming in the Philippines. The third shows a beach in Miami and demonstrates the importance of the lifeguard. A rescue scene is staged for the camera with two beach visitors and the lifeguards as participants. Running time, 10 minutes.

Haunted House

(Vitaphone)

True Adventure

Floyd Gibbons, the headline hunter, relates an experience of two young girls seeking shelter from the rain in a supposedly haunted house. Inside they are locked in and tied by an escaped convict. In a night of terror they manage to free themselves only to meet more difficulty when one of the two girls falls through the rotted floor and is seriously hurt. The next morning state troopers searching for the convict hear their cries for help.—Running time, 12 minutes.

World's Fair Registration Bureau

Out-of-town readers of MOTION PICTURE HERALD *who plan on visiting the New York World's Fair are invited to fill in and mail the coupon below to be registered at these offices. Thus, those desirous of locating other industry visitors in town will be able to do so quickly through this service by calling at Quigley Publications, or 'phoning CIrcle 7-3100, and asking for "World's Fair Bureau". From time to time, there will be published lists of registrants, who will receive, for the duration of their stay, copies of* MOTION PICTURE HERALD.

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"Time" Workers May Get Profits

A plan to allow employees to share in the profits of the company under a socalled "incentive system" was studied at a meeting last week in New York of the shareholders of Time, Inc., parent organization of Time magazine, Life magazine, the March of Time, Architectural Forum, and Fortune.

For employees earning up to $5,200 per year, there would be established a savings and profit sharing trust. This would not apply to those employees in foreign or Chicago offices. Employees would pay five per cent of their salaries, and the company would make additional payments, according to net profits. Should those profits be between $500,000 and $1,000,000, these payments would be 50 cents for every dollar paid by the employee. For profits in excess of $2,500,000, the company rate would be $1.50 per every dollar paid by employee.

Those employees earning more than $5,200, but not in the "senior" group, would have established for them a second trust. With profits between $1,000,000 and $2,000,000, the company would pay 50 cents to every employee dollar; from $2,000,000 to $3,000,000, this would be one dollar to every employee 50 cents; for profits above these figures the company rate would rise 25 cents for every million dollars, becoming two dollars for profits above $4,500,000.

The "senior" group, whose salaries average $19,000 yearly, would receive bonuses, amounting to 20 per cent of the profits, after all charges, when the profits were between $2,500,000 and $2,000,000; and would rise one per cent with each increase of $500,000 in profits.

Half of the bonus would be paid immediately; the other half would be placed in a trust fund for distribution pro-rata in five annual installments, starting in 1944.

Sees Bright Field for Spanish Films

"The Spanish picture is here to stay, but it is no longer a question of more footage," according to Mel Shauer, Hollywood producer, who left New York for Argentina, last Friday to produce a series of six pictures for United Artists release.

Mr. Shauer, with William Gordon, head of Victoria Films, is of the opinion that Spanish language pictures, instead of competing with Hollywood product, will tend to increase theatre attendance, especially in those countries where the majority of the population is unable to read superimposed titles. The industry in Latin America is going through an experimental period, according to Mr. Shauer, who said that the market has been swamped with poor pictures, with first run exhibitors reluctant to give any playing time to this type of product.

A number of the producers have acted blindly in their rush to be the first to meet the demand for Spanish language films, according to Mr. Shauer. No attempt has been made as yet to produce pictures which will carry an appeal outside of individual Latin American countries; there have been technical problems to overcome, and distribution has been handled on a hit-or-miss basis.

However, Mr. Shauer sees the obstacles as being overcome. In Mexico and Argentina, particularly, serious efforts are being made to establish native production on a firm foundation, well-equipped studios are now available, and the producers are paying more attention to the importance of the international value of their films.

Mr. Shauer plans to make a thorough survey of conditions in Argentina before starting production, as he wants to get the "feel" of the market and acquaint himself with local requirements in order to profit by the experience of others in the field.

Profit Sharing Set for Merger Of Hoyts, Union

Sharing of profits in the Hoyts-Greater Union combine in Australia will be about 75 per cent for Hoyts and 25 per cent for Greater Union, it is understood. The understanding reached by principals in New York to merge the two dominant Australian circuits is subject to ratification by the respective boards.

The consolidation will include all theatre interests of the two, Hoyts accounting for about 120 theatres and Greater Union about 60, including affiliates. The consolidation will solve the problem of product-sharing between the two circuits, which is believed to have been a factor in the film legislation passed in New South Wales.

The combine will be formed as General Theatres Corporation. This company was an active operating unit during the Hoyts-Greater Union pool. When the pool was dissolved at the end of 1937, General Theatres Corporation was continued as a corporation, with Norman Bede Rydge, managing director for Greater Union, and Charles E. Munro, managing director for Hoyts, as joint managing directors, but has been almost completely inactive as an operating company.

The revived General Theatres will be a management and buying organization. The merger will run for 20 theatres. It will combine approximately 10 per cent of the wired houses in Australia.

Product from all companies will be available to the combine. Hoyts heretofore has had most of the major companies' pictures under franchise. Mr. Rydge sailed Wednesday from Los Angeles for Sydney. Mr. Munro will remain in New York for a few weeks.

Williams Resigns From Educational

T. R. Williams, treasurer and a member of the board of directors of Educational Pictures since 1932, and also treasurer of Grand National, has resigned.

Mr. Williams plans to stay in the film industry and will announce his plans soon.

See Film on Langmuir

Members of the American Chemical Society, on visit to the New York World's Fair last week, saw a film about Dr. Irving Langmuir, the first of a series of educational films on Nobel Prize winners, being produced by the American Institute of Motion Pictures. The film on Langmuir was made at the General Electric plant in Schenectady.

Acquire Gregory Circuit

The Gregory Theatre Circuit, operating about 30 theatres in Illinois, Indiana and Wisconsin, has been acquired by Hub Stern and affiliates. The Stern group, interested in Balaban and Katz when that circuit started, has headquarters in Chicago.

MERCHANDISING FROM THE FIELD NEXT FROM WAUKEGAN, DES MOINES

And There Will Be International Broadcast and Testimonial Banquet as New Turns to "One-Shot" Campaigns

The new publicity technique of making the introduction of a motion picture into a national event, from the inlands, synchronized with national advertising campaigns and exploitation programs, is being applied soon to three more productions. Paramount is about to apply it to its Jack Benny comedy of "Man About Town," Twentieth Century-Fox to its Irving Berlin musical of "Second Fiddle," RKO to its production of "Career," Paramount to its "Star Maker."

One is going to Waukegan, Illinois, to make news of its picture for press and radio; another is going to Des Moines; a third is counting on a thorough coverage by radio broadcasting; the fourth on an oldtime get-together of stars of yesteryear.

This plan of "one-shot" coverage, which aims to garner for a picture attention across the map at a single stroke, started a few weeks ago when Warners ran a press and publicity expedition out to Dodge City, Kansas, for its "Dodge City," and Paramount followed with a similar expedition to Omaha for "Union Pacific," Twentieth Century-Fox coming right along with a visit to Springfield, Ill., for "Young Mr. Lincoln."

Paramount's Expedition

The Paramount expedition to Waukegan, on Sunday, June 25, envisions the following.

Possible premiere of the Benny picture, "Man About Town" at all four of the town's theatres, the Great States, the Academy, the Rialto, and the Genesee, on Sunday evening. If done, and it was being planned at mid-week, this would mark the first time a world premiere ever was held day and date in all of one city's theatres.

Combination opening of the picture, and broadcast of Jack Benny's regular Sunday evening radio broadcast, "the Jello program," from the stage of the Genesee, with the radio program fed by wire to the other houses.

Arrival in town of the following radio people: Mary Livingston; Bill Morrow, Eddie Beloin, and Hilliard Marx, writers for Mr. Benny; Mrs. Andy Devine; Don Wilson, announcer; Phil Harris and his orchestra; Kenny Baker, and Mahlon Merrick.

Also expected are Dorothy Lamour, who is in the picture; producer Murray Boland; Don English, Paramount still photographer.

Cooperation of local officials has resulted in following helpful exploitation by them: Mayor Talcott of Waukegan has served warrants on Mayor Edward J. Kelly of Chicago, and other of that city's officials, commanding their presence at the premiere at Waukegan. Penalty, Mayor Talcott said, was "contempt of court."

Mayor Talcott and the North Shore Railroad have allowed the posting of 6,000 one sheet billboards announcing the five day Waukegan celebration, entitled, "Celebrity Days."

Mr. Benny and his entourage will arrive in Waukegan in a special train of de luxe coaches.

General Foods Corporation, manufacturers of Jello, will be the hosts to the premiere crowd on the opening night, having purchased all of the tickets to the theatre, from the Great States Circuit.

Mr. Benny's broadcast from the stage of the Genesee theatre, before the premiere of the picture, will be his last for the season.

Twentieth Century-Fox Broadcast

Twentieth Century-Fox is staging an international broadcast on Monday night, over the NBC "Blue Network," as the start of its exploitation for Irving Berlin's "Second Fiddle." It will be, as the company's publicity men point out, the first time that a broadcast of such scope has been used to exploit a picture; that two movie stars, Tyrone Power and Sonja Henie, have played a love scene some 7,000 miles apart; that a theme song for a picture has been played by orchestras located on three continents.

The plans call for a broadcast of Irving Berlin tunes by Rudy Vallee, Dr. Frank Harris, and Tommy Dorsey in New York; by Jack Harris, in London; and by Osvaldo Fresca, from Buenos Aires, and by Louis Silvers, in Hollywood; for a broadcast by various of the pictures' principals in Hollywood; for a love scene from the picture, by Tyrone Power in Hollywood, and Miss Henie, in Oslo, Norway.

Mr. Zanuck, the producer, Sidney Lanfield, the director, Mary Healy, one of the picture's principals, will be heard from Hollywood; Mr. Berlin and others from New York.

RKO's Des Moines Premiere

RKO will hold the world premiere of "Career" in Des Moines, Iowa, on July 2. Phil Stong, the picture's author, is a former Iowan, and the locale of the picture is Iowa.

RKO and other film executives, and film stars such as Jean Hersholt, Anne Shirley, Edward Ellis, Leon Errol, Janet Beecher, Raymond Hatton, Alice Eden, and John Archer will be in town for the celebration. The last two named, are "starlets," discoveries of Jesse L. Lasky's "Gateway to Hollywood" talent quest, who make their debut in the picture.

Mr. Lasky is expected there; also Leigh Jason, director of "Career", and Mr. Stong.

The "festivities" begin on July 1, when the Hollywood party will be greeted at their special streamlined train by G. Ralph Branton, general manager of the Tri-State Theatres, and Gardiner Cowles, Jr., publisher of the Des Moines Register Tribune, who is "cooperating" in the exploitation.

Two new "starlets," the results of the second Lasky talent hunt, will be revealed to the radio public on Sunday afternoon, within one hour before the picture, "Career" begins on the screens of the Paramount and the Orpheum theatres, by Mr. Lasky, at a "wind-up" broadcast from the Des Moines Shrine auditorium.

There will be a "Movie Ball" at the city's two largest dance pavilions on Saturday night.

Testimonial Banquet

World premiere of Paramount's "The Star Maker," starring Bing Crosby, will be made the occasion of the "biggest testimonial in the history of the show business" ever accorded to a personality; that to Gus Edwards, vaudeville star and master of ceremonies in whose revues have appeared many present day stars.

Present plans are to hold the testimonial banquet in New York, immediately prior to the picture premiere, with Eddie Cantor, one of Mr. Edward's "discoveries," as master of ceremonies.

Many stars are expected at the testimonial dinner and premiere. Among Mr. Edward's "discoveries" were the Duncan Sisters, Helen and Grace Menken, the Lane Sisters, George Jessel, Lila Lee, Groucho Marx, Walter Winchell, Jack Pearl, Bert Wheeler, Eddie Buzzell, Jeanie MacPherson, Mae Murray, Lou Silvers, Johnny Hines, Ona Munson, Mitzi Mayfair, Ray Bolger, Paul Haakon.

Pictures for Film Festival Announced

The program for the second International Film Festival, sponsored by the Fifth Avenue Playhouse, including 54 feature pictures representing 21 nations, and scheduled to last from July 1st to September 11th, was announced this week by the theatre management.

The complete program follows:

FRANCE
July 1-2—"Grand Illusion."
July 3-4—"Mayerling."
July 5—"Crime et Chatiment."
July 6—"Club de Femmes."
July 7-8—"Sous les Toits de Paris."
July 9-10—"Le Million."
July 11—"Generals Without Buttons."
July 12—"Carnet de Bal."
July 13—"Pearls of the Crown."
July 14—"A Nous la Liberte."
July 15-16—"Carnival in Flanders."
July 17—"Le Dernier Milliardiare."
IRELAND
July 18—"Man of Aran."
POLAND
July 19—"Halka."
HUNGARY
July 20—"Janos Vites."
GERMANY (B. H.)
July 21—"M" or "The Kidnapper."
July 22-23—"The Captain of Koepenick."
CZECHO-SLOVAKIA (B. H.)
July 24—"Crisis."
PALESTINE
July 25—"The Land of Promise."
EGYPT
July 26—"Wedad."
SPAIN
July 27—"The Spanish Earth."
ENGLAND
July 28-29—"The 39 Steps."
July 30-31—"The Ghost Goes West."
Aug. 1—"Moonlight Sonata."
Aug. 2—"To the Victor."
Aug. 3—"The Edge of the World."
Aug. 4-5—"The Private Life of Henry VIII."
Aug. 6-7—"The Lady Vanishes."
MEXICO
Aug. 8-9—"The Adventures of Chico" and "The Wave."
ITALY (B. M.)
Aug. 10—"Cabiria."
UNITED STATES
Aug. 11-12—"Mr. Deeds Goes to Town."
Aug. 13-14—"Modern Times" and "The Walt Disney Academy Award."
Aug. 15-16—"The Scoundrel."
Aug. 17-18—"Make Way for Tomorrow."
Aug. 19-20—"Blockade."
Aug. 21-22—"Night Must Fall."
Aug. 23-24—"100 Men and a Girl."
Aug. 25-26—"The Good Earth."
SWEDEN
Aug. 27—"The Great John Ericsson."
CHINA
Aug. 28—"The 400 Million."
GREECE
Aug. 29—"Prosfygopoula."
DENMARK
Aug. 30—"Sol Over Denmark."
AUSTRIA (B. H.)
Aug. 31—"Zwei Herzen im Drei-Viertel Takt."
Sept. 1—"Tales from the Vienna Woods."
U. S. S. R.
Sept. 2-3—"Potemkin" and "Chapayev."
Sept. 4-5—"Professor Mamlock."
Sept. 6—"The Youth of Maxim."
Sept. 7—"Childhood of Maxim Gorky."
Sept. 8—"The New Gulliver."
SWITZERLAND
Sept. 9-10—"The Eternal Mask."
FINLAND
Sept. 11—"Niskavouren Naiset."

In the list are 12 films from France, nine from Hollywood, seven from England, five from Russia, two each from Germany, Mexico and Austria, and one each from Ireland, Poland, Hungary, Czechoslovakia, Palestine, Egypt, Spain, Italy, Sweden, China, Greece, Denmark, Switzerland and Finland.

WAR CRISES' EFFECTS NOTED IN FRENCH PRODUCTION AND THEATRES

Parliament Reconvenes and May Consider Cinema Bill; French Court Holds Producers Are Authors; Awards by Academy

by PIERRE AUTRE
in Paris

The present international situation has had a depressing effect on the film industry in France. Theatre receipts have fallen off and this is especially true of the first run houses, while the instability of business has caused almost complete stoppage of production plans. The period can be best described as one of waiting. People hardly want to risk money in the present uncertain times.

No Action on Zay Bill

No action has yet been taken on the Jean Zay cinema bill which, if passed as proposed, would cut in half the number of American films to be shown yearly in France. It is possible that the bill may be considered at this session of Parliament, but it is likelier that hearings on the bill will be postponed to next October.

According to a recent decision of the first chamber of the court of appeals of Paris, the producer of a film is to be considered the author. This is an innovation and, if upheld by the cour de cassation of Paris, would mean a complete change in the positions of film authors and film producers under the French law.

The decision would give the producers, if grouped as a body, the power granted to the authors' society by a law dating back to the French Revolution in 1793.

Therefore, there is at present a project by which a group of French producers would organize, in collaboration with a number of German and Austrian refugee film producers, an association of producers of French films which would be administered on the lines of the present existing Societe des Auteurs et Compositeurs Dramatiques (Society of Dramatic Authors and Composers), and by which it is planned to obtain complete control over French exhibitors.

Exhibitors would be asked to sign with this society for the exclusive showing of the films belonging to the producer-members. Exhibitors refusing to sign would be denied the films of any of the producer-members.

Importers and distributors of foreign films in France would be asked to join the society as representatives of the producers of foreign motion pictures.

The main advantage of the formation of the society would be that it would obligate French exhibitors to keep an exact account of their receipts on special books controlled by the society, and also to eliminate the power over the film theatres of the Societe des Auteurs et Compositeurs, which at present collects from 2.20 to 3.30 per cent on the net receipts of the cinema for the music played in the film.

Music Fee Elimination

The new producers' society by supplanting the authors' society would eliminate the fee on musical copyrights, a saving of 25 million francs a year ($625,000) for the industry.

Musical copyrights would only be paid on gramophone records played during the intermission, which would amount to around $1 a day.

It is expected that all French producers will join the society which at the time of writing is only planned. The founders of the project hope that there will be no obstacle in the cooperation of the American companies. In some American film circles in Paris is has been reported that this plan was made to eliminate American films, as the association would force exhibitors to show only films of its members.

SEEK COOPERATION OF BROADWAY AND FAIR

An attempt to bring about a closer rapprochment between merchants and the theatrical interests along Broadway to recruit a more lively interest on the part of each in the New York World's Fair is reported to be underway.

For some time there has been grumbling among theatrical folk at the failure of the Fair to bring to Broadway the crowds that were expected, and a lack of ardor in the Fair has been observed in displays on Broadway as compared with other business centers.

However, there has been a pickup in business along Broadway in the past week and a further increase is expected in July and August.

It is also reported in American film circles in Paris that French exhibitors are worried about the plans of the proposed society, for none want to give up control of programming their theatres. By being limited to the films of the members of the society, which practically would act as a monopoly, but not falling under the French anti-trust laws because it would also be an authors' society, the exhibitors say that they would be forced to pay whatever price the producers chose to ask with little possibility of bargaining on equal terms with the producers.

Form French Academy

On the instigation of a French cinema journalist, Miss Simone Dubreuil, "L'Academie du Film" (The Film Academy) has been founded in France. It was inspired by the American Academy of Motion Picture Arts and Sciences, and already has 150 members composed of journalists, technicians, artists, directors and others associated with the film industry with the exception of producers.

The academy, which was founded early this year, recently announced the awards for 1938 productions, the first of an annual activity of the group. The academy had limited to 14 the number of awards, five for French production, seven for foreign production and two special awards common to both.

The awards for foreign films were chosen and voted by all the members of the academy among a list selection of 44 foreign films shown in France in 1938, including 37 American films, two British, two German, two Russian, and one Czechoslovakian. "Snow White and the Seven Dwarfs" was not included in this choice as it was "beyond competition."

Names of the awards were chosen from the names of famous French and foreign actors and directors, most of them now dead or retired. The awards for the best foreign films were won exclusively by the American industry. They are as follows: Charles Chaplin Award (for general technique and acting excellence), "Dead End"; Maurice Stiller Award (for the best drama), "Night Must Fall"; Comedy Drama (for the best comedy), "You Can't Take It with You"; Mack Sennett Award (for the best "burlesque" film), not granted; Marie Dressler Award (for the best actress), Bette Davis in "Jezebel"; Warner Oland Award (for the best actor), Robert Montgomery in "Night Must Fall"; Emile Cohl Award (for the best cartoon), not granted.

The French awards were voted only by the "guest members," not belonging to the Cinema Production. "La Bete Humaine" and "Le Quai des Brumes" shared the Prix Georges Melies for the best French film produced in 1938. For her work in "Hotel Du Nord," Arletty won the Prix Janie Marese for the best actress award. Michel Simon for his work in "Le Quai Des Brumes" and "Les Disparus de St. Agil" won the Prix Pierre Batcheff for the best actor award. The Prix Jean Vigo for the most courageous picture went to "Les Disparus de St. Agil." The Prix Max Linder for the best French comical film was not granted.

No single French or foreign film was considered worthy of the Prix International David W. Griffith (for the film having the best lasting qualities and technical superiority). An award for the best "forbidden film" of all films banned by the censor, is also to be made by the Academie du Film.

Best Money Makers

The yearly referendum organized by the French trade journal *La Cinematographie Francaise* to name the best money makers, films and stars, recently was completed. The following lists have been established according to the votes of 600 leading exhibitors of Paris and the Provinces.

Best Money Making Pictures: "Snow White and the Seven Dwarfs" (French speaking version), "Le Quai des Brumes" (French), "The Baker's Wife" (French), "Alerte en Mediterranee" (French) "The Adventures of Robin Hood" (American), "Barnabe" (French), "La Maison du Maltais" (French), "Three Waltzes" (French), "Prison Without Bars" (original French film). The films are listed in the order of their standing.

Best Box Office Stars, in order named: Jean Gabin, Viviane Romance, Fernandel, Danielle Darrieux, Louis Jouvet, Raimu, Pierre Fresnay, Yvonne Printemps, Charles Boyer, Michele Morgan. American stars in the list are in the order named: Greta Garbo, Gary Cooper, William Powell, Errol Flynn, Shirley Temple and James Cagney.

For the first time since the poll has been conducted, a foreign film leads the list of 10 best films. "Snow White" received 3,750 marks. The second picture had only 2,498. "Robin Hood," in sixth place, had 1,700 marks.

SMPE Meeting Held

The Atlantic Coast Section of the Society of Motion Picture Engineers was held Wednesday in New York. The subject of the meeting was "Safeguarding Theatre Sound Reproduction with Modern Test Instruments." Four RCA Photophone engineers addressed the meeting.

Standard Expanding

Standard Pictures, which has exchanges franchised throughout the country, is negotiating the purchase of several productions for release as a supplement to Standard's own program, the first picture of which is to go before the cameras early in the fall.

IN THE CUTTING ROOM

The Magnificent Fraud

(Paramount)

Political Melodrama

Among the midsummer films that will treat topical or serio-topical subjects is Paramount's "The Magnificent Fraud," built on a story of an amazing deception. While it is, of course, fiction, the manner in which events that have international significance break, unexpectedly, shrouds it in an aura of possibility.

The president of a mythical South American country is assassinated. An American political wire-puller whose job it is to put over a gigantic loan dares to substitute an actor for the murdered dictator. Only three persons know the secret, but the complications that ensue provoke tense melodrama, whimsical comedy and lively love interest.

The basis of the production is the story "Caviar for His Excellency," written by Charles G. Booth. A Booth novel was the premise of "The General Died at Dawn." The screen play is credited to Gilbert Gabriel, recently a collaborator on "Hotel Imperial," and Walter Ferris. Responsibility for direction was assigned Robert Florey, whose latest pictures are "Hotel Imperial," "Disbarred" and "King of Alcatraz."

For name exploitation purposes, which in view of the topical character of the story, probably will take second place in showmanship campaigns, the film will make available Akim Tamiroff, playing a dual role which in turn calls for him to be both melodramatic and comic, Lloyd Nolan, Mary Boland, Patricia Morrison, Ralph Forbes, Steffi Duna, Ernest Cossart, George Zucco, Robert Warwick, Frank Reicher and Robert Middlemass.

Release date: July 21, 1939.

Isle of Destiny

(Fine Arts)

Adventure

Action and adventure in the South Sea Islands is the substance of "Isle of Destiny." A 'round-the-world girl flier, a renegade gun runner and smuggler, a Marine Corps officer and the U. S. Marines are the principal characters. The production is being photographed in color and is proceeding under the direction of Elmer Clifton, who made several thrill action Coronet pictures which Columbia has distributed the past season. The original screen play used was written by Arthur Hoerl, whose credits include "Cipher Bureau," Warners, and several of the stories which Clifton directed for Coronet.

Although no definite releasing arrangement has been made as yet, Franklyn Warner has allotted the picture the largest budget ever carried by a Fine Arts attraction. Background production detail is in full keeping with the exotic character of the locale.

The principal players are William Gargan, lately seen in several important MGM and Universal pictures: Wallace Ford who is now featured in "Backdoor to Heaven," Paramount; June Lang, who was the love interest in Hal Roach's "Captain Fury," Gilbert Roland, Katherine DeMille and Etienne Girardot. Additionally the film will offer Ted Osborne, Grant Richards, Tom Duggan and Harry Woods.

Release date: To be determined.

They All Come Out

(MGM)

Prison Study

The fact that "They All Come Out" will tell a fictional melodramatic crime story in which kindliness and love effect the moral regeneration of a convict and a woman prisoner on parole, and that it will present Rita Johnson, Tom Neal, Bernard Nedell, Edward Gargan, John Gallaudet, Paul Fix, Fay Helm, Anne Shoemaker, Fuzzy Bradley, Joe Yule and James Flavin undoubtedly will become a matter of secondary exploitation consequence when the story behind the picture is known.

To begin with, it will be the first detailed and authentic explanation of the federal prison system on the screen. Filmed in cooperation with the Department of Justice, it starts with the premise that all federal prisoners do come out. It will show case histories from the time the prisoner is first committed, is transferred to another institution to learn a trade, or can be more properly cared for until the time of release.

Actual scenes were photographed at Atlanta, the Women's Reformatory at Alderton, W. Va., Chillicothe (Ohio) Reformatory, the U. S. Hospital for Defective Delinquents at Springfield, Mo., and for the first time actual views of the interior of Alcatraz. The various steps for rehabilitation will be pictured. Among the Alcatraz scenes are the electric-eye-guarded gates, the guards in the gun-galleries and the convicts marching to work shops.

Release date: July 14, 1939.

Kid Nightingale

(Warner)

Prizefighting and Music

Of the earlier fighting "Kid" pictures, from the Warners, "Kid Galahad" was a melodrama and "Kid from Kokomo" a comedy. "Kid Nightingale" will combine the entertainment and showmanship elements of its predecessors with the appeal of John Payne's singing. The story is about a young fellow who lets himself be trained to be a fighter by a wily manager who convinces him that such exercise is a proper way to develop the breathing and chest muscles that will make him an opera star. He wades through a horde of setups, singing after every win. A girl who falls in love with him sees through the ruse, but not until she brings a real opera star to see him knocked out by the champion does the "Kid" get it all straight.

Payne, who has come up through the route of "Garden of the Moon," "Wings of the Navy" and "The Devil on Wheels," will play the title role. Jane Wyman will be the girl. The two comedians, Ed Brophy and Walter Catlett, have active supporting roles. Others who will participate are Charles D. Brown, Max Hoffman, John Ridgely, Harry Burns, William Haade, who started in "Kid Galahad," and Winifred Harris.

The story basis is an original screen play by Lee Katz, Charles Belden and Ray Schrock. The picture is being directed by George Amy, long assistant to many of Warners' topnotch directors.

Release date: To be determined.

The Forgotten Woman

(Universal)

Personal Melodrama

Three standby theatrical themes, a woman jailed unjustly, political piracy and motherly sacrifice, are being blended into "The Forgotten Woman."

The heroine, jailed unjustly after her husband has been killed, is forced to place her child in an orphanage. Evidence of her innocence is squelched by a racketeering political boss, yet upon her parole she is unable to provide a home for the baby, and disappears. Meanwhile, the prosecuting attorney, breaking with the boss on learning the true story, adopts the youngster. This situation is the first of several unusual incidents which eventually bring the terrorized and persecuted mother and the prosecutor together in marriage.

Announced as Edmund Grainger's first production since "The House of Fear," this picture is based on a story by John Kobler, for which Lionel Houser and Harold Buckman did the screen play. It is being directed by Harold Young, whose recent credits are "The Storm," "Newsboys' Home" and "Hero for a Day."

Sigrid Gurie, seen in "The Adventures of Marco Polo" and "Algiers," will play the title role, with Donald Briggs as the attorney and Paul Harvey the politician. Other personalities carrying important roles are Eve Arden, William Lundigan, Elisabeth Risdon, Donnie Dunagan (the boy), Joseph Downing, Norman Willis, Ray Walker, George Walcott and Charles Wilson.

Release date: To be determined.

Heaven on a Shoestring

(Tentative)

(Paramount)

Sentimental Whimsey

Two elements which many times have proved their entertainment and commercial value are being used as the bases of this moving story. While the picture will not be exactly what is known as a tear-jerker it will be directed at the emotions.

The story concerns a once great actor, who couldn't resist the bottle, and so lost his wife, blasted his career, did not know who his child was or where she was and wound up in the gutter. Years pass. He learns that his grown daughter is searching for him. He stages a grand bluff to convince her that he is still a Broadway big shot. He even convinces his old producer, as broke as he is, to restage the play, in which he and his wife won great fame, this time with the daughter in the mother's role. When creditors close down on the pair, the girl learns the truth, but the opening night audience permits the show to go on. But as the old star, who found the road back too tough, dies, his daughter is acclaimed a great new star.

The leading roles will be played by Pat O'Brien and Olympe Bradna. For support the leads will have the talents of Roland Young, Reginald Gardiner, George E. Stone, Frank Sully, Russ Powell and D'Arcy Corrigan.

The picture, a George Arthur production, is being directed by Lewis Milestone.

Release date: October 20, 1939 (tentative).

THE SUN NEVER SETS...at Radio City Music Hall...**is a**

"On the recommended list!

THE SUN NE

starring DOUGLAS FAIRBANKS Jr. and BASIL RATHBON

IT'S NEVER SUMMER IN A
A GOOD PICTURE!... PLAY
HITS NOW!... ***They Neve***

HELD OVER 3RD
EEK WASHINGTON!

R. K. O. THEATRES
1270 SIXTH AVENUE
Radio City, New York

June 15, 1939

Mr. N. J. Blumberg, President
Universal Pictures
RCA Building, New York City

Dear Mr. Blumberg:

Playing THE MIKADO at the Keith Theatre, Washington, has given us one of the most delightful and profitable dates of the season. With business reaching top figures, THE MIKADO turned Washington's hot summer into cool fall, as far as we are concerned.

Not only did we hold the picture over for a third week, but the eighth day of the run exceeded the opening day's business.

On the strength of this engagement and other successful engagements we are booking THE MIKADO over our entire New York Metropolitan circuit.

With kind regards.

Sincerely yours,
(Signed) J. J. O'Connor
General Manager, RKO Theatres

By Arrangemen

GILBERT &

the MIK

in TECHNICOLOR

andsome and stupendous production" N.Y. DAILY MIRROR

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VER SETS

IRGINIA FIELD • LIONEL ATWILL
ARBARA O'NEIL • C. AUBREY
MITH • MELVILLE COOPER

Screenplay by W. P. LIPSCOMB • Original
story by Jerry Horwin & Arthur Fitz-Richard
Produced and Directed by
ROWLAND V. LEE

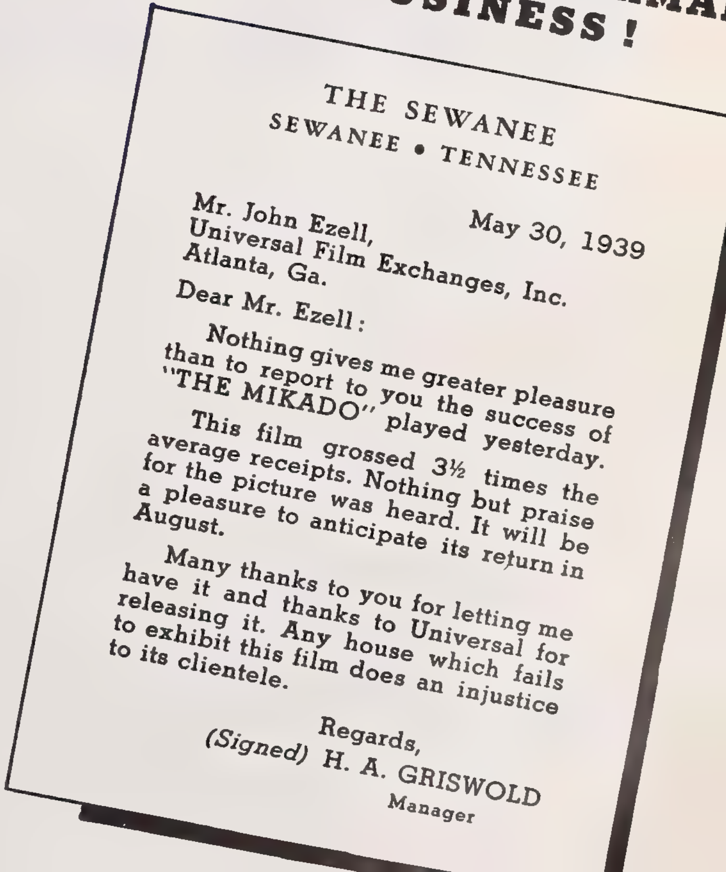
HEATRE THAT'S PLAYING
HESE TWO BIG UNIVERSAL
leard of a Thermometer

Rupert D'Oyly Carte

SULLIVAN'S
ADO

ith KENNY BAKER • Jean Colin • Martyn Green • Sydney Granville
ohn Barclay and the D'OYLY CARTE CHORUS and a cast of hundreds
Recorded by the LONDON SYMPHONY ORCHESTRA
dapted, Conducted and Produced by GEOFFREY TOYE • Directed by VICTOR SCHERTZINGER

3½ TIMES NORMA BUSINESS!



THE SEWANEE
SEWANEE • TENNESSEE

May 30, 1939

Mr. John Ezell,
Universal Film Exchanges, Inc.
Atlanta, Ga.

Dear Mr. Ezell:

Nothing gives me greater pleasure than to report to you the success of "THE MIKADO" played yesterday.

This film grossed 3½ times the average receipts. Nothing but praise for the picture was heard. It will be a pleasure to anticipate its return in August.

Many thanks to you for letting me have it and thanks to Universal for releasing it. Any house which fails to exhibit this film does an injustice to its clientele.

Regards,
(Signed) H. A. GRISWOLD
Manager

Box Office Champions for April

Michael Curtiz, director, "Dodge City."

Leo McCarey, director, "Love Affair."

DODGE CITY: Produced and distributed by Warner Brothers. Associate producer Robert Lord. Directed by Michael Curtiz. Original screen play by Robert Bruckner. Photographed by Sol Polito. Film editor, George Amy. Cast: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Frank McHugh, Alan Hale, John Litel, Henry Travers, Henry O'Neill, Victor Jory, William Lundigan, Guinn Williams, Bobs Watson, Gloria Holden, Douglas Fowley, Georgia Caine, Charles Halton, Ward Bond. Release date, April 8, 1939.

LOVE AFFAIR: Produced and distributed by RKO Radio. Producer-director, Leo McCarey. Screen play, Delmar Daves and Donald Ogden Stewart. Story, Mildred Cram and Leo McCarey. Photographed by Rudolf Mate. Special effects, Vernon L. Walker. Montage by Douglas Travers. Assistant director, James Anderson. Cast: Irene Dunne, Charles Boyer, Maria Ouspenskaya, Lee Bowman, Astrid Allwyn, Maurice Moscovich. Release date, March 15, 1939.

Anthony Asquith, co-director, "Pygmalion."

Leslie Howard, co-director, "Pygmalion."

PYGMALION: A Pascal production. Distributed by MGM. Directed by Anthony Asquith and Leslie Howard. Original story and dialogue by George Bernard Shaw. Scenario, W. P. Lipscomb and Cecil Lewis. Cast: Leslie Howard, Wendy Hiller, Wilfred Lawson, Marie Lohr. Release date, March 3, 1839.

THREE SMART GIRLS GROW UP: Produced and distributed by Universal. Producer Joseph Pasternak. Director, Henry Koster. Original screen play by Bruce Manning and Felix Jackson. Musical director, Charles Previn. Lyrics by Charles Henderson. Cast: Deanna Durbin, Nan Grey, Helen Parrish, Charles Winninger. Release date, March 24, 1939.

WUTHERING HEIGHTS: Produced by Samuel Goldwyn. Distributed by United Artists. Directed by William Wyler. Screen play, Ben Hecht and Charles MacArthur. Novel by Emily Bronte. Photographed by Gregg Toland. Cast: Merle Oberon, Laurence Olivier, David Niven, Flora Robson, Donald Crisp, Geraldine Fitzgerald. Release date, April 7, 1939.

Mitchell Leisen, director, "Midnight."

H. C. Potter, director, "Irene and Vernon Castle."

MIDNIGHT: Produced and distributed by Paramount. Produced by Arthur Hornblow. Directed by Mitchell Leisen. Screen play by Charles Brackett and Billy Wilder. Original by Edwin Justus Mayer and Franz Schulz. Cast: Claudette Colbert, Don Ameche, John Barrymore, Francis Lederer, Mary Astor, Elaine Barrie, Hedda Hopper. Release date, March 24, 1939.

THE STORY OF IRENE AND VERNON CASTLE: Produced and distributed by RKO Radio. Pandro S. Berman in charge of production. Director, H. C. Potter. Screen play, Richard Sherman. Adaptation, Oscar Hammerstein II, Dorothy Yost. Photographer, Robert De Grasse. Special effects, Vernon Walker. Assistant director, Argyle Nelson. Technical advisor, Irene Castle. Editor, William Hamilton. Cast: Fred Astaire, Ginger Rogers, Edna May Oliver, Walter Brennan, Lew Fields, Etienne Girardot, Janet Beecher. Release date, April 28, 1939.

Henry Koster, director, "Three Smart Girls Grow Up."

William Wyler, director, "Wuthering Heights."

THE HOLLYWOOD SCENE

Production

Although Paramount surrounded its "Dr. Cyclops" with a great deal of mystery, not a new trick for publicity space, "Intermezzo" and "Frontier Marshal" undoubtedly are the most consequential of the seven pictures started in the week. In addition to "Dr. Cyclops," in which Albert Dekker, Janice Logan and Tom Coley will be the principals, Paramount started another mystery, "Death of a Champion," story of weird goings-on at a dog show, during which a prize pup is killed. It will present Lynne Overman, Virginia Dale, Joseph Allen Jr., Susan Paley, Robert Paige, Harry Davenport, Irene Franklin and John Sheehan.

"Frontier Marshal," 20th Century-Fox, which will detail exploits in the lively career of Wyatt Earp, will feature Randolph Scott, Nancy Kelly, Binnie Barnes, Cesar Romero, Edward Norris and John Carradine.

The cast for Selznick-International's "Intermezzo" will star Leslie Howard, who also is associate producer, with Ingrid Bergman, a new importation from Scandinavia, Edna Best, Cecil Kellaway, Ann Todd, Donald Scott, John Halliday and Enid Bennett, who is returning to the screen after an absence of several years.

Universal started "Fury of the Tropics," second in a series of productions featuring Richard Arlen and Andy Devine. The leading feminine role was assigned to Beverly Roberts.

Under the production guidance of Edward Finney, Monogram began "The Man from Texas." Tex Ritter is the star; Ruth Rogers and Hal Price head the support.

"Full Confession" went into work at RKO-Radio. The cast includes Victor McLaglen, Sally Eilers, Joseph Calleia, Adele Pearce, J. Farrell MacDonald and Joseph Crehan.

Nine Features Completed

While the new work was proceeding, nine pictures were removed from the active shooting list.

Universal accounted for two. Jackie Cooper and Freddie Bartholomew are teamed again in "Bright Victory," which also will have Alan Dinehart, Melville Cooper, Dorothy Peterson, J. M. Kerrigan, Joseph Whithead and Fred Santley. The second film, "Desperate Trails," offers Johnny Mack Brown, Bob Baker, Fuzzy Knight, Frances Robinson, Russell Simpson, Clarence Wilson, Ed Cassiday and Fern Emmett.

Paramount matched the Universal pace with a completed pair. Both promise to be of unusual interest. "Our Leading Citizen" concerns a modern domestic social-political-economic problem. It will feature Bob Burns with Susan Hayward, Joseph Allen, Elizabeth Patterson, Gene Lockhart, Otto Hoffman, Charles Bickford, Kathleen Lockhart, Paul Guilfoyle, Clarence Kolb and Fay Helm. "The Star Maker," Charles R. Rogers production, will picture episodes in the life of Gus Edwards. Bing Crosby, Walter Damrosch, Louise Campbell, Linda Ware, Ned Sparks and Laura Hope Crews are the principals.

Republic Completes Two

Two pictures also came off the line at Republic. James Lucile and Russell Gleason, Harry Davenport, Marie Wilson, Tommy Ryan, Mary Hart, Henry Kolker and Berton Churchill will be seen in "Should Husbands Work?" The star of "Colorado Sunset" is Gene Autry, with the support of Smiley Burnette, June Storey, Barbara Pepper, Larry Crabbe, Robert Barrat, Kermit Maynard, Jack Ingram and Al Taylor.

COMPOSE YOUR OWN COMMENT

> *Says a Principal Productions press statement, "Sol Lesser today signed Paul Winchell, 18-year-old ventriloquist, for featured roles in Irene Dare's new starring picture, 'Everything's on Ice.' Unusual angle in Winchell deal is that voice thrower won't appear in film, but his dummy, 'Jerry,' does the acting chores. Winchell merely supplies the voice and never gets in front of the camera."*

For Columbia, Larry Darmour finished "Criminal at Large." It will have Jack Holt, Patricia Ellis, Stanley Fields, Arthur Hohl, Weldon Heyburn, Guinn Williams and Leon Ames.

"Dust Be My Destiny" was finished at Warners. John Garfield and Priscilla Lane are the first names on the cast credits, but the support, among others, includes Alan Hale, Frank McHugh, Charley Grapewin, Henry Armetta, John Litel, Victor Killian, Marc Lawrence, Arthur Aylesworth, Billy Halop and Bobby Jordan.

At MGM "They All Come Out," a melodramatic romance which will make use of authentic scenes taken at several federal penal institutions, including Alcatraz, was finished. Rita Johnson, Tom Neal, Bernard Nedell, Edward Gargan, John Gallaudet and Paul Fix are the screen personalities who will be seen.

Elastic Programs

Many years of experience have taught exhibitors that annual product announcements, like railroad time tables, are subject to change without notice. The changing—eliminations, substitutions and additions—already has begun.

In the news story covering the MGM 1939-40 product plans, released in Chicago, March 20, it was announced that "It Can't Happen Here," Sinclair Lewis' novel of what might happen to the United States under a dictatorship, would be one of the company's new season productions. Last week came word that the production of the story had been "shelved." Now Paramount announces that production of the Sidney Skolsky story "Heil, America!" concerning the experiences of a German-American family, resident in the Yorkville section of New York City, has been abandoned. This picture was not listed among those scheduled in the company's new season product announcement, however. Inquiry at both studios as to why these pictures had been crossed off the list evoked the same answer, "Your guess is as good as anyone's."

Word also comes from 20th Century-Fox that "Steinmetz the Great," listed in the schedule, has been deferred for the reason that it is believed too many biographies are projected for the new season. Meanwhile, in New York, Darryl F. Zanuck has made known that preparations are being rushed for early production of "Father Duffy of the Fighting 69th," an item not mentioned in the announcement.

Four More Years

The signing of director William Wyler by Samuel Goldwyn to a new four year contract continues an association that began in 1936. Including the three pictures, "These Three," "Dodsworth" and "Come and Get It," which Mr. Wyler directed that year, he also handled "Dead End" and "Wuthering Heights" for Goldwyn. Additionally he directed "Jezebel," the Warner picture for which Bette Davis won the 1938 Academy best actress award.

Mr. Wyler's first production under his new contract will be "Strangers at Home," based on the life of Hans Christian Andersen. Gary Cooper will be starred.

Grainger Leaves U

Edmund Grainger, producer for Universal, has completed his contract and checked off the lot. Mr. Grainger joined Universal about six years ago under Carl Laemmle, Sr., after having been a producer for Fox for three years. During his service at Universal he produced some fifty pictures, including "Diamond Jim Brady," "Sutter's Gold," "The Road Back," "The Magnificent Brute" and "Love Before Breakfast." His last production was "Forgotten Women."

News in Brief

Don Brown, son of Joe E., will make his screen debut with his father in Paramount's "$1,000 a Touchdown," which William A. Thomas is producing.

Eddie Quillan has been set by Universal for a featured comedy role in "Hawaiian Nights," a Max Golden production.

Warners has closed with George Raft to play the title role in "The Patent Leather Kid," which, when first made about 12 years ago, lifted Richard Barthelmess to star heights.

Paramount has signed Walter Huston to the role of "Torpenhow" in "The Light That Failed." The role was originally assigned Thomas Mitchell, who was prevented from playing it by commitments to Columbia.

The first picture planned by Cecil B. DeMille under his new Paramount contract will be a story of the Canadian scarlet-coated police force, temporarily titled "Royal Canadian Mounted Police." Following his custom, Mr. DeMille will devote several months to research prior to actual shooting. The film will stress friendly relations between Canada and the United States.

Walter A. Futter and Paul Hoefler, explorer, who produced "Africa Speaks," a few years back, are assembling another African film using footage filmed by Mr. Hoefler on a recent trip to the Dark Continent.

Henry King will direct "Swanee River," the story basis of which is the life of Stephen Foster, for 20th Century-Fox.

COLUMBIA DELIVERS

2 in a row

TO

RADIO CITY MUSIC HALL

COLUMBIA PICTURES

Good Girls Go To Paris

MELVYN DOUGLAS
JOAN BLONDELL
WALTER CONNOLLY • ALAN CURTIS • JOAN PERRY

Screen play by Gladys Lehman and Ken Englund
•
Directed by ALEXANDER HALL
•
Produced by William Perlberg

LAURENCE
OLIVIER
(Star of "Wuthering Heights")

in

CLOUDS OVER EUROPE

with

RALPH
RICHARDSON
(Of "Citadel" Fame)
VALERIE HOBSON

•

Screen play by Ian Dalrymple
Directed by Tim Whelan
Produced by Irving Asher

SEE 'COOPERATIVISM' AS MEXICO'S SOLUTION

Technicians' Company Making First Picture; Exhibitors Appeal from Strikers' Hoodlumism

by JAMES LOCKHART
in Mexico City

Employees of the Mexican motion picture industry believe that cooperativism, a movement that is strong in Mexican general industry and farming, is the solution to the film production problem. The national motion picture studio workers' union is formulating a program for organization of a cooperative society to make at least two films a month. The National Workers and Industrial Bank, a government institution, is looked to to finance this production which is expected to get going this summer.

Mexico City Co. picture technicians are off to a good start with their producing cooperative society, managing director of which is Jose Bohr, Argentine state and screen actor and producer. They are making their first picture "Lujuria" ("Lust"), at Acapulco, a Pacific port resort. Bohr is the director.

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Government Financing

Some relief for Mexican motion picture producers from one of their most acute problems, that of proper financing, is in the offing with aid of the federal government in the form of arrangements made by the Ministry of Finance with the Mexican Picture Producers' Association. The deal calls for government financing of selected producers. A committee representing the government, the Association and Mexico's two biggest film labor organizations, the Federation of Cinematographic Industry Workers and the Studio Attaches Union, has been appointed to complete details of the plan and to regulate the financing.

This financing is to be provided by the Mexican government's National Workers' and Industrial Bank, which has a capital of $4,000,000 and has financed many government-sponsored but privately run propositions in the four years it has been in business.

Money for pictures, however, is to be allowed only those producers who are endorsed by the Association and the labor organizations. This proposition is expected to make its debut in a short time. It is generally pleasing to the producers.

Subsidy Already Granted

Previously the government granted Roberto Soto, stage and screen comedian, recently turned producer, $60,000 to finance the production of "La Marcha de Zacatecas" (The Zacatecas March), which has a historical theme based upon one of the liveliest Mexican marches. This is the largest subsidy the government has ever granted to motion picture producers and is also the first money the government has put up for private production in several years. The film is to be released this summer and will, it is planned, be exhibited in foreign countries.

HUNGARY TO FORM OWN FILM INDUSTRY

The Hungarian Film Commission is planning to establish a national film industry which eventually is expected to affect imports. However, the time when the Budapest studios will be able to supply sufficient product to Hungarian theatres appears to be remote. Despite some agitation and a link with Germany, American films still lead there.

Of 15 films which received first runs in Budapest in April, eight were American, three were French, while Hungary and Germany supplied two each. There has been some production in Budapest by German and French companies as a means of absorbing currency which they cannot take out of the country.

The Mexican government has also lent the film industry a hand in the way of distribution in Central and South America. The Producers Association has named two delegates to use the $10,000 the government has provided for the establishment of exchanges in those countries. These exchanges, it is expected, will facilitate distribution of Mexican pictures in many parts of Latin America.

More government assistance has loomed for the industry. President Lazaro Cardenas, recently on tour of the northern states, promised a committee of producers and distributors that interviewed him at one of his stopping places that he would look into their plea that taxes on all pictures in Spanish be reduced when he returned to Mexico City before summer starts. The petitioners think that this tax paring, the extent of which is to be left up to the government, will give Mexican pictures particularly a break over foreign products.

President Cardenas also assured the committee that he will endeavor to persuade the Confederation of Mexican Workers to call off the boycott it has announced for all pictures made in Spain during the Franco regime. The Mexican government continues to refuse to recognize the Franco administration. The Confederation advanced as its reason for this ban that it considers the Franco government Fascist, so therefore all pictures made while it is in power must be Fascist, too.

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A Weird Strike

Labor has handed the industry yet another headache in the form of a wierd strike. This tieup is against the Cine Club, a large cinema of Irapuato, an important middle western railroad-industrial town. The strike was called without warning. During a performance, delegates of the Guanajuato state film workers' union, which claims jurisdiction of Irapuato, swooped down upon the theatre, drove out the audience, beat the protesting exhibitor, and put up the red-black banner of organized Mexican labor, simply because the house's employees do not belong to this union.

The action has all exhibitors worried. They have appealed to the national picture workers' union and the state and federal governments.

Mexico's cinema construction boom, as far as Mexico City is concerned, has inspired opposition. A group of exhibitors has petitioned congress to pass a law forbidding the building of more cinemas in the national capital. The petitioners assert that this action is imperative as there are already too many theatres and business has taken a nose dive, thanks to the acute economic depression. But it is certain that nothing will be done on the petition until the fall, for congress has gone into recess until Sept. 1.

Backers of the four large cinemas being constructed in the capital are going ahead. It is certain that these houses will be running before congress can act on the petition.

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It seems that the Mexican government is out $40,000 of badly needed money as a result of the failure to sell to motion picture producers the plot of "Upa y Apa," the pretentious stage revue that fizzled in New York under the name, "Mexicana." The government had high hopes of salvaging at least something of this stage wreck by making of the best of it a motion picture.

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Fire Rules Enforced

Fire and safety regulations are being strictly enforced in Mexico City cinemas as a result of the blaze in the Workers' Cinema at Zacatepec, a government-backed sugar central, which cost 44 lives and injured 60 others. Exhibitors have been ordered to keep exit doors clear at all times. An automobile was parked before the main exit door of the Zacatepec theatre, so as, the exhibitor explained, to keep out chisellers.

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Mexico City exhibitors are benefitting from frequent boosts in the form of reviews and critiques that have become a feature of radio stations XEB, XEXX and XEQ.

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The Mexican government's publicity department is so pleased with success that attended its experiment, The Air Theatre, weekly broadcasts of the work of the best foreign and Mexican dramatists, from its radio station, Mexico City, that it will repeat the service in the fall. Twenty-three works, of which but six were by Mexicans, were broadcast during the first season. They prompted 6,000 persons to write praising the experiment. Many of the letters came from the United States and elsewhere abroad.

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All motion picture theatres in Mexico City and throughout most of Mexico were closed a week ago Monday at matinee time in respect to Francisco Sarabia, "Lindbergh of Mexico," who was killed while taking off at Washington for a return flight to Mexico City. The funeral was held Monday.

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Studio Prospects Brighten

Though two studios in Mexico City are in business difficulties—one of them dropped $4,000 in a month, the other had its electric services cut off—studio trade has some signs of looking up. The Rodriguez Family, who are in nearly all branches of the industry, from sound engineering to general work, have turned producers and have rented George Stahl's studios for eight weeks for the making of their first picture which is to be released in the late summer.

* * *

The boycott of American films in Mexico resulting from the dispute between the Confederation of Mexican Workers and the Rodriguez Brothers cinema circuit has been lifted.

* * *

Carlos Amador and Jose Alcalde, noted stage comedians, have teamed up as producers. They are to make a series of comedy shorts at the rate of one every two months. Alcalde will play the lead in most of them. The first short is to go into production late this month.

The Directors Union has elected these new officers: President, Fernando de Funetes; secretary, Armando Vargas de la Maza, and treasurer, Arcady Boytler.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THOSE skeptics who are skeptical about the motion picture industry and the Department of Justice getting together on a consent decree and settling the Government's anti-trust suit against the large film companies, needn't be so skeptical, for in Federal Court in New York the other day the big Department of Justice trust-busters worked out a consent decree with the "lollypop trust," the companies which make the little handles for all-day suckers.

The business in wood sticks, as they are called in the trade, is only a splinter in the lumber industry. Nevertheless, Government figures showed that lollypop consumption in the nation causes a $5,000,000 yearly turnover in sticks alone. A group of six companies was accused by the U. S. of cornering 70 per cent of the trade.

▽

Some movie press agents take liberties, as witness, for instance, the big blurb sent to Quincy, Illinois newspapers, on Henry Kolker, for and in behalf of "Let Us Live." It described Henry as coming from London, and as the son of a big British Army officer. Quincyans got quite a chuckle out of that, for Kolker for years and years has been Quincy's strongest link with the legitimate theatre and motion pictures. They know well that Henry Kolker is the son of William Kolker, a grocer for years on Quincy's own Hampshire Street.

▽

When Alexander Woollcott was in Callander, Ontario, the other week, with an RKO Radio camera crew to film "Five Times Five," a short film on the Quintuplets, he told a reporter from the local newspaper that he really loves to be libelled. The reporter took him at his word all right, and the interview was printed calling Woollcott everything from a big, untidy beetle to a tub of butter, referring to him as "Moon-puss" Woollcott with jowls that would shame a bulldog with the mumps, carrying a head as wide as a broodmare's rump.

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Warners has its newly created service department to help "visiting firemen" in New York for the World's Fair, enjoy their stay all the more. And RKO has its "reception lounge" to rest the weary tootsies of the same visitors. And Mike Vogel and Gert Merriam in MOTION PICTURE HERALD'S "Manager's Round Table Club" stand ever ready to welcome and guide showmen arriving from the inlands. But Columbia Pictures has an "Exhibitors' Service Department" which will buy for exhibitors, for wholesale, anything from electric irons to vacuum cleaners, automobile tires, door checks, overstuffed chairs for the front parlor, always-flowing fountain pens, suits with two pairs of pants, goldfish bowls and whatnot.

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Frank Steffy, of the State theatre, Minneapolis, is mortified. Playing MGM's "Lucky Night," the other night, Frank, by way of gaining a little extra attention, let it be known that he would admit free those persons reaching the theatre with a genuine four-leaf clover. By actual count he had to admit 6,500 persons, turned away about 9,000. The profits for that day—weren't.

They say there's a doorman who stands in front of a theatre down Dade County, Florida, who is just the grandest friend of the countryside's moviegoers. He always makes it a point to get a peek at the first showing of a new picture. Then, when the cash customers come along later, he gives them the tipoff on the picture in well understood pantomime. If it is a so-so picture, he just puckers up his lips. If he spreads his hands palms upward, that means he is not quite decided in his own mind. If it is an out-and-out bad one, he makes a gesture as if holding his nose.

▽

Hollywood hears that old William S. Hart, of "Pinto Ben" western-film riding days in the movies, might be considering a "comeback" to the screen. He hasn't made a picture in a decade and more. Time was when Hart became so prosperous from, in and on Hollywood that he quit work to save income tax expenses.

▽

Customers at the General Electric show at New York's World's Fair were tuned in on television sets the other day when a Mrs. Russell Macgregor, of Morristown, New Jersey, was being interviewed for a telecast. "Where do you live, Mrs. Macgregor?" the General Electric interviewer wanted to know. Mrs. Macgregor said she didn't know because her home had been burned down the night before. "Too bad," the General Electric interviewer murmured. "What started the fire?" Mrs. Macgregor said she thought she'd better not answer that right out in the General Electric Building. The interviewer, however, assured her it would be all right. "Very well," said Mrs. Macgregor in her best you-asked-for-it-tone, "The fire was caused by a short circuit in my electric refrigerator."

▽

Villanova College gave Major Edward Bowes an honorary doctorate of laws degree for "humanitarian work." That amateur-hour radio work of the "humanitarian" Major is nice work if you can get it, at several thousands in salary weekly.

▽

Next door to our publishing headquarters in Rockefeller Center there holds forth the offices of Patek, Philippe and Company, and in those offices there stands a new clock, just arrived from Switzerland, which tells 24 times at once—all the right time, too.

This wonder-clock, handsome blue Cloisonne aristocrat, taxed the ingenuity of its designer for all of five years, tells you to the second the time in every one of the 24 time belts that girdle the earth. Not content with that, the clock also chimes the hours and quarter hours and rotates a tiny moon set in its rim to show you ahead how full the moon will be that night.

▽

Walt Disney's Ferdinand the Bull is being libeled over at New York's World's Fair, but grossly libeled. At the Borden's Milk show they have a "Philosophical Musings of Elsie the Cow" done in murals on the Borden Restaurant wall. Elsie, snooty Guernsey, is seated at a vanity admiring herself in a hand mirror. She wears a pearl necklace and has a bow on her tail. "When I settle down," says Elsie, in the printed legend, "it won't be with anybody who spends his time smelling flowers."

UP FROM THE DEEP, dark bat caverns of western Texas there came this week to our desk in Rockefeller Center, for a bit of a chat, that genial, robust old film row pioneer, Arthur James, newspaperman of the old New York World and New York Mail days, one of the motion picture's first advertising directors, with Mutual, in 1914, and Metro, in 1915, AMPA's first president, old Army man and writer.

Some four months ago, Arthur James took leave of his old Broadway haunts, left no forwarding address. On Monday he returned, engaged in a brand new business, that of retrieving Mexican-bat *guano* from the 100-foot-deep bat caverns of west Texas.

Arthur tells us that the bats down that way travel around in little groups of 700,000 to 1,000,000, and that only recently it was found that the fertilizer is a most unusually good promoter for citrus. Sells at $42 the ton, requires only $2 the ton to "mine," $18 to transport. He has three Pennsylvanians with him in the project, rents a whole square mile from the State of Texas for only $320 a year.

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One of the customers in the midway, freak-and-amusement section at New York World's Fair tried to argue a refund out of an attendant at the Strange As It Seems show. His complaint was the Tattooed Venus. "It's a fraud," said the customer. "The papers said she was tattooed all over, but there's no tattoo on her neck and face." The attendant leaned over and whispered in the customer's ear. "We don't like to let people know," he confided, softly. "I'm telling you special. Her face is tattooed with invisible ink."

▽

Louis de Rochemont's boys over at March of Time just don't know their DeMille.

They had Cecil B. pose variously the other day, at Paramount's studio in Hollywood, with numerous implements of old cinemacraft, for a March of Time reel, shooting Mr. DeMille with his famous directorial boots, with the camera that filmed his first picture, "The Squaw Man," in 1913, and such—all to mark developments down through the years. But there was no DeMille bathtub. No, sir, not even an ordinary gold DeMille bathtub.

▽

That sit-down strike of 400 convicts in Kansas State Prison, occasioned by demands, which were refused, to wear silk underwear beneath their prison dungarees, reminds of the strike in the same prison in a recent year when the jailbirds staged a yelling, stomping, pan-throwing melee because they had to go to bed before they could hear Amos 'n' Andy.

▽

The charming little telephone operator at the Criterion theatre off Times Square answers the telephone with a cheery little, "Good afternoon, Loew's cool, cool Criterion."

▽

"Never Say Die" and "Let Us Live" played together last week at the Strand in Lambertsville, New Jersey.

And up the road a bit, at Hackettstown, Perry D. Stein, managing the Strand of the same circuit, booked "Some Like it Hot" for the local firemen's benefit.

DOCUMENTARY MAKERS FORM NATIONAL UNIT

Joris Ivens Is President of the Association Organized After World's Fair Meetings

The Association of Documentary Film Producers formally appeared over the weekend as the first organization of its kind in this country and one of the first in the world. It is intended, primarily, to develop the field of documentary film, artistically and technically, and to publicize it. A constitution was adopted, officers were elected and headquarters established in the old Mecca film building at 1600 Broadway, New York.

Joris Ivens President

Joris Ivens, president, Paul Strand and Willard Van Dyke, first and second vice-presidents respectively, head the organization. Others elected for one year were William Osgood Field, treasurer; Mary Losey, secretary; Lionel Berman, chairman of the membership committee; Joseph Losey, chairman of the education committee, and Irving A. Jacoby, chairman of the finance committee. These, together with a third vice-president, to be elected by West Coast members as their representative, constitute an executive committee of nine.

A membership committee to pass on qualifications of applicants was also elected, consisting of Jay Leyda, Helen Van Dongen, John Bradford and Willard Van Dyke.

The purposes of the organization, as stated in the constitution, are:

1) "To develop the artistic and technical standards of independent, creative films.

2) "To publicize such films.

3) "To promote wider production and distribution of such films.

4) "To provide a means of communication and cooperation among independent, creative film makers.

5) "To act as a source of information on such films and to cooperate with other agencies in the compilation and dissemination and exchange of such information."

Follows World's Fair Sessions

"The Association of Documentary Film Producers is the result of a need felt for such an organization by a group who originally came together to assist Philip McConnell of the World's Fair Education Committee in the selecting, procuring, and publicizing of a program of independent films to be shown in the Education and Science Building at the Fair," said the announcement. "At the first meeting held in April a permanent relationship was proposed. It was felt that an enormously rich field was being neglected, and that no organization existed to meet the common needs of the producers in this field."

Regular membership is open to all persons "substantially interested" and "active" in the production of "independent, creative films." Associate membership is open "to those not eligible to regular membership, but who have proved their sympathy to the aims of this organization." At present there are 39 regular members.

The Association will begin to function immediately with various projects including film surveys, programs and critical discussions. Regular monthly meetings will be held. Hollywood members participated in the voting by wire and telephone. They will hold regular meetings also.

The complete membership follows:

Regular Members, New York

Roger Barlow; Elaine Basil, WPA Film Project; Lionel Berman, Frontier Films; John P. Bradford, March of Time; Julien Bryan; J. V. D. Bucher, Thomas Chalmers, March of Time; Mrs. Sheldon Dick, Lee Dick, Inc.; John Devine; W. O. Field, Jr., Frontier Films; John Flory, Motion Picture Corporation of America; Lora Hays; Fanning Hearon, Association of School Film Libraries; Leo Hurwitz, Frontier Films; Joris Ivens, Contemporary History, Inc.; Lewis Jacobs, WPA Film Project; I. A. Jacoby; Elias Katz; Herbert Kline, producer of "The Crisis"; Irving Lerner; Jay Leyda, Museum of Modern Art Film Library; Joe Losey, Progressive Education Association and Joseph Losey, Inc.; Mary Losey; Julian Roffman; Leo Seltzer, WPA Film Project; Robert Stebbins, Frontier Films; Ralph Steiner, American Documentary Films; Paul Strand, Frontier Films; Helen Van Dongen, Progressive Education Association & Contemporary History, Inc.; Willard Van Dyke, American Documentary Films; David Wolff, Frontier Films.

Hollywood Regular Members

Shirley Burden; Floyd Crosby, Film Guild; James Gow, Film Guild; Arthur Ornitz, Film Guild; Irving Reis, Film Guild; Henwar Rodakiewicz; Tatanya Tuttle, Film Guild; Gunther Von Fritsch, Film Guild.

Associate Members

George Gercke, U. S. Film Service; Jean H. Lenauer, Filmarte Theatre; Philip McConnell, Science and Education Exhibit, World's Fair; W. French Githens, Sound Masters, Inc.; Alfred Saxe, Frontier Films; Robert S. Carr; Arnold Pearl, Frontier Films; Richard Griffiths, apprentice to Paul Rotha; Theodore Lawrence, American Documentary Films.

NOW PARAMOUNT HAS A "FAIR" BUREAU

Paramount Pictures is the latest to open a World's Fair service bureau for exhibitors and other film folk visiting New York, setting aside special quarters starting Wednesday on the 9th floor of the home office building at Times Square, where Miss Evelyn O'Connell will be chief hostess. She had been serving as secretary to Y. Frank Freeman, Paramount vice-president in charge of studio operations.

RKO has its World's Fair service bureau, at its home office, in charge of Henderson M. Richey. Warners opened similar quarters at its headquarters, in charge of Isabel Turner. Quigley Publications has had such a service for some time.

Tracing History of Cartoon, Puppet Films

A survey of the development of the animated cartoon and puppet film was given at the Museum of Modern Art Film Library, New York, when 22 short films tracing this phase of motion pictures from 1907 to the present day were shown Tuesday before an invited audience.

The program was arranged by Joseph Losey, and was chiefly composed of films selected from the Museum's archives, through John E. Abbott, director of the Library.

Included in the program are many short subjects never seen in this country, or out of circulation in recent years. The program follows:

French

"Happy Microbes"—a cartoon by Emil Cohl, the French film pioneer, in 1907.

"Drama Chez Les Fantoches"—an early experimental cartoon with white lines on a black background. (1908)

"Joie de Vivro"—a surrealistic cartoon by Hopping and Gross. (1934)

"Night on the Bare Mountain" — etching-on-film cartoon by the Russian artist, Alexeyeff. (1936)

American

"Gertie the Dinosaur"—cartoon by Winsor McCay, patterned after his comic-strip creation. (1909)

"Story of Old Glory"—a serious, animated cartoon tracing the history of the American flag by Lutz, author of the only authoritative book on the animated cartoon. (1918)

"R. F. D. 10,000 B. C."—a film with plastic wood figures animated by the stop-motion camera. By W. H. O'Brien. (1917)

"Big Swim"—cartoon by Bud Fisher. (1918)

"Mutt and Jeff"—cartoon by Bud Fisher. (1918)

"Dinkey Doodle and the Bad Man"—an early cartoon by Walter Lantz.

"Four Musicians of Bremen"—Walt Disney's first professional cartoon. (1922)

"The Mad Dog"—by Walt Disney. (1932)

Several cartoons by Chariey Bowers.

One reel from "Pete-Roleum and His Cousins"—Joseph Losey. (1939)

German

"Rhythms 21"—an abstract film of animated patterns by Richter. (1921)

"Was die Eiche Rauscht"—a color cartoon for the German state railways by Kruse. (1936)

English

"Carmen"—cut-out silhouette film by Lotte Reiniger. (1933)

"Colour Box"—a commercial cartoon by Len Lye. (1935)

"Kaleidoscope"—by Len Lye. (1935)

"Birth of the Robot"—by Len Lye. (1936)

Several commercial cartoons by George Pal.

Russian

"Revenge of the Kinematography Cameraman"—by Starevitch. (1912)

New Documentary Film

"School," a documentary film on progressive education, produced by Lee Dick, Inc., New York, in cooperation with the American Film Center and the Progressive Education Association, was previewed by the press Wednesday at the Museum of Modern Art.

Its sponsors say it is the first documentary production in full sound and dialogue to be done on 16 mm. film. It is to be shown throughout the summer in the special theatre of the Science and Education Building at the New York World's Fair. "School" was produced under the supervision of Mrs. Lee Dick and Edward Anhalt. The film is two reels in length and was made entirely at the Hessian Hills School at Croton-on-the-Hudson, New York.

"School" was made without the use of any professional actors. Children of the fifth grade in the Hessian Hills School, without training, and teachers from the school faculty were photographed during their actual study and play and in the execution of the project which are a part of progressive education.

"Democracy in education is the real theme of 'School'," it is explained. There is no commentator, the sound track of the film being entirely devoted to the voices of the children themselves and to a musical accompaniment.

Leon Abraham Joins RKO

Leon Abraham, for four years head booker at the Metro-Goldwyn-Mayer Kansas City exchange, has joined the RKO Radio branch there as office manager, succeeding John Wangberg, who has become a home office representative in the south for RKO. Al Adler succeeds Mr. Abraham as head booker for MGM in Kansas City.

Signs Altec Contract

Oscar C. Lam, prominent Southern exhibitor, has signed Altec to service his theatres in Cedartown, Newman and LaGrange, Ga., in addition to his three Rome, Ga., theatres now serviced by Altec. H. B. Moog negotiated for Altec.

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ROCKEFELLER CENTER NEW YORK

RKO ENDS CONVENTION SEASON, ANNOUNCING 58 IN NEW PROGRAM

Schaefer Tells Field Men They Have Helped Lay Cornerstone of New Policies; Sales Increases Noted

The 1939-40 sales convention season is at an end, now that RKO Radio Pictures, last of the companies to meet on new product and policy, this week has had its annual meeting at the Westchester Country Club at Rye, N. Y., where its executives announced to the 250 sales, foreign, home office and producing executives a new season program of 58 features, Pathe Newsreel, 198 short subjects, March of Time and Walt Disney's second cartoon feature.

The Talent Roster

The management said that five producer-directors, two producer writers, seven associate producers, 18 directors, 30 stars and featured players and 21 writers already are on the talent roster to be associated with the production of the new pictures.

RKO will spend a minimum of $21,000,000 on 39-'40 product or $6,000,000 more than this year, it was announced Wednesday.

One of the largest congregations of RKO executives ever to gather at one place sat at the Country Club dais Monday morning as George J. Schaefer, president, sounded the opening gavel. Mr. Schaefer was flanked by Ned E. Depinet, vice-president; Jules Levy, general sales manager; Phil Reisman, foreign sales manager; William Mallard, general counsel; John J. O'Connor, vice-president and general manager of the theatre division; S. Barret McCormick, director of advertising and publicity; Howard S. Benedict, studio publicity director; Fred Ullman, vice-president of Pathe News; Cresson E. Smith, western division manager; Ed McAvoy, eastern division manager and Harry Michalson, short subject sales manager.

On Tuesday Mr. Schaefer announced an increase in production budgets to give RKO a greater number of big pictures. He estimated the increase at 40 per cent.

Mr. Schaefer called the gathering the most important he ever had conducted or attended. He thanked the men for their loyalty during his six months in office and predicted that the organization would move forward rapidly.

Mr. Schaefer scoffed at reports that he would establish his headquarters at the studio.

New Policies Analyzed

S. Barret McCormick, advertising and publicity director, discussed plans for campaigns on the company's more important new season product.

Phil Reisman, general manager of the foreign department, said that a series of RKO sales conventions in leading foreign territories throughout the world would be started in the near future. Meetings have been scheduled for Central America, Australia, India, France, England and South America.

Mr. Levy and A. A. Schubart, head of exchange operations, closed Tuesday's session, Mr. Levy explaining new sales policies and predicting that while the field force is late in getting a start in selling, it would establish a record in closing possibilities.

Mr. Levy added that a general increase in short subject quality will cut down double bills and open the way for more playdates for shorts.

The new trade practice program was analyzed by Mr. Schubart for the salesmen.

With the windup of business meetings Wednesday, the convention was turned over to Mr. McEvoy and Mr. Smith, each of whom presided over division meetings which later broke up into meetings for the seven districts.

Louis de Rochemont, producer of March of Time, described new subjects, noting one story on the development and history of the motion picture, for release in July, and a second release, "The Truth About Devil's Island." March of Time presented product manuals to all delegates. All future advertising and exploitation material will be issued in a form suitable for inclusion in the loose-leaf book.

Announcement was made that Harold Lloyd will make his bow for RKO next season as a producer, starting with "Chasing Rainbows."

Charles Laughton appeared at the meeting, having arrived Monday from London. Then came Max Gordon and Harry Goetz, who will produce for RKO, and W. G. Van Schmus, director of Radio City Music Hall, and Charles Casanave, of National Screen Accessories.

Roy Disney, for Walt Disney, explained the workings of his organization and new cartoon plans. He said that Walt Disney has increased personnel to 1,100, from the 200 he had at the start.

Gunther Lessing, legal counsel for Disney, said that Mr. Schaefer had accomplished much in his short span with the company.

Hal Horne, of Disney Enterprises, told the delegates that the tieups already made for "Pinocchio" would enable exhibitors to become partners with virtually every store in the country. A new phase of Disney selling, he said, will be the sale and exhibition of original Disney drawings to museums and schools.

Kay Kamen, of Disney Enterprises, reported that Disney character merchandise is showing an annual gross of $35,000,000.

Frank Donovan, RKO Pathe newsreel official, said that pictures of news events could now be brought from Europe in 48 hours, and sent there from here in the same time, presumably by the new Trans-Atlantic clipper service.

William B. Levy, of Disney, London, and Louis Hyman, Sol Lesser Productions, addressed the delegates.

The entire convention on Thursday was transplanted from Westchester to the World's Fair.

In introducing Mr. Schaefer Ned E. Depinet said the company's president had come up from the ranks and that his long background and

(Continued on opposite page)

RKO Foreign Delegates Report on Motion Picture Conditions Abroad

A cross section of conditions in foreign lands was drawn by the RKO foreign delegates as they arrived in New York for the convention this week.

RKO soon will open three new offices in Brazil, Bruno Cheli, RKO manager for Brazil, said. Six branches have been established.

Mr. Cheli deprecated rumors of a Brazilian government monopoly. He said the Lima conference had helped the position of American film companies, that American films led all competitors in Brazil, that proposed short wave broadcasts to South America from North America might help but should be in conjunction with film release dates in South America.

The native industry, producing pictures at about $50,000, should be regarded as a "healthy sign," Nat Liebeskind, South American supervisor for RKO and manager of the Argentine area, told the trade.

Ralph Hanbury, United Kingdom manager, discussed tax problems.

Distribution in China, already hampered by the war, may be further restricted by new customs duties, Leon Britton, Far Eastern and China manager, asserted.

Mr. Britton added that approximately 40 per cent of the area formerly serviced had been ruined, but that business in the coastal cities was fair.

Reginald Armour, Continental manager, predicted the Spanish market soon would return to pre-civil war conditions. Ten regional offices have already been set up, with Antonio Blanco in charge at Barcelona. Currency difficulties are virtually all that hold up shipment of new films, he intimated.

Max Gomez, manager for Mexico, said renewal of wage contracts in the Mexican studios was expected "without trouble" and that all union difficulties in that country had been settled. He added that high costs had limited Mexican production, but he pointed to new theatre construction.

Pedro Saenz, Cuban manager, declared local production in Cuba had merely created new audiences, had not affected attendance at American pictures.

Gordon New, manager for Trinidad and surrounding territory, noted new theatre construction, three houses.

F. S. Gulbransen, manager for Panama, said the "novelty" of Spanish language pictures was declining, and that American pictures were doing better than before.

HIGHLIGHTS OF NEW RKO PRODUCT

(*Continued from opposite page*)

experience extended into every phase of the business.

Mr. Depinet described the remaining pictures on the current season's program.

Mr. Levy introduced new members of the sales organization and told the delegates that the company during the past year had sold 87 per cent of possibilities in the United States and Canada, an increase over last season. There also had been an increase in sales in dollars over the previous year, he stated.

Mr. Levy said that figures had not been completed on the recent "George Schaefer Drive," but that the film shipments in the drive were greater than for any previous similar period.

Phil Reisman extended thanks to home office executives on behalf of delegates from abroad.

Schaefer, Depinet and Levy extended thanks to March of Time, host at a cocktail party, and complimented the Disney organization for its extensive merchandising display at the convention hall.

Four members of the sales force who sold 100 per cent of their sales possibilities for 1938-39 were honored. They are Jack Ellis, New York; F. G. Ross, Boston; W. Canelli, New Haven, and Harry Kahn, Washington.

The 1940 announcement book, prepared under the guidance of Mr. McCormick, was distributed following Mr. Depinet's outline of 1940 production.

Promotions Announced

Promotions from within the ranks since the last convention included two district posts and five branch managerships. Mr. Levy introduced newly appointed salesmen and student salesmen, 24 in all.

Promotions announced were as follows:

H. M. Lyons, from manager Atlanta to Southeastern district manager; S. M. Sachs, from manager Dallas to Southwestern district manager; J. B. Brecheen, from office manager Dallas to manager at Atlanta; N. J. Colquhoun, salesman in Memphis to branch manager, Charlotte; C. J. Dressell, salesman in Minneapolis to branch manager, Omaha; H. F. Taylor, salesman in Toronto to branch manager Calgary; R. V. Nolan, salesman in Chicago to branch manager, St. Louis.

M. Kassel, office manager to salesman, Chicago; W. Canelli, office manager to salesman, New Haven; A. T. Mabey, assistant booker to salesman, Salt Lake City; A. W. Baron, ad sales manager to salesman, Salt Lake; J. McPherson, booker to salesman, Calgary; S. S. McFadden, booker to salesman, Portland; L. L. Goldsmith, office manager to salesman Seattle; V. H. Adams, public relations representative to salesman, Dallas; C. J. Wheeler, booker to salesman, Dallas; R. V. Reagin, booker to salesman, Memphis; Edwin C. Stengel, student salesman at Chicago, to salesman at Minneapolis; T. C. Cox, booker from Atlanta to salesman, New Orleans.

The newly appointed salesmen announced are: H. H. Wright, Atlanta; F. W. Gebhardt, Charlotte; R. Williams, Cincinnati; J. Lawrence, Cleveland; P. Fine, Des Moines; P. J. Fortune, Indianapolis; Grover Wray, Memphis; F. E. Abelson, Minneapolis; S. Chesnutt, Oklahoma City; S. N. Yaeger, J. Rosenberg and R. G. Olson, Omaha; J. P. Lefko, Pittsburgh; G. Davidson, Salt Lake City; C. J. Crowley, San Francisco; H. B. Miller, Montreal; S. H. Decker, Toronto; Leon A. Herman, Albany; M. E. Cohen and Lou Padolf, Detroit.

New student salesmen assigned to RKO Radio exchanges include J. P. Smith, Boston; R. T. Renz, Buffalo; Lou Fink, Los Angeles.

J. Wangberg was stepped up from office manager, Kansas City, to home office representative.

The New Product

"Popularity-tested properties, Broadway hits and best-seller books will dominate the program of 58 features," said Mr. Depinet.

Production will continue to be centralized at the RKO Radio Studios in Hollywood. Studio facilities near RKO will also be utilized, and several pictures will be made in England.

Highlights for 1939-40 will include "The Hunchback of Notre Dame," "The American Way," "Passport to Life," "Vigil in the Night," "Ivanhoe," and a dozen others.

"The Saint" series will be continued.

James Fenimore Cooper's "The Deerslayer" will be added to the list, as will Johann David Wyss' "Swiss Family Robinson."

There will be six westerns.

The complete feature program follows:

THE HUNCHBACK OF NOTRE DAME, by Victor Hugo, will star Charles Laughton. Pandro S. Berman will produce and the script will be by Bruno Frank. William Dieterle has been borrowed from Warner Brothers to direct.

ABE LINCOLN IN ILLINOIS, Robert E. Sherwood's Pulitzer Prize play, will be adapted by its author and Raymond Massey will re-create his stage role. John Cromwell will direct. Max Gordon and Harry Goetz will produce.

THE AMERICAN WAY, another Gordon-Goetz production, being adapted from the Broadway stage play by George S. Kaufman and Moss Hart with Mr. Kaufman to direct.

VIGIL IN THE NIGHT, authored by Dr. A. J. Cronin, and now running serially in Good Housekeeping, will star Carole Lombard with George Stevens as producer-director. Norman Krasna is writing the screenplay.

ALLEGHENY FRONTIER, based on Neil Swanson's novel, "The First Rebel," will have P. J. Wolfson as producer-writer and William Seiter as director. The cast includes John Wayne, Claire Trevor, Bob Burns and Sir Cedric Hardwicke.

"Ivanhoe" To Be Made

IVANHOE, Sir Walter Scott's novel.

THE DEERSLAYER, from the James Fenimore Cooper classic; "Swiss Family Robinson," by Johann David Wyss; "African Intrigue," adventure story by Alfred Batson; and "Tom Brown's School Days" will be produced by Gene Towne and Graham Baker, president and vice-president of "The Play's the Thing Productions." Towne will act as producer on all productions and with Baker will write the screen play for at least two.

NURSE EDITH CAVELL, Anna Neagle starring, to be produced and directed by Herbert Wilcox, Screen play by Michael Hogan. Cast includes Edna May Oliver, May Robson, George Sanders, Zasu Pitts, H. B. Warner and Sophie Stewart.

Also scheduled for production by Mr. Wilcox are two features to be made in England, one based on the life of Lord Kitchener, British Army Officer, and the other the story of Marie

(*Continued on following page*)

Seated in front of the group of delegates above are Jules Levy, W. G. Van Schmus, managing director of the Music Hall; Ned E. Depinet and George Schaefer.

L. M. Devaney, Canadian district manager, and S. Barret McCormick, seated front; Roy Disney, E. L. McEvoy, eastern and Canadian manager, and Cresson Smith, western and southern manager.

NEW SEASON FILMS FROM RKO RADIO

(Continued from preceding page)

Lloyd, British music hall favorite of a decade ago.

The Man Who Lost Himself, by H. De Vere Stackpoole, will be made in England with Leslie Howard as star, co-producer and co-director.

Mr. Howard will also function in the same capacities on a second film for RKO Radio release during 1939-40.

From Frances Keyes' Novel

Parts Unknown, from the novel by Frances Parkinson Keyes, with a screenplay by P. J. Wolfson, will have George Stevens as producer-director.

Chasing Rainbows, produced by Harold Lloyd.

The Flying Deuces, a Stan Laurel and Oliver Hardy comedy, produced by Boris Morros and directed by Edward Sutherland.

Meet Dr. Christian, the first of a series of three films starring Jean Hersholt produced by Stephens-Lang Productions. Based on Hersholt's popular radio character they will have "Nurse Judy" and "Roy Davis" in the supporting cast.

Passport to Life, will star Gary Grant with Garson Kanin directing.

Gregory LaCava will produce and direct one production.

Leo McCarey will act as producer-director on two films one of which will be written by Maxwell Anderson.

Ginger Rogers will star in two pictures.

Douglas Fairbanks, Jr., is to be starred on the new season's schedule.

Father Damien will be produced by Robert Sisk from a biography of the martyred priest written by John Farrow. Mr. Farrow will direct from a screenplay by John Twist.

Bobby Breen will star in two Sol Lesser productions.

Reno will star Richard Dix, with production handled by Robert Sisk from a screen play by John Twist.

Marines in the Air is another for Dix

New "Saint" Pictures

The Saint's Vacation, and the Saint Overboard, both by Leslie Charteris, will star George Sanders.

Full Confession, by Leo Birinski will star Victor McLaglen, with Robert Sisk producing, John Farrow directing and Joseph Calleia and Sally Eilers featured.

Anne of Windy Poplars, by L. M. Montgomery, will star Anne Shirley under the direction of George Nichols, Jr. Michael Kanin will write the screenplay and Cliff Reid will handle production.

Village Scandal will star Edward Ellis and feature Barbara Read. The story originally written by George Allen England and adapted by A. C. Edington will be produced by Robert Sisk.

Three Sons, another Robert Sisk production, will also star Edward Ellis and feature the girl and boy finalists in the second "Gateway to Hollywood" radio talent search.

The Day the Bookies Wept, from the *Collier's* Magazine story by Daniel Fuchs, will star Joe Penner. Les Goodwins will direct from a screenplay by Bert Granet, with Robert Sisk as the producer.

Cross Country Romance has Lucille Ball and James Ellison in the top spots. Cliff Reid will produce.

Child of Divorce, based on a Broadway stage success by Leopold L. Atlas, will have Anne Shirley in the title role and Robert Sisk as producer.

Distant Fields, the S. K. Laurens stage play, will have Barbara Read and John Archer in the leads and Robert Sisk as producer.

Discussing plans for handling the publicity barrage are Rutgers Neilson of the home office; Howard Benedict, studio publicty director; S. Barret McCormick, director of advertising and publicity, and Charles Leonard, studio publicity representative.

Men Against the Sky will be produced by Robert Sisk.

Others on the schedule are:

Ask No Returns, by Fanya Foss, with Cliff Reid producing.

Silver City to be produced by Robert Sisk;

Sued for Libel, a Cliff Reid production, written by Wolfe Kaufman with screenplay by Jerry Cady;

Little Orvie, from Booth Tarkington's novel with screenplay by Adele Comandini;

Sunset, to star Tim Holt under the production guidance of Cliff Reid.

A series of three pictures based on Clarence Budington Kelland's Scattergood Baines, to star Guy Kibbee.

George O'Brien will again star in six westerns and David Howard and D. Ross Lederman have been signed as directors.

Feature by March of Time

The March of Time for the first time will produce a feature length picture. This will be titled "The Ramparts We Watch," and will be based on a screenplay suggested by Major George Fielding Eliot's book of the same name.

Pinocchio, Walt Disney's second full-length feature production, will be released by RKO Radio. At the opening day's session, signatures to the contract were affixed by President George J. Schaefer for RKO Radio, and Roy Disney.

"Pinocchio, in the making for two years, will be completed simultaneously with the formal opening of the new Walt Disney studio in Hollywood. It probably will be released, like its predecessor, "Snow White," around Christmas.

Fifty-six manufacturers already are preparing to promote merchandise based on "Pinocchio," Kay Kamen, merchandise representative for Disney, stated today at the convention.

"Pinocchio" articles will include:

Store jewelry, pottery figures, dishes, tableware, party favors, wooden toys, music, clothes, games, jewelry, framed pictures, booklets, dolls and banks, pencils, masquerade costumes and masks, hair ornaments, books, handkerchiefs, children's knives, forks and spoons, tumblers, modeled soap figures, candles, boys' neckwear, mufflers and belts, sweat shirts, woven labels, balloons, chewing gum, lolly-pops, metal containers, glassware, valentines, records, gasoline, oil, umbrellas, and raincoats.

The Production Staff

Heading the production staff under Pandro S. Berman, vice-president in charge of production, will be Gregory LaCava, Leo McCarey, George Stevens, Herbert Wilcox and Leslie Howard, with Gene Towne, George Haight, Harold Lloyd, Boris Morros, Robert E. Sisk, Lee Marcus, P. J. Wolfson, Cliff Reid, Bert Gilroy, Sol Lesser and William Sistrom.

In addition, Max Gordon and Harry Goetz, Broadway stage producers, will make two of the season's stage plays into films.

There will be 18 directors producing 1939-40 RKO features, as follows:

Leo McCarey
Gregory LaCava
William Dieterle
(Loaned by Warner Bros.)
George Stevens
John Cromwell
Herbert Wilcox
Garson Kanin
John Farrow
Leslie Goodwins
David Howard
Leigh Jason
Lew Landers
D. Ross Lederman
William A. Seiter
Leslie Howard
Jack Hively
Edward Sutherland
George Nicholls, Jr.

There will be 24 stars and 14 featured players in the company's films. The stars are:

Ginger Rogers
Charles Laughton
Carole Lombard
Anna Neagle
Leslie Howard
Raymond Massey
Jean Hersholt
Douglas Fairbanks, Jr.
Anne Shirley
Cary Grant
Kay Francis
Bob Burns
Richard Dix
Richard McLaglen
John Wayne
Bobby Breen
Claire Trevor
Joe Penner
Lee Tracy
Guy Kibbee
Stan Laurel
Oliver Hardy
George O'Brien
George Sanders

The featured players for the new product are as follows:

Edward Ellis
Lucille Ball
Sally Eilers
Wendy Barrie
James Ellison
Tim Holt
Allen Lane
Chester Morris
Barbara Read
Ray Whitley
Chill Wills
John Archer
Joseph Calleia
Alice Eden

With a total of 21 writers currently under contract to RKO, the list includes:

Morrie Ryskind
Allen Scott
John Twist
P. J. Wolfson
Norman Krasna
Joseph A. Fields
Bruno Frank
Hert Granet
Michael Kanin
Winifred Kay
Dalton Trumbo
Jerry Cady
Jerome Chodorov
Oliver Drake
Frank Fenton
Lester Koenig
John McClain
Bernard McConville
Ernest Pagano
Lynn Root
Jack Yellen

Gene Towne, new RKO producer, will write the screen treatments, with Graham Baker, of two of the four films he will produce. Maxwell Anderson, a three-time Pulitzer prize winner, will prepare the script for one of the Leo McCarey productions.

The Short Product

The short subjects, totaling 198, will include 174 single reel films and 24 two-reelers.

The single reels are: The twice weekly RKO Pathe News, 104 issues; 18 Walt Disney productions with Donald Duck, Mickey

FEATURE FILM FROM MARCH OF TIME

(Continued from opposite page)

Mouse; "Reelisms," 13 novelty offerings; "Sportscopes," 13 thrillers covering sports; "Information Please," 13 screencasts of the Clifton Fadiman radio show with guest stars; and "The March of Time," 13 issues, presented by the editors of Life and Time.

The 24-two-reelers will be produced on the RKO Radio lot under supervision of Bert Gilroy and will be offered in the following series: six starring Edgar Kennedy; six starring Leon Errol; eight starring Ray Whitley and eight "Radio Flashes," starring "names."

"Five Times Five," a two-reeler, built around the Quintuplets with Alexander Woollcott, as narrator, will also be released, early in July. Fred Ullman, Jr., vice-president of RKO Pathe, and Frank Donovan, production manager, went to Callander, Ontario to supervise and direct.

The first of the "Information Please" series will feature the novelist Rex Stout, with Franklin P. Adams, the columnist, John Kieran, sports writer, and Oscar Levant the musicologist.

The following is the list of Sportscopes: "Hedgehoppers," dealing with horses; "Sky Sailors," on gliders; "Double Barrel," skeet and guns; "Ice Cutters," hockey; "Wild Wings," on duck shooting; "Winter Playground," taken in Quebec; "Deep Sea Game," big game fishing; "Down Your Alley," on bowling; "High Adventure," mountain climbing; "All Star Cast," on trout; "Bird in the Bush," with quail for its subject; "Court Favorites," showing tennis champions, and "Roughing It," golf subject.

Two-thirds of Walt Disney's schedule of shorts for next year have already been completed, Hal Horne, vice-president in charge of distribution for Disney, stated at the convention.

Walt Disney has decided to make his coming program a Donald Duck one, Mr. Horne said. Twelve of the 14 shorts in production now, Mr. Horne revealed, will star Donald and plans are under way to present him in several more.

Attending the Convention

Branch managers and salesmen from each of the company's exchanges in the United States and Canada attended. The complete roster of executives attending in addition follows:

Home Office: President George J. Schaefer; vice-president Ned E. Depinet; general sales manager Jules Levy; S. B. McCormick, director of advertising and publicity; A. A. Schubart, manager of exchange operations; C. E. Smith, western and southern sales manager; E. L. McEvoy, eastern and Canadian sales manager; Harry Michalson, short subject sales manager; W. A. Clark, treasurer; W. V. Derham, comptroller; W. J. Merrill, assistant to President; Sid Kramer, manager of the print and negative department; Harry Gittleson, editor of "Flash"; James Clark, ad sales manager; G. E. Youngman, assistant secretary; W. J. McShea, assistant manager of exchange operations; John Farmer, executive; Harold Hendee, director of research; Lou Gaudreau, purchasing agent; William Mallard, general counsel; Leon Bamberger, sales promotion manager; Dave Strumpf, art director; Arthur Willi, eastern talent scout; H. M. Richey, director of exhibitor relations; George Muchnic, assistant secretary; Rutgers Neilson, publicity manager; Ben Grimm, advertising department; M. G. Poller, manager playdate department; E. J. Smith, contract department; Ralph Rolan, publicity department; R. V. Anderson, RKO Pathe News; Lou Miller, contract approval for west and south; W. E. Dahler, contract approval for eastern United States and Canada; William Horne, circuit contact; Phil Barbanell, secretary to Jules Levy.

Publicity: Jack Lewis, Jack Level, Irving Shiffrin, James Boyle.

Home Office Traveling Representatives: W. A. Burke, J. E. Cashman, J. A. Downing; J. C. DeWaal, J. Wangberg, J. J. Schmitzer, Elmer Sedin.

District Managers: H. C. Cohen, western; W. E. Branson, mid-western; Nat Levy, eastern central; S. M. Sachs, southwestern; H. M. Lyons, southeastern; J. H. MacIntyre, northeastern; L. M. Devaney, Canadian.

Foreign: Reginald Armour, general European manager; Ralph Hanbury, manager for the United Kingdom; Ralph Doyle, manager for Australasia; Nat Liebeskind, Southern South America supervisor; Gus Schaefer, district manager for Central and Northern South America; Bert Reisman, manager for Peru; Max Gomez, manager for Mexico; Pedro Saenz, RKO distributor, President Cia. Cubana de Peliculas, S. A.; Leon Britton, manager for the Far East; Bruno Cheli, manager for Brazil; Fred S. Gulbransen, manager for Panama; Ned S. Seckler, Cuban home office representative; Gordon New, manager for Trinidad.

Foreign Department Home Office: Phil Reisman, general manager; R. K. Hawkinson, Latin-American division manager; Michael Hoffay, publicity manager; Alfred Frank, assistant to Hawkinson; Ben Y. Cammack, assistant to Phil Reisman; B. D. Lion, European division manager; Edward Ugast, assistant to Lion; Harry Ehrreich, service manager.

Studio: Howard Benedict, studio publicity director; Charles Leonard, studio publicity representative.

March of Time: Louis deRochemont, producer; Major G. Fielding Eliot, author; John Wood, treasurer; Al Sindlinger, publicity director.

Walt Disney: Hal Horne, vice-president in charge of distribution; Roy Disney, general manager; Gunther Lessing, legal counsel; Kay Kamen, head of Disney merchandise; Chester Feitel, assistant to Kay Kamen; Wally Feignoux, Paris representative; Wm. B. Levy, London representative; Richard Condon, Eastern publicity representative; Leo Samuels, manager foreign feature contracts; James Finey, manager domestic feature contracts.

RKO Pathe News: Fred Ullman, vice-president and general manager; Frank Donovan, production manager.

Sol Lesser Representative: Louis Hyman, Principal Productions.

W. G. VanSchmus, Director of Music Hall; Jack Pegler, Lord and Thomas representative; Charles Casanave, National Screen representative.

RKO Theatres: A. Christensen, vice-president Irving Trust Co.; O. C. Doering, Jr., counsel to Irving Trust Co.; J. J. O'Connor, general manager in charge of theatre operation; L. E. Thompson, theatre operations; Leon Goldberg, treasurer; Max Fellerman, assistant film buyer; Fred Meyers, chief film buyer; Malcom Kingsberg, vice-chairman of KAO board; Mort Singer, division operator; Nat Holt, Great Lakes division manager; H. Mconald, accounting department; Jim Brennan, New Jersey, Washington division manager; Louis Goldberg, N. Y. division manager; Harold Emdee, N. Y. Division manager; Harry Mandel, director theatre publicity and advertising; Sol Schwartz, N. Y. division manager; Tom Gorman, Chicago division manager; Ike Libson, midwest division manager.

BEST SELLERS AND RENTERS

John Steinbeck's novel "The Grapes of Wrath," which is to be made into a motion picture by Twentieth Century-Fox, for the second time in succession leads the listing of best sellers of fiction and "All This, and Heaven Too," the Rachel Field novel, which Warner Brothers will film, is the perennial leader of the best renters, according to the monthly tabulations of "Best Sellers and Renters" in The Retail Bookseller, house organ of The Baker & Taylor Company, New York.

Ten Best Sellers

(Based upon a count of sales from April 17th to May 17th)

1. The Grapes of Wrath, by John Steinbeck.
2. Here Lies: The Collected Stories of Dorothy Parker.
3. Career by Proxy, by Faith Baldwin.
4. Captain Horatio Hornblower, by C. S. Forester.
5. The Woman in the Hall, by G. B. Stern.
6. The Heroes, by Millen Brand.
7. Wickford Point, by John P. Marquand.
8. All This, and Heaven Too, by Rachel Field.
9. Harlequin House, by Margery Sharp.
10. Spring Harrowing, by Phoebe A. Taylor.

Ten Best Renters

(Based on nationwide reports)

1. All This, and Heaven Too, by Rachel Field.
2. The Grapes of Wrath, by John Steinbeck.
3. Rebecca, by Daphne du Maurier.
4. Disputed Passage, by Lloyd C. Douglas.
5. Wickford Point, by John P. Marquand.
6. The Patriot, by Pearl S. Buck.
7. The Tree of Liberty, by Elizabeth Page.
8. Three Harbours, by F. Van Wyck Mason.
9. Wine of Good Hope, by David Rame.
10. Song of Years, by Bess Streeter Aldrich.

Sign Union Contract

Mecca Laboratories has signed a contract with the Motion Picture Laboratory Technicians' Union, Local 702. The contract provides for pay raises ranging from one to three dollars, effective September 1st. Other terms are similar to those in recent contracts with DeLuxe and Consolidated and include one week vacations with pay, a 40 hour week and time and a half for overtime and holiday work.

EXHIBITOR ASKS OTHERS TO SET 'PATRIOTIC WEEK'

Alexander Manta Finds Project in His Circuit Draws Community's General Support

Alexander Manta, president of Indiana-Illinois Theatres, this week proposed a "great patriotic demonstration" throughout the country, sponsored at theatres, circuits and independents, by exhibitors, national patriotic leaders, distributors, circuit heads and others, to "wield a powerful influence and bring about a greater admiration and loyalty to our flag and country."

Circuit Wins Support

Mr. Manta's theatres in Whiting, East Chicago, Indiana Harbor, LaPorte, Michigan City, Goshen and Elkhart, all "A" houses, staged such demonstrations, and, he said, they were responsible for bringing out and engaging the active support of thousands of school children, teachers, civic and other groups and leaders.

"If you could have witnessed any one of these Americanization Programs," he continued, "you could readily understand our enthusiasm and no doubt would be imbued with the same spirit and feeling of wanting to see this type of effort in every theatre in the land."

He suggested that contacts be made immediately by industry leaders and circuit heads with the national commanders of the American Legion, Veterans of Foreign Wars and similar organizations in every community boasting of even a single theatre, reminding that "our industry particularly has evinced a great interest in Americanism as witness the flood of patriotic subjects, both in feature length as well as shorts.

No Charge for Admission

"No one," he said, "can charge commercialism to the theatres in the community putting on this program, as there is no admission charged, and of course, the theatre goes to some expense in providing the service staff necessary to handle the crowds, electricity, and, of course, the film itself. In every case with us, the operator's overtime was paid by the organizations sponsoring the affair. In almost every case, the sponsors were the Service Mens' organizations, plus the Lions, Kiwanis, and of coarse, the Board of Education, as well as the local civil authorities."

At the Roxy and Fox theatres, in LaPorte, Ind., Arthur Wartha, manager, held an "Americanism" program for high school and junior high school students. Mr. Wartha said that "the success of our program could not have been possible without the cooperation received from our Chicago film exchanges."

Included in the showings were "The Refugees," a March of Time reel; "Brave Little Tailor," a Disney short; Metro-Goldwyn-Meyer's "Servant of the People," Warner Brothers' "Declaration of Independence," "Columbia's "Community Sing" reel featuring "The Star Spangled Banner," and Paramount News' "Youth of America." Representatives of the American Legion, the Elks Lodge and the Lions Club addressed the students after the showings, which took place in the morning and afternoon.

Organizations Cooperate

Chick Tompkins, manager of the Vogue theatre in East Chicago, Ind., and Jack Albertson, manager of the Indiana theatre in Indiana Harbor, put on "Americanism" programs with the cooperation of the American Legion, the Veterans of Foreign Wars, the Kiwanis Club, the Elks Club, the Lions Club, the East Chicago Bar Association and a committee of the Chamber of Commerce.

At the Vogue theatre, 1,900 students from Roosevelt and Harrison Schools saw the program of selected patriotic shorts on a morning, while the same program was seen by students of Garfield, Holy Trinity Croatian, St. Mary, St. Joseph, Holy Trinity Hungarian, McKinley and St. Stanislaus schools in the afternoon.

In Indiana Harbor, 1,200 students from Riley, Lincoln, Columbus, Franklin and Washington elementary schools attended the showings. Mayor Frank Migas of East Chicago set aside one day as Americanism Day, in cooperation with the showings.

Five Showings

Credited by Mr. Manta with having originated the programs of this type, Rex Williams, manager of the Hoosier theatre in Whiting, Ind., staged one with five showings for the school children, sponsored by the Lions Club, the American Legion and the Boy and Girl Scouts. Speakers at the shows included Oscar Ahlgren, state chairman of the American Citizenship Committee of the Indiana Bar Association; James T. McNamara, the mayor of Whiting, and Joseph McAdams, head of the department of social studies of the Whiting Public Schools.

The program included "The Declaration of Independence," "Servant of the People," March of Time number five, Paramount News number 42 and Community Sing number 10.

Two showings, at 8:30 and 10 A.M., of the "Americanism" program were presented to local students by manager Roy Hanson of the Jefferson theatre, Goshen, Ind. Judge Aldo J. Simpson addressed the first group, while Trevor V. D. Dillon, minister of the First Presbyterian Church, spoke to the second group of students. Cooperating with the theatre were the American Legion, the Lions Club, the Junior Chamber of Commerce and the Rotary Club.

Sid Holland, manager of the Elco theatre, Elkhart, Ind., held an "Americanization" program, witnessed by approximately 4,500 school children, in two separate showings. Walter Darling, Concord township trustee, served as master of ceremonies for both programs.

The Tivoli, Michigan City, Ind., managed by Harry Rubin, put on two "Americanism" shows. As in most other cases, operators and films were free for the performances. A speaker from the American Legion gave a short address on "Americanism" before each show.

MGM Signs College Writers

Ten junior writers from college classes graduating this June have been signed by Metro-Goldwyn-Mayer to be trained by Kenneth MacKenna, head of the story department. Those signed are: Joy Davidman, Hunter; Ethel Frank, Vassar; Virginia Rooks, Manhattanville; Walter Doniger, Alfred Eisner and Stanford Hunter Hendee, Harvard; Thomas Seller, Yale; John T. Southwell, Grinnell; Bernard Straub, Washington, and Robert Metzler, University of Southern California.

Film Bookers Frolic

The Film Bookers Club of America will hold its first outing at the Alger Farm near La Salle, Ill., June 24th. The group plans to hold a "true or false" contest with the Filmrow Girls' Club of Chicago at the Crillon Hotel there this week.

SHORT PRODUCT PLAYING BROADWAY

Week of June 17

CAPITOL

Here Comes Rusty	Columbia
Colorful Curacao	MGM
Bear That Couldn't Sleep	MGM
Feature: Tarzan Finds a Son!	MGM

CRITERION

Baby Daze	RKO Radio
Circus Coed	Paramount
Lights! Action! Lucas!	Paramount
Feature: Murder Man	MGM

MUSIC HALL

Screen Snapshots, No. 10	Columbia
Sons of Liberty	Vitaphone
Feature: Clouds Over Europe	Columbia

PARAMOUNT

Ghosts Is the Bunk	Paramount
Death Valley Thrills	Paramount
Popular Science, No. 5	Paramount
Feature: Invitation to Happiness	Paramount

RIALTO

Whalers, The	RKO Radio
Sporting Irish	Paramount
Feature: Bowery, The	United Artists

RIVOLI

Goofy and Wilbur	RKO Radio
Guatamala	Paramount
Feature: Stolen Life	Paramount

ROXY

Good Neighbors	20th Cent.-Fox
Prize Guest, The	20th Cent.-Fox
Feature: Young Mr. Lincoln	20th Cent.-Fox

STRAND

Wardrobe Girl	Vitaphone
Feature: Juarez	Warner Bros.

Judell Names Company; Sets 60 Pictures

Producers Distributing Corporation is the title of the new independent producing company formed by Ben Judell, pioneer producer, and the announced program calls for 24 westerns and 36 melodramas. July 6 has been set as the date on which first production will begin.

Sixteen exchanges have already been organized, and 11 more are expected to complete what amounts to a national distribution organization.

Lon Young Opens Own Office

Lon Young has dissolved his association with Roland Reed and Hollywood Industrial Pictures and opened his own offices at the Grand National studios for the production of public relations, sales training, documentary and industrial pictures. Under the name of Lon Young Productions, the firm is now preparing several experimental subjects designed primarily for television. Associated with Mr. Young will be Freeman Lusk, public relations counselor.

Named Exploitation Director

Charles Leonard has been named special exploitation director for the two forthcoming Harry Goetz-Max Gordon pictures, "Abe Lincoln in Illinois" and "The American Way," which are to be distributed by RKO. Meanwhile, Mr. Leonard will handle the exploitation for Herbert Wilcox's picture based on the life of Edith Cavell.

PARAMOUNT DIRECTORS REELECTED; INTEREST CUT TO $1,700,000 YEARLY

Balaban Emphasizes $4,106,000 Earnings in 1938 and Improvement of Financial Structure in Last Three Years

Stockholders of Paramount Pictures, Inc., on Tuesday afternoon unanimously reelected all of the 16 corporate directors, and from a report by Barney Balaban, president, learned that interest-bearing indebtedness has been reduced $10,000,000 in three years, that par value of senior stocks has been cut by another $12,000,000, and that interest on outstanding obligations has been lowered to the rate of $1,700,000 per year.

The 16 directors who were reelected are as follows: Barney Balaban, Neil F. Agnew, Hon. Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John Hicks, Jr., Edwin L. Weisl, John D. Hertz, Austin C. Keough, Earl L. McClintock, Maurice Newton, E. V. Richards, Adolph Zukor and Y. Frank Freeman.

All officers were expected to be reelected at the board of directors meeting following on Thursday. The officers: Barney Balaban, president; Stanton Griffis, chairman of the executive committee; Adolph Zukor, chairman of the board; Austin Keough, vice president and secretary; Fred Mohrhardt, treasurer, and vice presidents Neil Agnew, Y. Frank Freeman and John Hicks, Jr.

Operations in "Black"

Disclosure that Paramount studio operations are currently in the black highlighted a favorable report on the company's financial position given to stockholders.

There were 2,295,870 shares of all classes of stock, representing about 67 per cent, voting at the meeting. The holders' session progressed with Mr. Balaban presiding, Mr. Keough acting as secretary, and Mr. Griffis and Mr. Weisel, the only other company directors, sharing the platform. Individual stockholders complimented Mr. Balaban individually and the management as a group on the financial conditions of the company and its prospects of continued improvement.

Mr. Balaban said in answer to a stockholder's question that consolidated income is derived about equally from film rentals and theatre admissions. He said that 25 to 30 per cent of the film rentals paid by Paramount theatres is paid for Paramount pictures. No Paramount theatre division is losing money, he said.

In answer to another question, Mr. Balaban said that Paramount had no intention of voluntarily divesting itself of its affiliated, theatres and pointed out that the company was fighting the Government anti-trust suit.

$4,106,000 Earned in 1938

In addressing the stockholders President Balaban said:

"Your company earned in 1938 $4,106,000. This includes the earnings of the parent and its consolidated subsidiaries as well as its share of the earnings of the non-consolidated subsidiaries. It also includes earnings of $624,000 arising from the purchase of your company's bonds and other capital transactions. The current position of your company is good.

"During the past three years the financial structure of your company has improved very materially. Since reorganization your company and its consolidated subsidiaries have reduced their interest-bearing indebtedness by over $10,000,000. Some 11,000 shares of first preferred stock and 89,000 shares of second preferred stock have been converted into common stock, showing a total reduction of approximately $12,000,000 in the par value of senior stocks. All accrued dividend arrearages and all current preferred stock dividends amounting in all to approximately $7,000,000 have been paid. Thus it will be seen that the senior securities and debt ahead of the common stockholders has been reduced by approximately $22,000,000.

SHOWMAN HELPS DEFEAT ANTI-FREE-SHOW MOVE

When Senator Richard Johnson tried to tie an amendment to the Fair Trade Act in the Nebraska Legislature saying that it is unfair for merchants to use free film shows to bait business if within 25 miles of a bonafide theatre, the amendment was defeated by a vote of 19 to nothing.

One of the principal objectors to the bill was Senator William Diers, who operates a theatre in Gresham, Nebraska. Aiding him in the defeat of the bill was Senator Mekota, whose home town, Crete, has three competing theatres.

"At the same time there has been a substantial reduction in interest rates on outstanding obligations. In June, 1936, interest of consolidated companies was at the rate of $3,000,000 per year. Currently, this has been reduced to approximately $1,700,000 per year. Your company's credit position is such that in the opinion of leading banking and financial interests its credit rating is extremely high.

"Of the six per cent bonds originally outstanding, only $1,939,000 remain. Arrangements are being made through a term loan of three and one-half per cent to call these remaining sixes. Thus your company will be completely relieved of its entire six percent debenture issue.

No Bonuses, Commissions, Fees

"It will be noted that in connection with this huge capital debt and interest reduction program no bonuses, commissions or fees were paid to any broker, banker or other person.

"During the first quarter of 1939 earnings of consolidated and Paramount's share of non-consolidated companies amounted to $1,300,000, as against $838,000 for the same quarter last year. Thus far for the second quarter earnings are running substantially ahead of the same quarter last year.

"While your company's policy has been to reduce debt and the senior security position as rapidly as possible, it was felt by your board of directors that the common stockholders should receive a dividend, and accordingly a dividend was declared, payable July 15, 1939.

"It is to be noted that the business of your company is worldwide. For the past nine months everyone's attention has been directed to the increasing nationalistic and aggressive attitude of certain important countries. As a result of this dislocation and general unsettlement increased taxes and restrictions on the import of American films have been imposed and the export of currencies in these and in other countries has been upset. Because of the conservative basis on which our foreign business has been conducted your company, in spite of the unsettling factors all over the world, has been substantially able to maintain its foreign income in United States dollars. It is to be noted that only 15 per cent of the cost of each negative is allocated to the foreign market and this amount is written off in a period of 15 months after the pictures are released in the United States.

From Foreign Operations

"It must be borne in mind that of revenues from subsidiaries operating in foreign countries where currency cannot be exchanged into American dollars, no credit is given to the earnings of this company unless the American dollars are actually received. In order to have a book record of uncollected revenue from abroad, we pick up on our books each unreceived unit of foreign currency at 1/10 of a cent.

"Overhead and administrative and sales costs have been maintained at the same comparative low level which has characterized your company's operations for the past few years.

"Your management has devoted every effort in its power to improve the results from studio operation. Marked improvement has been shown both in the quality of pictures produced and in the operating results therefrom.

"As you have no doubt read, the board of directors have approved the purchase of land at a moderate price with a view of eventually erecting a new studio in Hollywood over a period of the next few years. The program of development of this property is to be so planned as to minimize the capital outlay for the next few years, and at the same time reduce the ultimate operating overhead of the studio. No new financing is presently planned."

Monogram Shifts Field Personnel

George W. Weeks, Monogram vice-president in charge of sales, has announced changes in the personnel of the Monogram exchanges.

In New York, Sidney Kulick has resigned as salesman and Irving Landes has been appointed to the staff. Simon Perlswig, Philadelphia salesman, has resigned and Moe Sherman has joined the company. In Seattle, A. M. Ruot, salesman, has resigned and D. D. Matin has been transferred from the Los Angeles office to Seattle.

M. L. Stevens, New Orleans salesman, has been transferred to Charlotte as manager and W. C. Aiken has been appointed salesman in New Orleans. M. E. Wiman, manager, has been transferred to Atlanta as salesman and W. G. Carmichael has been transferred from manager of the Charlotte exchange to manager of the Memphis office. W. J. Collins, Atlanta salesman, has resigned, while Bert Day has been appointed salesman in St. Louis.

Clive Waxman has joined the Detroit exchange as a salesman, while Jack Finberg has resigned as salesman in Cleveland and Jack Withers has been added to the sales staff. In Des Moines, J. F. Peckinpaugh has replaced Walter Lohman as booker Jess Collins is a new salesman. Douglas Desch has replaced Lester Durland as manager in Kansas City, where M. G. Shakelford is a new salesman.

AFA REFUSES CONFIDENCE VOTE FOR ITS OFFICERS

Near - Riot Attends Meeting Critical of Sophie Tucker and Ralph Whitehead

Sophie Tucker, president of the American Federation of Actors, and Ralph Whitehead, its executive secretary, failed, in the early morning hours Tuesday, to win a vote of confidence from their organization, with which to face charges, at trial on July 10, of maladministration, leveled against Mr. Whitehead's office by the investigating committee of the parent actors' association, the Associated Actors and Artistes of America.

A Near-Riot

The meeting, in the Sun Room of the Hotel Edison, New York City, erupted into a near riot, at 4:30 A. M. Miss Tucker, Mr. Whitehead, Rudy Vallee, Bill Robinson, and other members of the AFA had finished speaking for or against the administration, when a girl member interrupted with a shout and a dash towards the dais. Stopped by Ernie Mack, a rank and file member, and a mimic, she hit him in the eye, and bit his neck. The meeting then broke up. Miss Tucker, who had been reduced to tears during the session by protracted heckling, left the hall with members of the executive council. The police arrived, but no arrests were made.

Newspaper reporters and photographers, forewarned that the feeling against the Tucker-Whitehead administration might bring a fighting climax, were there and a flood of front page pictures and stories followed Tuesday afternoon.

The meeting was the result of charges preferred against Mr. Whitehead's office by the AAAA, which must be answered by Saturday.

AFA Charter at Stake

The charges, if upheld, may result in the revocation or suspension of the AFA charter, Frank Gillmore, AAAA president, has declared. The AFA is charged with obstructing the work of the investigating committee, paying organizers on a percentage basis; failing to use democratic methods; failing to organize presentation houses; organizing circus people who are not eligible for AAAA membership; failure to use moneys received from benefit performances for relief purposes; failure to cooperate in the organization drive of the 4-A's in unorganized fields; becoming involved in jurisdictional disputes; using "ungentlemanly tactics" in organizing in specified cases; poor administration of coast branches; procuring an AFL representative to assist improperly in internal affairs.

Miss Tucker insisted that the charges were a personal attack upon her, and declared:

"I called this meeting because for the first time in my life my character has been attacked."

Miss Tucker, in her prepared address, asserted that the AFA had bettered the lot of its members, but the audience disagreed. Mike Lewis, a performer in the Billy Rose Aquacade at the World's Fair, charged that the AFA had done nothing to help its members there, who, he charged, were forced to perform on slippery platforms, in polluted water, and during rain.

Eddie Cantor, a past president, resigned as honorary president last week, in disapproval of the "present policies."

The organization has within it a unit known as "The Ferrets," an anti-Whitehead group, led by Peter Wells, a night club performer. The large part of the membership which met Tuesday morning seemed to favor the stand of Mr. Wells and his group. At mid-week rebellious AFA members were considering another meeting to voice complaints.

Last week, in answering the charge of the investigating committee of the AAAA, Miss Tucker asserted that the investigation had been sought by the AFA but that the AAAA report was not "constructive"; that full cooperation was given to the committee but that the AFA refused to underwrite the expense; that the acts of Mr. Whitehead were fully authorized by a democratically controlled council; that the AFA was refused loans for organizing while other branches were receiving aid; that benefit funds were being transferred to a hospitalization fund; that commissions were paid to organizers because no other funds were available; that presentation houses are being organized with a present membership of 1,700 chorus folk that the AFA now has 15,000 members, of whom 8,850 are members in good standing; that the AFA organized circus folk without objection from the AAAA until January, and that they since have been made a part of a separate division.

On the AAAA investigating committee were Florence Marston, chairman, Paul Dullzell, George Heller, Paul Turner, Frank Gillmore, and Henry Jaffe, of counsel to the committee. It has been decided that an alternate committee will conduct the trial of the AFA leadership on July 10th.

At the beginning of this week, it was denied that the AFA could withdraw from the AAAA. Observers pointed out that no agreement with the CIO existed, and that withdrawal from the actors' body affiliated with the American Federation of Labor automatically would bar AFA members virtually everywhere.

The National Variety Artists, an organization of vaudeville performers, has voted against giving Miss Tucker or Mr. Whitehead any vote of confidence until after the July 10 trial, Louis Handin, NVA president, announced.

SAYS SCHENCK SOUGHT UNION PEACE

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox and president of the Associated Motion Picture Producers, caused Buron Fitts, Los Angeles district attorney, to attempt settlement of the dispute between the "rebel" group in Local 37, technicians' union, and the International officers of the International Alliance of Theatrical Stagehands and Employees, according to testimony Monday in Los Angeles superior court by Joseph Carpenter, the local's deposed president. The move failed, Mr. Carpenter said, when he and the other local officers refused to relinquish their posts and stand for new election.

The suit has been instituted by the "rebel" Local 37 officers, for control of the union. They have been deposed by the International management, which has also attempted to set up five new "substitute" unions.

Three Object to Plan for RKO

Judges Hand and Patterson in the United States circuit court of appeals, New York City, last Friday reserved decision upon the appeals by three objectors to the plan of reorganization for RKO, proposed by the Atlas Corporation, and confirmed recently by William Bondy, federal judge. The appeals were that the new plan was unfair.

From the tenor of their remarks, the two circuit judges were favorably impressed only by the appeal of Nathan Rosenberg, attorney for H. Cassel & Company, holder of $217,000 in RKO debentures. Mr. Rosenberg argued that the plan deprived debenture holders of their liens on substituted preferred stock.

The court asked Colonel Hamilton R. Rickaby, attorney for Atlas, whether equivalent dividends and security had been substituted. Colonel Rickaby assured the court that the plan was "fair," and pointed to the vote in its favor by 80 per cent of the debenture holders.

The other appellants were C. Frank Reavin, attorney for the Copia Realty Corporation and the Fabian Operating Corporation, asking for protection of their claim of $133,000 by placing funds in escrow; and John S. Stover, attorney for Ernest W. Stirn, holding 1,284 shares of "Class A" stock, asking for special consideration because it was claimed that Mr. Stirn was the only party who filed his claim at the proper time.

Judge Hand asserted he did not understand Mr. Stover's grievance. He added that Mr. Stover would scuttle the entire reorganization plan.

Two Hundred at Golf Tourney

Film golfers throughout the east, to the number of some 200, attended the Eastern Film Golf Tournament, Thursday, at Rye Country Club, in Westchester, where Jack Alicoate, of *The Film Daily*, presided.

In addition, Si Seadler, of MGM; Jack Levin, Copyright Protection Bureau, and Louis Nizer, New York film lawyer, headed a tennis tournament on the side.

Golf teams were captained by Jack Cohn, Columbia, leading the "Old Timers"; Paul Lazarus, for AMPA; Mort Blumenstock and Bob Williams, for Warners; James Cron, for Quigley Publications and the trade publication team; Billy Brandt, heading the exhibitors; Bill Ferguson and Tom Gerety, for Metro; Ted Curtis, for Eastman, and others, competing for the E. F. Albee match play trophy.

National Signs RCA Contract

Renewal of the contract whereby RCA engineers will service the sound reproducing equipment in the more than 300 houses operated by National Theatres Amusement Company, headed by Spyros Skouras, was announced this week by Edward C. Cahill, RCA Photophone division manager.

GB SHOWS 'LARGE' TELEVISION, GE HAS NEW RECEIVERS, PHILCO NEW TUBES

Radio Manufacturers Urge Industry to "Go Slow", but NBC Is Doubling Its Television Program Hours

Television developments this week came for the most part from the technical sector. Gaumont-British presented large-screen British-Baird television in New York.

Philco engineers showed developments in television tubes.

General Electric demonstrated a new line of telecast receivers.

"Go Slow," Say Radio Makers

An ominous note, however, was struck by the Radio Manufacturers Association, in convention in Chicago, where a "go slow" sign was urged for television "because of the many problems involved," which, it was said, will mark a long time before this latest development can be made available to the whole country.

Regardless, National Broadcasting Company, the most active telecaster of the day, is going right ahead, deciding this week to double its television program hours. The company will increase evening studio telecasts from Radio City to three a week instead of the two at present. Outdoor telecasts, relayed by the NBC mobile television station from World's Fair and other points in and about New York City, will likewise be stepped up to three hours weekly.

An innovation will be four noonday transmissions a week from the television studios at Radio City. Comprising a wide variety of interview, educational and entertainment material, they will be telecast at noon on Tuesday, Wednesday, Thursday and Saturday. Each will be one hour and will include a half hour of selected film subjects.

Films' Role Minor

Films, however, will play a very minor role under the new schedule, Alfred H. Morton, NBC vice-president in charge of television, said. No motion pictures will be telecast in the evening studio programs, he said.

NBC presented a full hour telecast Tuesday of "The Piradtes of Penzance," the Gilbert and Sullivan operetta, with Margaret Daum and Ray Heatherton in the leading roles.

Theatre television on a screen 12 by 9 feet as against the usual home screen of 10 by 7½ inches, was displayed Friday night by the Baird Television Corporation in an especially built theatre in the Gaumont British offices in New York. A variety television program presented by NBC provided Baird the entertainment. Ian C. Javal, Baird commercial director, was in charge of the showing.

It was the first time that large screen television has been seen in open public demonstration in this country. The apparatus demonstrated Friday is said to be capable of projecting a picture 20 by 15 feet, although due to limitations in size of the demonstration theatre the picture was restricted to 12 by 9.

The television projector was located in the center of the floor of the demonstration theatre approximately 30 feet away from the screen.

Meanwhile Baird in London was preparing for the televising in three Gaumont British theatres of the arrival home of the King and Queen, scheduled for Thursday.

Philco Demonstration

Engineers of the Philco Radio and Television Corporation this week staged a press demonstration of two new television inventions developed in the Philco laboratories. The demonstration was held in the Women's clubhouse on 59th Street in New York. The inventions are a flat cathode ray tube, and a tube that removes the ion blemish usually found on most television screens. The Philco screen is 6 by 10 inches.

EQUITY TO ORGANIZE TELEVISION FIELD

With the passage of the deadline set by Actors Equity for the Associated Actors and Artistes of America to determine jurisdiction over the television field, Equity said this week that it will proceed to organize the field.

"When the AAAA raised the question and failed to follow it through with a decision, they clearly left the next move up to us," Paul Dulzell, executive secretary, said, adding that "we cannot at this time disclose the methods or starting date for this drive but we wish it to be known that Equity had jurisdiction and intends to exercise it."

Equity originally set June 7th as the last day for a 4-A decision, but waited an additional week before reasserting its claim.

Television receivers were demonstrated this week by General Electric at a special dealer show at the Park Central Hotel in New York. Only one of the five models shown employs a mirror to reflect the picture. Other sets are of the direct-viewing type.

The Stewart Warner Company held its sales convention in Chicago the first of this week. The 26-tube Stewart Warner television set was demonstrated via the facilities of the Chicago Zenith experimental station.

Only a lack of "logical thinking and coordinated planning" can cause television to have an adverse effect upon the radio manufacturing and broadcasting industries, T. A. M. Craven, of the Federal Communications Commission, said this week in Chicago.

In an address to the Radio Manufacturers Association in convention there, Mr. Craven said that television "is here in the early stages of practical technical development," but is several years away from the standpoint of "stabilized operation of a real service on a nationwide scale."

Calls Overstatements Handicaps

Although crediting the television industry for the strides in technical development thus far achieved, Mr. Craven said "it would be foolhardy for the industry to lead the public into the belief that television is here as a practical reality as a stable service to the public on a national or even on a regional scale."

The association hung up a "go slow" sign for television enthusiasts warning that "because of the many problems involved, it will be a long time" before this latest development can be made available to the whole country.

In a statement authorized by the board of directors, A. S. Wells, president of the association, pointed out that the warning was "necessary because of the nationwide interest; because television has suffered from overstatements, and because the inauguration of television in New York may involve false and ungrounded hopes."

"As a matter of fact," Mr. Wells continued, "television is something that those in New York may now have in a limited way and a few additional stations are in prrospect at the present time. Others will probably develop when a solution to the financial side of broadcasting can be found.

"In all probability, however, over 90 per cent of the geographical area will not be served for some time to come, for the economic questions are serious ones and will have to be solved by broadcasters in the future."

Frank Mullen, RCA vice-president, said that motion pictures, newspapers, radio and television must cooperate to forestall any complications that may arise in speaking of television as an important industry with "$1,000,000,000 to put to work and jobs for a million persons."

He said "television is ready to meet any attempt on the part of pictures to hinder it. Television will provide what it needs to meet film competition."

More Theatres Add Television

The Midwood and Patio theatres, operated by Century Circuit in Brooklyn, have been added to the list of theatres which have installed television sets as added box office stimulants. At the Century's Grove theatre in Freeport, Long Island, a television set will be included in the premiums offered to patrons.

National Decency Legion Classifies Eight Films

Of eight pictures reviewed by the National Legion of Decency in its listing for the current week four were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Adventures of the Masked Phantom," "Bulldog Drummond's Bride," "Inside Information," "Susannah of the Mounties." Class A-2, Unobjectionable for Adults: "The Girl and the Gambler," "Should a Girl Marry," "SOS Tidal Wave." Class B, Objectionable in Part: "Daughters Courageous."

Chicago Girls Form Club

More than 100 girls on Chicago's film row have banded together to form a club for the purpose of social and charitable activities. Selma Hackman, Beth Morganstern and Emma Abplanalp are active in the preparatory plans for the establishment of a permanent club. They plan to meet every two weeks.

Western Electric Dividend

A dividend of 35 cents a share on Western Electric Company common stock was declared at a directors' meeting held Tuesday. The dividend is payable on June 30th to stockholders of record at the close of business on June 23rd.

Manning Silverman succeeds Harlan Croy as Milwaukee representative for the Filmack Trailer Company.

IN COURTS

Backs Offer of All-Continental

Acceptance of a settlement offer in the suit brought by Hiram W. Steelman, trustee of the bankrupt estate of William Fox, to recover claimed Fox assets from the All-Continental Corporation, was ordered this week by Bankruptcy Referee Allen B. Endicott, Jr., in Atlantic City.

The compromise which was offered by Mrs. Fox and her two daughters, owners of All-Continental, involved the payment of $600,000 cash and cancellation of $41,000,000 in claims against the estate.

Included in the settlement was the dropping of all claims against All-Continental and Fox Film Corporation. Fox Films abandoned $10,000,000 in claims against the estate, which is included in the $41,000,000 figure, and received in return release from $2,000,000 in claims against it.

Mr. Endicott's order is subject to the approval of John Boyd Avis, federal judge. Creditors may oppose the settlement. A total of $13,000,000 in claims would still be outstanding if the settlement is finally approved. These claims have not yet been adjudicated and may be reduced or disallowed entirely.

The question of discharge in bankruptcy of Mr. Fox was not involved in the settlement and the motion for discharge is not expected to be heard for several months.

The $600,00 is to be paid in three parts—$350,000 in cash upon approval of the settlement, $150,000 in contingent upon the outcome of claims by the trustee against the Capital Company and the balance of $100,000 will be paid over a three-year period.

Goldwyn Files Brief In Dismissal Motion

Attorneys for Samuel Goldwyn and Samuel Goldwyn, Inc., in Wilmington, Del., on Monday filed briefs in opposition to United Artists' motion to dismiss the breach of contract suit. John P. Nields, federal judge, had reserved decision last Wednesday on the dismissal motion.

The plaintiffs pointed out in the briefs that the defendant had moved to dismiss the action because of a failure to join as defendants Alexander Korda, London Film Productions, Ltd., Douglas Fairbanks and the Elton Corporation. The plaintiff said that under any test propounded by the authorities, none of the said Korda, London Films, Douglas Fairbanks or the Elton Corporation is an indispensable party to this action and asks that the United Artist motion to dismiss be denied in all respects.

Tippett Plea Denial Is Upheld by Court

The appellate division of the New York supreme court on Monday upheld a ruling of Philip J. McCook, supreme court justice, which denied an application of John D. Tippett, Inc., to add two causes of action in his $600,000 damage suit against Carl Laemmle, Maurice Fleckels and Print Stock Corporation.

The court also denied a request of the plaintiff to drop as defendant Universal Pictures Corporation, Eastman Kodak Company, Consolidated Film Industries, Inc., and J. E. Brulatour, Inc., and Jules Brulatour.

The suit claims conspiracy of all defendants to induce breach of a contract made by Universal with Tippett in June, 1932, for the sale of raw film stock.

IN NEWSREELS

MOVIETONE NEWS—No. 80, Vol. 21.—President addresses West Point graduating class..Italian troops in Spain embark for home....Flag industry rushes production for Flag Day....Floating gambling casino off Santa Monica....Rodeo....Convention of twins ....Emperor of Annam in France....Duchess of Kent at charity festival....Nicaraguan president visits 20th-Century-Fox studios....Lew Lehr.... Baseball Centenary....Polo.

MOVIETONE NEWS—No. 81, Vol. 22.—British royalty sail for home....Trooping of Colors in London reviewed by Duke of Gloucester....Fashions.... Minister Hjalmar Procope pays Finland's debt to America....Henry Ford visits N. Y. Fair....William Strang on treaty mission to Russia....Prince Teh rules Inner Mongolia....King Gustav presents colors ....Running of Ascot Stakes....National track meet ....Princeton mile.

NEWS OF THE DAY—No. 278, Vol. 10.—President addresses West Point graduating class....Duke and Duchess of Kent view firemen demonstration.... Rodeo....Hollywood stars at birthday party for Judy Garland....Celebrate 100 years of baseball....U. S. team retains polo cup.

NEWS OF THE DAY—No. 279, Vol. 10.—King and Queen conclude North American tour and sail for home....Trooping of colors in London....Atlantic passenger flights began....Finland pays debt installment....France honors Joffre....Italy's legions home from Spain....Princeton mile....Regatta.

PARAMOUNT NEWS—No. 91.—President at West Point graduation exercises....Glider pilot establishes record....Summer skiing....Norway prince at Glacier Park....England and Japan at grips over China....Refugees seek haven....Baseball's 100 anniversary....Golf championship playoffs.

PARAMOUNT NEWS—No. 92.—Britain prepares for reception to King and Queen....The royal pair embark for home....N. Y. Fair....Hollywood stars entertain at English garden party....Buys first ticket on clipper for flight to Europe...."Liquid coal" makes debut as auto fuel....Poughkeepsie Regatta ....Princeton mile.

RKO PATHE NEWS—No. 95, Vol. 10.—West Point graduating cadets hear President....Baseball marks its 100 birthday....Nation opens war on slum districts....Gunners aim for North-South title....Grand Coulee Dam nears completion....London fire-fighters go on review....Greyhound racing in Australia.

RKO PATHE NEWS—No. 96, Vol. 10.—King and Queen conclude North American tour....Finland meets war debt installment....Kennedy receives Cambridge degree....Axis legions return from Spain ....California wins rowing classic....Military pageant held in London....Jam in mile upsets Wooderson.... Natonal track meet.

UNIVERSAL NEWSREEL—No. 780, Vol. 11.—Roosevelt officiates at West Point graduation.... Baseball centenary celebration....Foreign troops patrol Shanghai....Fascist legions leave Spain.... Rodeo....Gambling ship off Santa Monica....Mexican aviator's funeral....Convention of twins.... American polo team beats British.

UNIVERSAL NEWSREEL—No. 781, Vol. 11.—King and Queen sail for home....30 off for Europe on Atlantic Clipper....Trooping of colors in London.... Regatta....Ford at Fair....French honor Joffre.... Liquid coal propels auto....Italian soldiers return home....Russian envoy assumes post....Finland pays debt....Old folks' convention.

Eddie Healey Dead

Eddie Healy, 44, formerly of the vaudeville team of Healy and Cross, plunged to his death June 18th in Providence, R. I., in an effort to escape from a fire-swept building. Two others died in the blaze.

Chick Webb

Chick Webb, 30, Negro orchestra leader, died at Johns Hopkins Hospital in Baltimore June 16th after an urological operation.

P. H. Sullivan

Patrick H. Sullivan, Sr., 72, only surviving brother of Timothy (Big Tim) Sullivan, the colorful Tammany politician who died in 1913, and at one time a member of the theatrical company of Sullivan, Harris and Woods (Al Woods and Sam H. Harris) died June 16th in New York.

Reserve "Lynton" Decision

Decision was reserved this week by the United States circuit court of appeals on cross-appeals of Metro-Goldwyn-Mayer and Edward Sheldon and Margaret Ayer Barnes, authors, who were awarded $532,000 for claimed plagiarism of "Dishonored Lady" in the MGM film, "Letty Lynton."

OBITUARIES

Isidor Frey of Loew's Is Dead

Isidor Frey, 61, assistant general counsel of Loew's, Inc., died June 18th at Mt. Sinai Hospital, New York, following an illness of three weeks. "Judge" Frey, as he was known, although he never held judicial office, was an assistant secretary and a director of the company, with which he was associated for 20 years.

Born in New York, the son of Joseph and Babette Frey, Judge Frey attended schools there and received a law degree from New York University. He was admitted to the Bar in 1899 and began the practiec of law in the office of the late Alfred Steckler, former supreme court justice.

His nearest surviving relatives are a nephew, Alexander Frey, manager of Loew's Hollywood on Avenue A, Manhattan, and two nieces, Ethel and Ruth Frey, both of New York.

Funeral services were held Tuesday at Riverside Memorial Chapel in New York. Directors and officers of Loew's attended.

William McCartney Dies; Warner Theatre Manager

William Penn McCartney, 54, manager of Warner Brothers' Jefferson theatre in Punxsutawney, Pa., died June 13th. Mr. McCartney in partnership with the late Peter Johnson purchased the Jefferson many years ago and they continued to increase their holdings to include St. Marys, Ridgway, Johnsonburg and Indiana theatres. They later disposed of their holdings to Roland and Clark of Pittsburgh, who in turn sold to Warner Brothers. He had been manager of the Jefferson from the time he purchased it until his death.

Mr. McCartney was a leader of community life in Punxsutawney. The Punxsutawney *Spirit* in a two column obituary on the front page said of him: "No death in the history of this city has caused the general sorrow and regret as has that of this genial, kindly, lovable man."

Sam Pokrass Dies; Composer for Films

Samuel Pokrass, 45, composer and lyricist, died of a heart ailment June 15th at Roosevelt Hospital in New York. Before coming to this country he composed many famous compositions in Russia, the land of his birth. The best known of them was "Tchto Mnie Gore" (What Do I Care).

For the last two years Mr. Pokrass was under contract to Twentieth Century-Fox and was responsible for the music in "Rebecca of Sunnybrook Farm," "Happy Landing," "Three Musketeers," "The Little Princess" and "Wife, Husband and Friend." He recently completed an operetta, "Cyrano de Bergerac," on which he worked seven years, and plans were being made to produce it on Broadway.

J. E. Adams

J. E. (Jimmy) Adams, 39, operator of a small circuit of film houses in Hodge, Cotton Valley and Jonesboro, Mississippi, died June 16th when his car capsized near Hodge.

H. A. Saintsbury

H. A. Saintsbury, 69, actor and playwright, died in London June 19th. He had appeared on the stage as "Sherlock Holmes" at least 1,404 times.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN SAHARA: Paul Kelly, Lorna Gray—Say, here is a picture. I had a hunch that I was going to miss something if I didn't go back and pick it up. If this picture had been advertised as it deserved, Motion Picture Herald would have had to run an extra. If that picture had been produced by another company with a star I have in mind, what a buildup it would have received! Just sorry that I wasn't in a large town where it could have been sold. Played June 2-3.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

BLONDIE MEETS THE BOSS: Penny Singleton, Arthur Lake, Larry Simms—This picture grossed fourth place since March 14th, which was poorer than I expected. Outdid the first of the series and promises to make the "Hardys" and "Jones" move over, as predicted in Motion Picture Herald.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

FLIGHT TO FAME: Jacqueline Wells, Charles Farrell—Nothing exceptional, but furnishing interest to those scientifically minded, which, of course, included yours truly. Interesting to find such a portable ray machine as the one depicted in the house trailer, while the original in the laboratory required a large array of accessories in fact, a large roomful. Someone obviously slipped here. It would have been avoided if the laboratory original had been depicted on a smaller scale. Played May 30-June 1.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

MY SON IS A CRIMINAL: Alan Baxter, Jacqueline Wells—If you are one of those who rejected this picture, you have my sympathy. While the profit gained was almost nil, I have the satisfaction that I played a real picture and one that was appreciated by all who saw it. Played June 6-8.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

ROMANCE OF THE REDWOODS: Jean Parker, Charles Bickford—Heard favorable comment on this one. Personally, I thought it was a good picture in every respect, excepting a few of the fire scenes. I stepped back into the years and brought forth an old experiment on the fire scenes, namely, I used a color wheel. A small piece of red cellophane placed in front of the lens worked wonders with those fire scenes. How about it, Columbia? Why not use tints on such scenes? It appeared as if that forest blaze was inside the theatre. Played May 23-25.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, James Stewart, Jean Arthur, Mischa Auer—This one has received so many favorable reports that additional ones are hardly necessary. Our patrons were well pleased and it did nicely at the box office, even though we ran it very late. Running time, 127 minutes. Played May 20-21.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

First National

DARK VICTORY: Bette Davis, George Brent, Humphrey Bogart, Geraldine Fitzgerald—A very heavy drama that drew exceptionally well in our small town. Most exhibitors have been afraid of this one but it is a picture that will long be remembered. Miss Davis is her usual self with top acting and is ably supported by the entire cast. Watch this Fitzgerald girl because she is a find. Excellent in all respects. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NANCY DREW, REPORTER: Bonita Granville, John Litel, Frank Thomas, Jr.—Just a second run for duals. Was entertaining, but hardly enough to hold up alone, and we are still fighting double bill programs. When will the industry waken to the facts? Running time, 65 minutes. Played June 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Grand National

PANAMA PATROL: Leon Ames, Charlotte Wynters—Second of the Cipher Bureau series and this one is much better than the first. Will please mystery lovers and a good one for weekends. Running time, 68 minutes. Played June 2-3.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SPIRIT OF YOUTH: Joe Louis—Was in a spot for a picture so we picked up "Spirit of Youth." What a surprise we had with this one. Pleased everyone and business very good. Joe Louis is a bomber at the box office as well as in the ring. We have 100 per cent white patronage and this one pleased 100 per cent better than we can say for a lot of major product. Take a tip and book it and go after it and you will be pleased with the results.—James Ruddy, Riviera Theatre, Los Angeles, Calif.

Metro-Goldwyn-Mayer

BURN 'EM UP O'CONNOR: Dennis O'Keefe, Cecilia Parker—Very good. I got away with this nicely on a single bill for weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CALLING DR. KILDARE: Lionel Barrymore, Lew Ayres—Good picture, but only average business. Pleased all who saw it. Played June 7-8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOUR GIRLS IN WHITE: Florence Rice, Kent Taylor, Ann Rutherford—I would call this a fairly good program picture. It gave us a good first night but was distinctly weak the second night. Running time, 73 minutes. Played June 3-4.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ICE FOLLIES OF 1939: Joan Crawford, James Stewart, Lew Ayres, Original Ice Follies Cast—I have read reports both good and bad, but I think this is a very good show. The skating scenes are very good as well as the acting. Don't be afraid to play it any day; it will do business. Running time, 82 minutes. Played June 7-8.—Lester Booth, Star Theatre, Toulon, Ill. Small town and rural patronage.

IDIOT'S DELIGHT: Norma Shearer, Clark Gable—I feel like passing up reviewing this one. Certainly it has been cussed quite sufficiently in this department. Personally, I did not think it was too bad, but nearly all reports we received from patrons rated it as the poorest show ever seen or some such thing. One intelligent elderly lady was very enthusiastic in its praise. Wonder why Metro wants to kid our patrons with a flock of airplanes flying at 3 miles per hour. Running time, 100 minutes. Played May 13-14.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker—This series is very good, and is well taken by the public. Running time, 84 minutes. Played June 2-4.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

SERGEANT MADDEN: Wallace Beery, Tom Brown, Alan Curtis, Laraine Day—An excellent picture but it failed to draw up to the usual Beery gross. Miss Day is truly a find and will go places with proper pictures. Beery never lets you down in a picture and this is no exception, but for some reason or other it failed to click. Too many of this sordid stuff this season for the good of the box office. Running time, 80 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOCIETY LAWYER: Walter Pidgeon, Virginia Bruce, Leo Carrillo—An excellent drama with Carrillo stealing all honors. Miss Bruce sings one song which would have better been left unsung. All in all, an excellent picture. Running time, 78 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STAND UP AND FIGHT: Robert Taylor, Wallace Beery—No luck on this picture. Had a tieup with a shoe merchant. Beery and Taylor not so popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy—A wonderful picture that is no good for small towns. Lost plenty on this one. Running time, 114 minutes. Played May 26-28.—O. W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy—This one is another one-night picture. They came out all right for the first night's showing, to see the stars. The second night they didn't come to see anyone. Running time, 114 minutes. Played May 27-28.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TELL NO TALES: Melvyn Douglas, Louise Platt—It will please if you can get them into see it. But there wasn't enough customers that came to see it to tell anyone. Business was terrible. We ran this picture on Sunday. Should be run on Giveaway Nights. Played June 4.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

Monogram

MYSTERY PLANE: John Trent—Well, the kids liked it. Running time, 60 minutes. Played June 3-6.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

WOLF CALL: Movita, John Carroll—Pleasing entertainment of the North Woods. Good for "B" houses and not a bad co-feature for "A's." Running time, 60 minutes. Played May 21.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Paramount

BACK DOOR TO HEAVEN: Wallace Ford, Aline MacMahon, Patricia Ellis—Never have we run a picture worse than this one. It is an exhibitor's taste of what is to come in Dante's "Inferno." In fact, I think it would be a pleasanter place than having to meet your customers on their exit. It is incredible that they released such a picture. The public are not going to take these pictures hook, line and sinker indefinitely, and the sooner the producers wake up to this fact, the better it will be for all.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BULLDOG DRUMMOND'S SECRET POLICE: John Howard, Heather Angel—Ran this picture on Giveaway Night, but it should have been run on some other day. Very pleasing from start to finish. Played June 7.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

DOCTOR RHYTHM: Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine—Bing croons again in a fairly funny film. Played May 30-June 2.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

HOTEL IMPERIAL: Isa Miranda, Ray Milland—Poor picture; poor business. I pulled it out and shipped it back on Sunday night. Played June 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOTEL IMPERIAL: Isa Miranda, Ray Milland—This picture introduces a new screen personality (Isa Miranda), who was received very favorably by our customers. With the aid of Ray Milland and other cast names, a good top feature for "B" houses and also good as a co-feature in "A" houses. Running time, 78 minutes. Played May 26-27.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

NEVER SAY DIE: Bob Hope, Martha Raye—A good comedy but will not drag them in. Bob Hope is coming along nicely. More pictures such as this will be a fine build-up. Running time, 82 minutes. Played June 11-12.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SILVER ON THE SAGE: William Boyd, George Hayes—Cassidy series never misses for us. This is no exception. Played Memorial Day to excellent business. Played May 30-June 2.—W. C. Lewellen. Uptown Theatre. Pueblo, Col. General patronage.

(Reports continued on following page)

Republic

HEROES OF THE HILLS: The Three Mesquiteers (Robert Livingston, Ray Corrigan, Max Terhune)—Average business. Good western but this is one of the smallest towns in the state still surviving the "obsession." 457 population. Running time, 56 minutes. Played May 26-27.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

HOME ON THE PRAIRIE: Gene Autry, Smiley Burnette—Autry well liked here. It seems that Autry formerly lived near here (Snyder) and, therefore, people seem to take more of a personal interest in him. Republic should put a little more into Gene's productions. This one moved along nicely, though. Played June 9-10.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SHINE ON HARVEST MOON: Roy Rogers, Mary Hart—Well liked by all. Grossed a little above average. Rogers is a good singer and actor, and we are looking forward to his next picture. Running time, 57 minutes. Played May 12-13.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

RKO Radio

FISHERMAN'S WHARF: Bobby Breen, Leo Carrillo—Bobby, well liked here, drags them in if we don't hit unseasonable weather as we did with this one, 90 in the shade. Picture not his best, but pleasing. Running time, 71 minutes. Played May 30-31.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MAN TO REMEMBER, A: Edward Ellis, Anne Shirley—The best from RKO for two years. An outstanding feature for a small town audience. Do not pass this one up. Story just fits the small community doctor. Running time, 80 minutes. Played June 3.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

ROOKIE COP, THE: Tim Holt, Virginia Weidler, Ace, the Dog—Good weekend material. Tim Holt displays talent possibilities. Honors should be given to Ace, the Dog. Running time, 60 minutes. Played May 28.—Bob Elliano, Palace Theatre, Torrington, Conn. General patronage.

Twentieth Century-Fox

ALWAYS GOODBYE: Barbara Stanwyck, Herbert Marshall—A very fine picture. Glad we played it. Although old, fine entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BOY FRIEND: Jane Withers—Pleasing family entertainment a la Withers. As good as any of Jane's previous efforts. Business swell, as they like her here. Running time, 70 minutes. Played June 10-13.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

BOY FRIEND: Jane Withers—Good picture; good business. This little gal pleases the small town folks. Fox should give her Grade "A" production, like Shirley Temple, and watch her go. Played June 9-10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHASING DANGER: Preston Foster, Lynn Bari—It's OK for action-loving audiences. Did above average business for us on repeat run "Kentucky" and fight picture program. No wonder! Running time, 65 minutes. Played June 7-9.—W. C. Lewellen, Uptown Theatre, Pubelo, Col. General patronage.

EVERYBODY'S BABY: Jed Prouty, Shirley Deane, Spring Byington—Average Jones Family fare which is usually a little better received than the general run of program pictures. Running time, 62 minutes. Played May 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GORILLA, THE: Ritz Brothers, Patsy Kelly—A happy selection of players and good comedy takeoff of a swell mystery. Although our business could have been better, the picture couldn't have been funnier. It's really a scream! Running time, 65 minutes. Played June 3-6.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

INSIDE STORY: Michael Whalen, Jean Rogers—Fair little "B" picture. Pleased our double-feature business. Played with "Boy Friend" to swell business. Running time, 60 minutes. Played June 10-13.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

LITTLE PRINCESS, THE: Shirley Temple, Richard Greene, Anita Louise—Very good picture, good supporting cast, beautiful color, but this charming little star is not so popular here now. I am quite sure Mr. Zanuck does not want any advice from me but I still think if they would give her a good American story she would be as good as ever at the box office. It certainly is not Shirley's fault for she is a grand little star. Running time, 93 minutes. Played May 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KENTUCKY: Loretta Young, Richard Greene, Walter Brennan—Simply great. They don't appreciate fine pictures if they have any complaints about "Kentucky." Running time, 85 minutes. Played June 7-9.—W. C. Lewellen, Uptown Theatre, Pueblo, Col. General patronage.

THREE MUSKETEERS, THE: Ritz Brothers, Don Ameche, Binnie Barnes—Our patrons just don't go for the Ritz Brothers, probably due to the fact they are either very good or very bad; too inconsistent. Running time, 75 minutes. Played May 21-22.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

United Artists

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Tom Brown—Not as good as the usual West Point pictures. Too long, not enough action. Tom Brown is very good, Louis Hayward very, very poor. Joan Fontaine is not good enough for the lead. The highlight, of course, was the hockey game, but we do not know much about hockey so that did not click. Rather disappointing. Running time, 109 minutes. Played May 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

FAMILY NEXT DOOR, THE: Hugh Herbert, Joy Hodges, Eddie Quillan, Juanita Quigley—Went down rather bad on this one. However, I believe there will be quite a few folks waiting to see the next of the series.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

GAMBLING SHIP: Robert Wilcox, Helen Mack—Not sure, but I think I missed this one in the last report. Did average Friday-Saturday business.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

SWING THAT CHEER: Tom Brown, Andy Devine, Constance Moore—A very ordinary program picture that failed to do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—It is just an ordinary program picture. Business was just fair. Played June 8-9.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen, "Charlie McCarthy"—I don't know why but they stayed away in bunches. Running time, 78 minutes. Played June 2-3.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Warner Brothers

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan—Just what the doctor ordered. Plenty of action. Just enough romance to make it pleasing. In color. Some patrons said it was as good as "Jesse James." Business held up good for two days. You'll be glad you ran it. Played June 5-6.—Bud Davis, Ritz Theatre, Roanoke, Ala. Small town patronage.

WINGS OF THE NAVY: George Brent, Olivia de Havilland, John Payne—Better than average program and was very entertaining, although a majority of our patrons would prefer not so much flying. Running time, 90 minutes. Played June 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WOMEN IN THE WIND: Kay Francis, William Gargan, Victor Jory—Pretty good airplane picture on style of "Tail Spin." It did average business and pleased all. Played June 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMEN IN THE WIND: Kay Francis, William Gargan, Victor Jory—An aviation action picture that was very good. Good shots of speedy planes that the audience liked a great deal. No good for extended runs. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Shorts

Columbia

ANKLES AWAY: Andy Clyde—A small town exhibitor's answer. Play it if you can use a good comedy. You'll thank us for the tip. Best I've seen in some time; they ate it up here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BOOM GOES THE GROOM: Andy Clyde—Just a fair comedy. Running time, 17 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

KRAZY'S BEAR TALE: Krazy Kat Cartoons—Not a rib-tickling side splitter but plenty amusing. Good enough. Running time, 1 reel.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

ODD SPORTS: Special Sport Thrills—No comments, no complaints. Running time, 1 reel.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

PROVINCE OF QUEBEC: Columbia Tours—Interesting panorama of Canadian province. Timely, too, due to the visit of the royal couple to Canada and the United States. Running time, 11 minutes.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

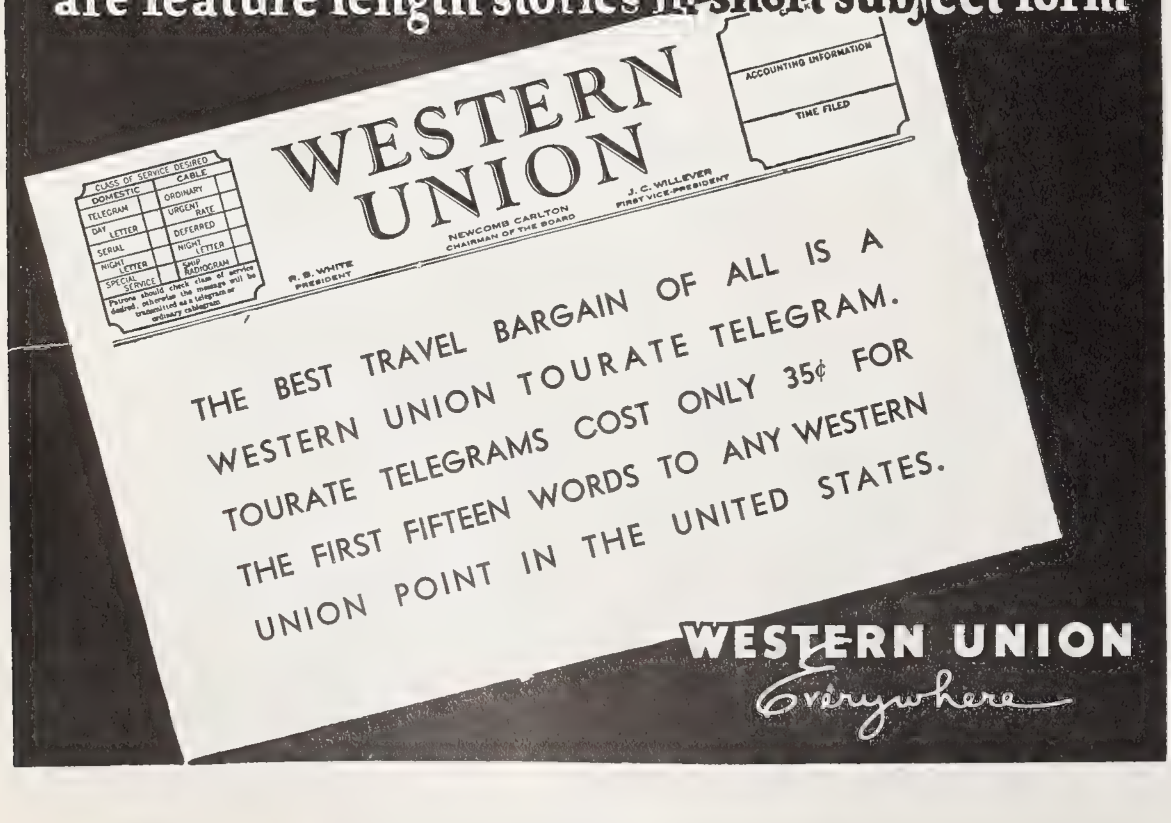
STAR IS SHORN, A: Broadway Comedies—Very poor. Skip it. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WE WANT OUR MUMMY: 3 Stooges—One of their funniest. Running time, 17 minutes.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

Metro-Goldwyn-Mayer

CLOWN PRINCES: Our Gang—Very good one-reel comedy in which Our Gang puts on a home talent circus. Alfalfa as "The Man on the Flying Trapeze" is a scream. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TELEGRAMS
are feature length stories in short subject form



THE BEST TRAVEL BARGAIN OF ALL IS A WESTERN UNION TOURATE TELEGRAM. TOURATE TELEGRAMS COST ONLY 35¢ FOR THE FIRST FIFTEEN WORDS TO ANY WESTERN UNION POINT IN THE UNITED STATES.

WESTERN UNION
Everywhere

GLIMPSES OF AUSTRIA: FitzPatrick Travel Talks—Another grand Travel Talk from Mr. FitzPatrick. They are always good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HAPPILY BURIED: Musical Comedies Series—Metro certainly does not click with this series. The entire bunch has been poor and this one is no exception. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HEROES AT LEISURE: Pete Smith Specialties—Very, very good with plenty of undersea photography. A very good Pete Smith. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LOVE ON TAP: Mary Howard—Good reel on tap dancing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONEY TO LOAN: Crime Doesn't Pay Series—We still have one "Crime" Series picture to pass poor judgment upon. They are tops in the shorts field. Running time, 20 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount

JAMAICA: Color Cruises—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BUCKAROO BROADCAST, A: Smart Set Series—Very good cowboy reel. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

FERDINAND THE BULL: Walt Disney Cartoons—Very, very good. In fact, every time you see it something before unseen arises. It is swell entertainment.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

POLAR TRAPPERS: Walt Disney Cartoons—Mickey is the finest dessert for any program. Running time, 8 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

PRAIRIE PAPPAS: Ray Whitley Comedies—A good two-reeler featuring the singing cowboy and his musicians.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RANCH HOUSE ROMEO: Ray Whitley Comedies—Very good two-reeler featuring cowboy songs and musicians. I booked in two of these to run before the personal appearance of Ray Whitley in this house June 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

NUTTY NETWORK, THE: Terry-Toons—Excellent colored cartoon. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THEIR LAST BEAN: Terry-Toons—Good cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

FOX HUNTING: World Windows—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

PHARMACY FROLICS: Mentone Musical Comedies—A very good musical as are the majority of this series. Plenty of variety and laughs. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

STRANGER THAN FICTION SERIES: No. 58—This series is very good as a whole and this issue is not too bad. Just fair. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Vitaphone

CRAWFORDS "AT HOME," THE: Mr. and Mrs. Jesse Crawford—By far the best short I have ever run to date. You just can't beat it for good music. Running time, 10 minutes.—Lester Booth, Stark Theatre, Toulon, Ill. Small town and rural patronage.

PORKY'S TIRE TROUBLE: Looney Tunes—Just a filler-inner. Running time, 7 minutes.—A. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SOPHOMORE SWING: Harvest Moon Dancers—The dance routines are very good, particularly the jitterbug dances. Will please all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Republic

HAWK OF THE WILDERNESS: Herman Brix, Mala, Jill Martin—Seems to bring back a certain small group of folks, mostly kids. Now playing Chapter Nine. "Tarzan" acts by "Kioga" (Brix) rather poor material. Could beat it myself when I was a kid.—Elmer A. Slaybaugh, Park Theatre, Mountain Park, Okla. Small town and rural patronage.

Plagiarism Ruling Reversed

The United States Circuit Court, in New York, last week reversed an order of Federal Judge Woolsey which had dismissed a plagiarism suit of Clara Dellar and Robert Louis Shayon against Samuel Goldwyn, Inc., United Artists Corporation, Eddie Cantor and Samuel Goldwyn. The court ordered that the suit proceed to trial. The plaintiffs charge piracy of their play, "Oh Shah."

Patent Suit Dropped

A stipulation was filed last week in U. S. District Court, New York, discontinuing the suit of Nakken Patents Corporation against Electrical Research Products, Inc., and the Western Electric Company. The suit had been brought for patent infringements.

Edward Smith Opening Office

Edward Smith has severed his connections with Imperial Pictures and Imperial Distributing Corporation as general sales manager to open an office of his own at 723 Seventh Avenue, New York, to distribute films.

Feinberg Elected

William Feinberg, of the Musicians Union, Local 802, was elected on Friday to succeed Arthur Byron, of Actors' Equity, as chairman of the Federation of Arts Unions, in New York City. Byron was made honorary chairman. Other officers elected were John Lorenz, first vice-chairman; John F. Casey, second vice-chairman; Edward Everett Hale, secretary; and Robert Stern, treasurer.

History of Films By Pettijohn, Jr.

Charles Clyde Pettijohn, Jr., son of the general counsel of the Motion Picture Producers and Distributors of America, won his Bachelor of Science degree at Georgetown University by submitting, in partial fulfillment of the requirements, a history of the motion picture industry, tracing the invention and early development of camera, film and projector, and giving an insight into production, distribution and exhibition, concluding with a predicton of the screen's future, pointing up its position in national and international affairs.

Upholds Sign Litigation

Attraction board and changeable letter patents submitted in litigation between the Wagner Sign Service, Inc., and the Adler Sign Letter Company, both of Chicago, have been upheld by Judge Barnes in United States district court in Chicago. At the same time Judge Barnes, in a decision which indicated he expected appeal, held that Adler infringed certain patents covering the silhouette letter design, and that Wagner infringed the Adler patent relating to frame construction. The Patio Theatre, Chicago, was also defendant in one of the suits brought by Wagner.

Film Outing Set

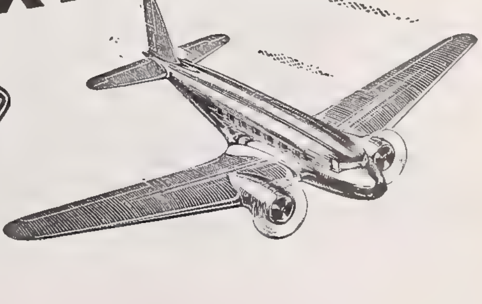
The annual film district outing is tentatively scheduled for August 3rd at the Rustic Inn, Lake Quanapaug, with Homer Downey of RKO in charge.

Russian Film Chief Resigns

Semyen Dukelsky has resigned as chairman of the motion picture section of the Council of People's Commissars. Ivan Grigorivich will succeed him.

To Write Articles

Stella Unger, radio author, leaves New York for Hollywood July 2nd to write a series of articles about Hollywood personalities for Conde Nast's *Glamour* magazine.



—GOT FILMS TO *Fly?*. . .

Headliners, newsreels, shorts—anything, everything—zip 3 miles a minute by AIR EXPRESS—2500 miles overnight for showings next morning! Special day and night distributor-exhibitor service direct to 232 key cities in United States and Canada with fast air-rail coverage of off-airline points. Also by air to Latin America, Hawaii and the Far East. Show 'em fast and first with "Films by Air"—at big box office profits—low cost. For action, phone Railway Express, Air Express Division.

FREE booklet, "Air Express for Bigger Profits." It tells you how! Write Dept. 8, Air Express Division, Railway Express Agency, 230 Park Avenue, New York, N. Y.

AIR EXPRESS

AIR EXPRESS DIVISION RAILWAY EXPRESS AGENCY, INC.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

RKO Production

The screen rights of "Archer Plus Twenty," best-selling novel by Hugh Clevely, have been purchased by RKO Radio for production in Britain by William Sistrom, currently here, after his production of "The Saint in London."

"Archer Plus Twenty" is the second of Clevely's novels to feature Maxwell Archer, apprehender in this case of a gang of dangerous criminals. The script is at present being arranged.

New Star

Designed for stardom under the banner of Alexander Korda, is twenty-one-year-old John Justin chosen to play the role of Ahmad, Prince and beggar in "The Thief of Baghdad." It is Mr. Korda's claim that he has the greatest screen find since Robert Donat.

The youthful star has had much repertory experience on the British stage, is six foot and has netted a seven-year contract.

Whit-Monday Fair

Whilst crowds of holidaymakers swarmed over Ealing Common revelling in its annual Whit-Monday fair, the Ealing Studio nearby, had its own fairground where extras—for the dramatic purposes of "Come on George"—took shies at cocoanuts, rode on runabouts and turned the handles on nickelodeon peepshows in the fairground, which was equipped even down to a flea circus. Dave Burnaby barked in front of a booth, whilst George Formby and Patricia Kirkwood performed their routine in and out of the crowd.

Levis Joins GN

Carroll Levis, star of British radio and producer of "Carroll Levis' Discoveries," British parallel to "Major Bowes Amateurs," has been signed up by Grand National Pictures as a talent scout.

Meanwhile, Levis is to make a film for Grand National under the appropriate title of "Carroll Levis and His Discoveries." It goes into production at the end of June.

Levis will star in the picture and will use in it some of the personalities he has discovered in his variety and radio presentations. No director has yet been assigned.

For Asher

Sir Patrick Hastings, famous K. C. and playwright, has written a film story, untitled as yet, for Irving Asher, which will be produced immediately following "Ten Days in Paris" at Denham. Emlyn Williams will play the lead.

Irving Asher also has purchased James Curtis' new novel, "By What Immortal Hand." This story, by the young author of "They Drive by Night" and "There Ain't No Justice," both of which have already been filmed, is of five British slum children.

PUBLICITY BUREAU FORMED BY BRITAIN

The establishment of a "Foreign Publicity Department" at the British Foreign Office to serve in peace years as the equivalent of a propaganda ministry was announced this week by Prime Minister Neville Chamberlain. The Earl of Perth, once Secretary General of the League of Nations and recently British Ambassador at Rome, will supervise the work of the department directly under Richard Austen Butler, Under Secretary for Foreign Affairs. In the event of a major war Lord Perth would become Minister of Information.

The department "will be concerned entirely with overseas publicity" and is a long step forward toward competing with the mass propaganda machine of Dr. Paul Joseph Goebbels, German Minister of Propaganda, in supplying the German people with interpretations of British foreign policy.

Whether the department's activities will include films is not yet known. Other governments, notably the totalitarian states, which have propaganda bureaus exercise supervision over films.

Active Actor

Michael Redgrave is one of the busiest actors in London. Immediately after finishing "A Window in London," his fourth film in 12 months, which is being produced by Josef Somlo and Capt. Richard Norton at Denham, he will play in "The Stars Look Down," the Dr. Cronin story of the mining districts, which will be produced by Grafton Films for Grand National release. Margaret Lockwood and Emlyn Williams play two of the three principal roles.

Neill's Original

Roy William Neill, director and author, has written an original "Dressed to Kill," which is now in production at Warner-First National Teddington Studios.

Another member of the famous Lupino family, Antoinette, is making her film debut in this picture. She plays second lead opposite Peter Glenville, who is also making his first film.

At Tyneside

Diana Wynard, Ralph Richardson, Romney Brent and Mary Clare spent Whitsun filming location scenes on Tyneside, nerve centre of Britain's shipbuilding. They were there at work on preliminary scenes for "On the Night of the Fire."

Newcastle was the general headquarters of the G & S film unit, which was composed of seven cars, a generator and camera equipment.

Imports Drop

Imports of exposed cinematograph film for April this year was 1,029,329 feet against 1,253,991 feet in 1938 and 1,649,063 feet in 1937. Values were: £9,685 ($48,425) in 1939; £12,014 ($60,070) in 1938; £13,982 ($69,910) in 1937.

For the four months period footage was 6,760,223 feet against 6,314,641 feet in 1938 and 7,066,144 feet in 1937. Values were: £63,157 ($315,785) in 1939; £49,990 ($249,950) in 1938; £59,038 ($295,190) in 1937.

Exports of exposed cinematograph film for April this year was 2,251,367 feet against 1,790,290 feet in 1938 and 1,749,304 feet in 1937. Values were: £18,264 ($91,320) in 1939; £12,009 ($60,045) in 1938; £9,364 ($46,820) in 1937.

For the four month period footage was 8,265,930 feet against 7,980,454 feet in 1938 and 7,375,443 feet in 1937. Values were: £58,788 ($293,940) in 1939; £52,544 ($262,720) in 1938; £39,381 ($196,905) in 1937.

Re-exports of cinematograph film for April this year was 453,896 feet against 646,722 feet in 1938 and 572,010 feet in 1937. Values were: £4,048 ($20,240) in 1939; £5,156 ($25,780) in 1938; £3,627 ($18,135) in 1937.

For the four months' period footage was 1,690,480 feet against 3,087,800 feet in 1938 and 2,118,468 feet in 1937. Values were: £15,802 ($79,010) in 1939; £21,133 ($105,665) in 1938; £14,492 ($72,460) in 1937.

RCA Licensees

Three producers in the British Isles, including a government department, have been signed as sound film recording licensees by RCA Photophone, Ltd., in London. The new contracts bring to 14 the number of Photophone licensees operating in Great Britain.

Welwyn Studios, a subsidiary of Associated British, has signed a long-term recording agreement. The third of the new licensees is Spectator Short Films, Ltd., operators of a compact studio in the heart of Mayfair, London.

Ray Johnston Sails

W. Ray Johnston, president of Monogram, sailed Wednesday on the Queen Mary for London to confer with the company's English distributor, William J. Gell. He will also visit with Ernest Wettstein, representative in Paris.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

JES' VISITIN' AROUND

These be good days for getting around and you'd be surprised, or would you, to know how many boxoffice promotions are started by casual visits to the newspapers, the stores, City Hall and other fertile spots. The kind of visit we mean has no particular purpose at the moment. It's just the idea of dropping around for a few hours, here and there, at those intervals when things are under control on the theatre front.

One member we know calls it "prospecting." He saunters into the city room to gab a little bit, perhaps to lift a bit of an elbow or knock off a cupa cawfee with ye editor and other helpful contacts. He makes a few of the stores to say "how" to the advertising or promotion manager. The mayor, chiefs of police and fire, district attorney, and similar prominents are also on the calling list, if for nothing more than to pass the time of day.

No business is mentioned. Just a lot of the usual man-talk. And more times than not, reports the Round Tabler, something is said or done that leads right to a smackeroo of a tiein to the mutual satisfaction of all concerned.

No theatre is so demanding that the manager can't get out, if he wants to get out, to see what there is to see for the good of the grosses. The theatreman who circulates around now and then without anything particular to sell often winds up by doing a selling job that tops a lot of strenuous effort directed to the cause of one particular engagement.

▽ ▽ ▽

GET AWAY FROM THAT MOVIE

The purpose of a vacation, as the best authorities agree, is to get completely away from the grind of a 50-week year and do something completely opposite in different surroundings. That's supposed to break the rhythm of week-after-week attention to the job and bring the vacationer back refreshed and revitalized. Evidently, no one ever tipped off a lot of theatremen to the advantages of such procedure, else why is it that so many of the boys spend their vacation periods mostly in visiting theatres in other parts.

The desire to add to one's knowledge is wholely commendable, and it's nice to know that there are many of the members who regard their profession with such intensity. But not during vacation-time, sez we. That's the time to get away from the merry-go-round; to get that screen-dust out of the smeller.

A ball player may go to a ball game on his day off. But the theatreman with two precious weeks to be entirely on his own, should close his eyes, ears and mind to any part of the job for the good of his boxoffice, if not for the good of his soul.

▽ ▽ ▽

THE JUDGES WILL CONSIDER

For the information of those entrants in the Quigley Awards who are not yet entirely familiar with the judging procedure, let's say again:

Theatremen who win more than one "Fortnight Appointment" in any one Quarter will receive greater consideration from the Quarter Judging Committees for the Quarter-Master Plaques, and Medals. The best way of assuring this greater consideration is to enter material regularly in the two-week preliminary periods which make up the "Fortnights" of each Quarter. (See Awards Rulings on another page.)

It has been known that lone entries of exceptional merit have been awarded high Quarter-Master honors. But these are exceptions. With five to seven Fortnight periods in each Quarter, ambitious theatremen have ample time and opportunity to be sufficiently represented before the Judges who may be influenced somewhat by the consistency of sparkling boxoffice endeavor over a period of time.

▽ ▽ ▽

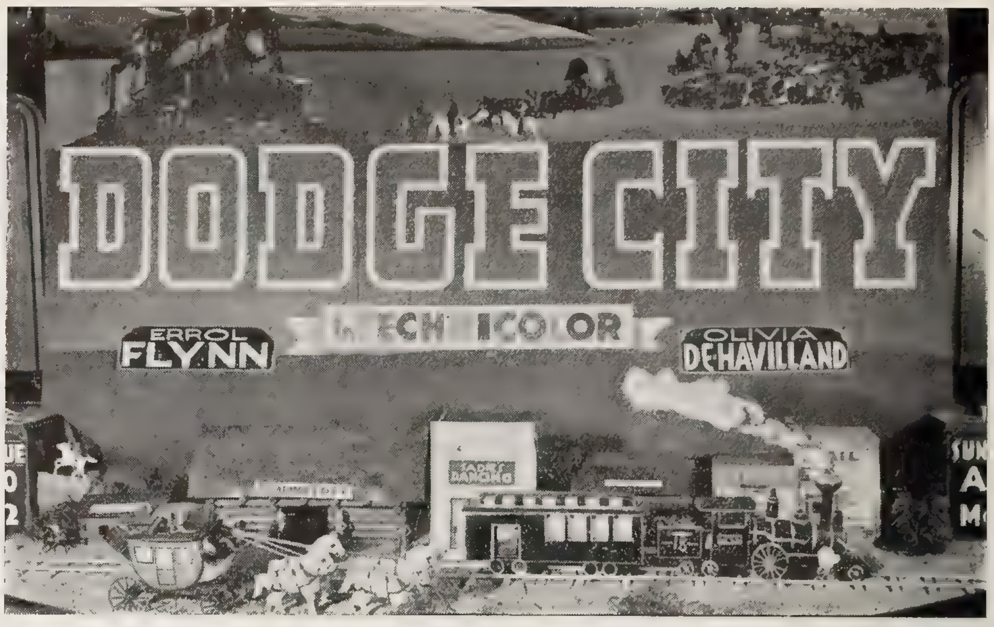
Events in the News: For frontal decoration on "Devil's Island," at the Point, Powhatan, Ohio, Manager George Pappas constructed a guillotine, persuaded the high school history professor to act the "condemned man" and demonstrate the machine to the students in the interests of the box office and of higher knowledge.

On behalf of "I'm from Missouri," down in Athens, Ga., L&J-man P. E. McCoy sponsored a beautiful legs contest among the most popular local mules. Co-eds from the university acted as judges.

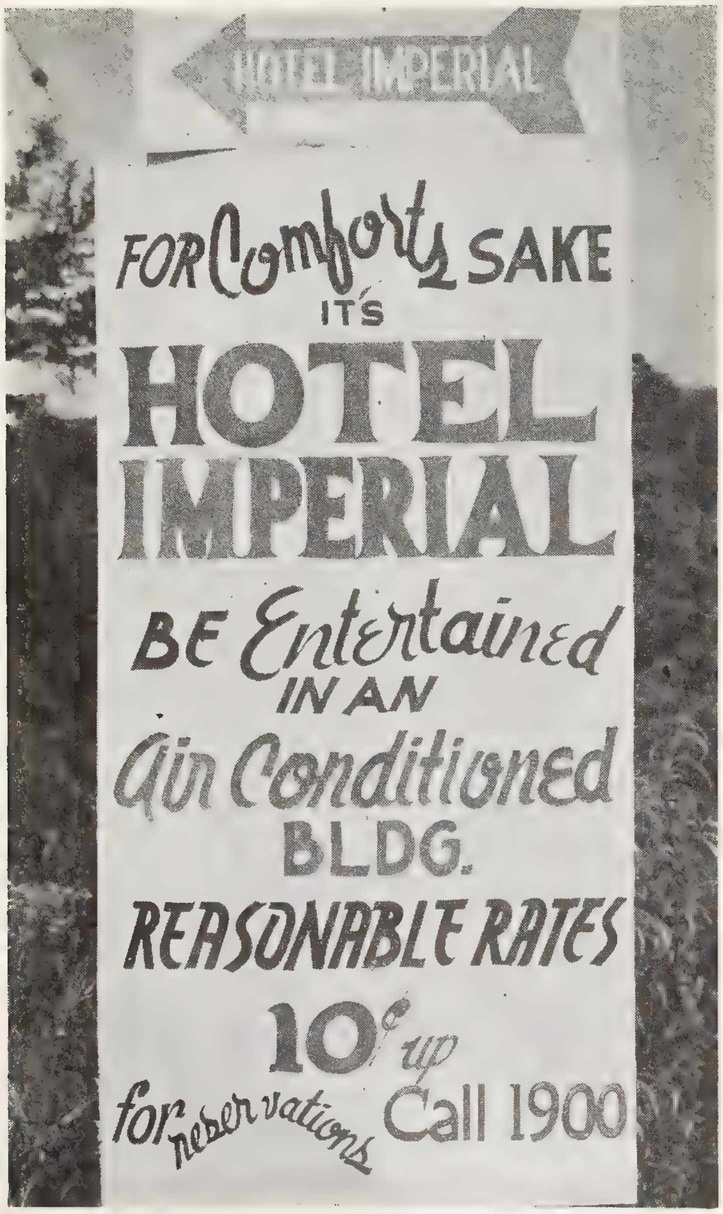
A-Mike Vogel

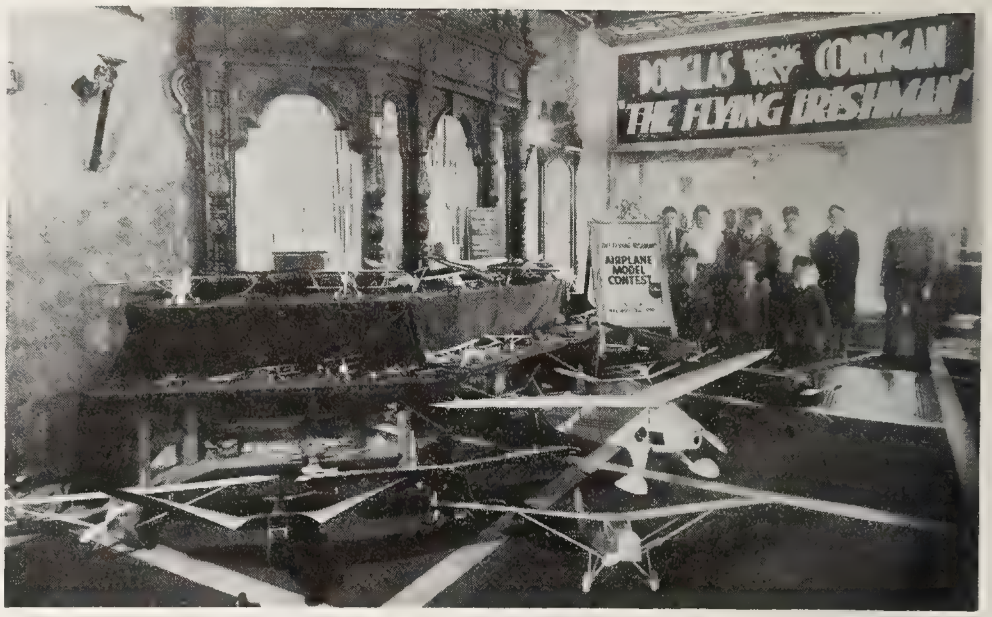
Round Table Pictures

Striking lobby display that attracted attention was the miniature western town reproduced at right and set up by H. P. Midgely of the Palace Theatre, Netcong, N. J., for his engagement of "Dodge City". Theatreman constructed a miniature model of Dodge City complete with train, saloon, trading post, stagecoach and other landmarks.

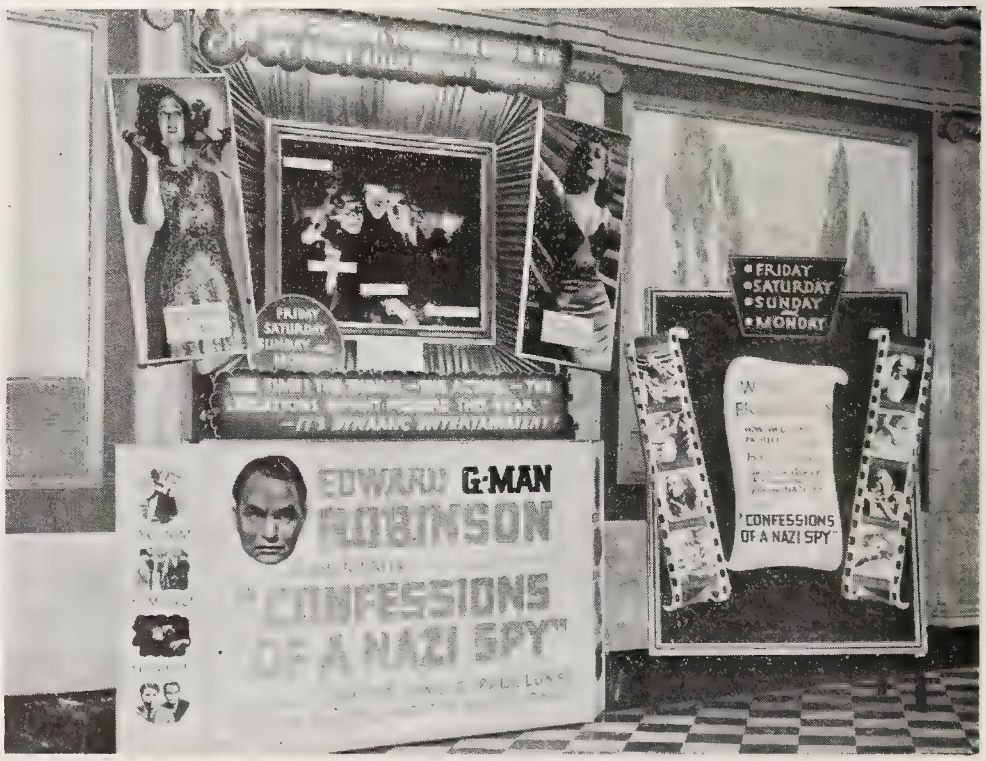

DODGE CITY
TECHNICOLOR
ERROL FLYNN
OLIVIA DE HAVILLAND

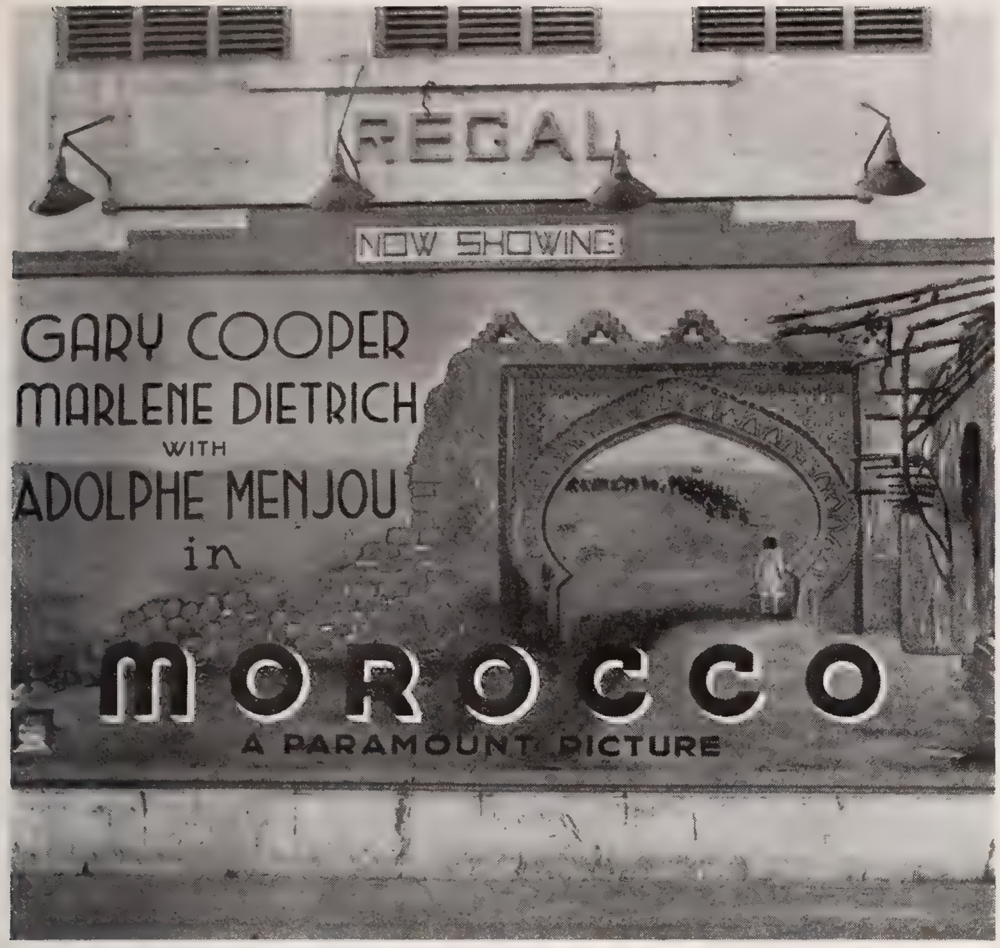
On "Hotel Imperial", playing at the Lucas & Jenkins Georgia Theatre, in Athens, Georgia, Manager P. E. McCoy placed several of the teaser three sheet boards illustrated below on prominent locations around town and on all highways leading into the city. Telephone number listed on display was that of theatre. Teaser ads followed same idea.

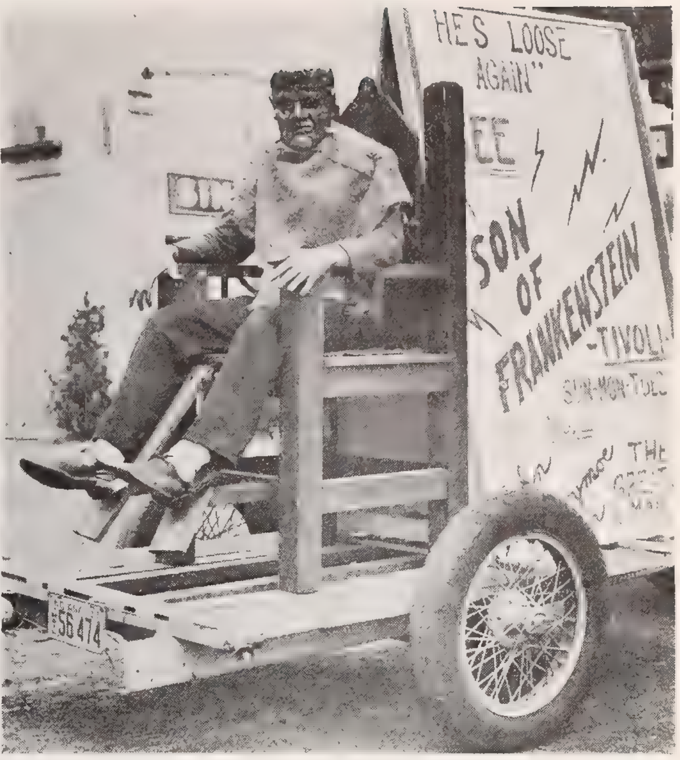

HOTEL IMPERIAL
FOR Comfort's SAKE
IT'S
HOTEL IMPERIAL
BE Entertained
IN AN
Air Conditioned
BLDG.
REASONABLE RATES
10¢ up
for reservations Call 1900


DOUGLAS "WRONG WAY" CORRIGAN
"THE FLYING IRISHMAN"
AIRPLANE MODEL CONTEST

Illustrated above are but a part of the hundreds of entries placed on display at the RKO Keith's Theatre, in Flushing, L. I., in connection with the model airplane contest staged by Round Tabler John Heinz for his date on "The Flying Irishman". Prizes were promoted from local merchants for winners, stunt covered by newspapers. . . . Main setpiece created by Artie Cohn, Roosevelt, in Philadelphia for "Confessions of a Nazi Spy" measured 10 feet in height, and was indirectly lighted. Scene stills on simulated film paper were used on easel board with appropriate tiein copy.

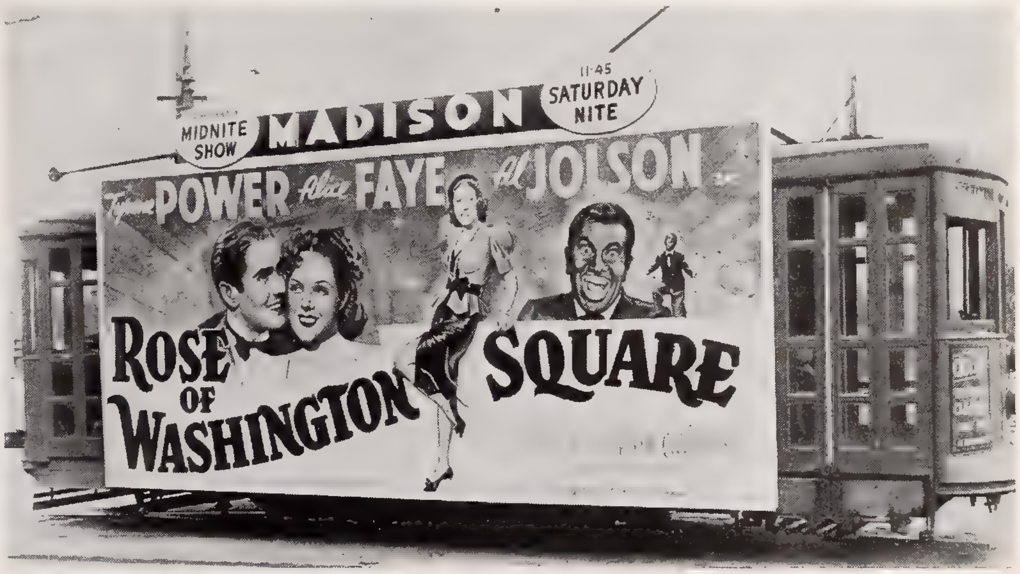

FRIDAY SATURDAY SUNDAY MONDAY
EDWARD G-MAN ROBINSON
"CONFESSIONS OF A NAZI SPY"
"CONFESSIONS OF A NAZI SPY"


REGAL
NOW SHOWING
GARY COOPER
MARLENE DIETRICH
WITH
ADOLPHE MENJOU
in
MOROCCO
A PARAMOUNT PICTURE


"HE'S LOOSE AGAIN"
SON OF FRANKENSTEIN
TIVOLI
SUN-MON-TUES

Young man shown above made this outfit, mask and all for Nelson McCollom's "Son of Frankenstein" date at the Tivoli, in Gary, Indiana. As the bally toured the streets, man emitted a ferocious growl he exercised on the pedestrians. Round Tabler declares it was one of the best crowd-stoppers.

When the Paramount boys in Calcutta recently desired to pre-release "Morocco" at the Regal Theatre and discovered there was no paper available, they turned their hands to painting a 24-sheet poster which is reproduced above. Distinctly atmospheric in effect, display which was created by S. Ganguli, Paramount manager of the Calcutta office, is reported to have attracted considerable favorable comment.

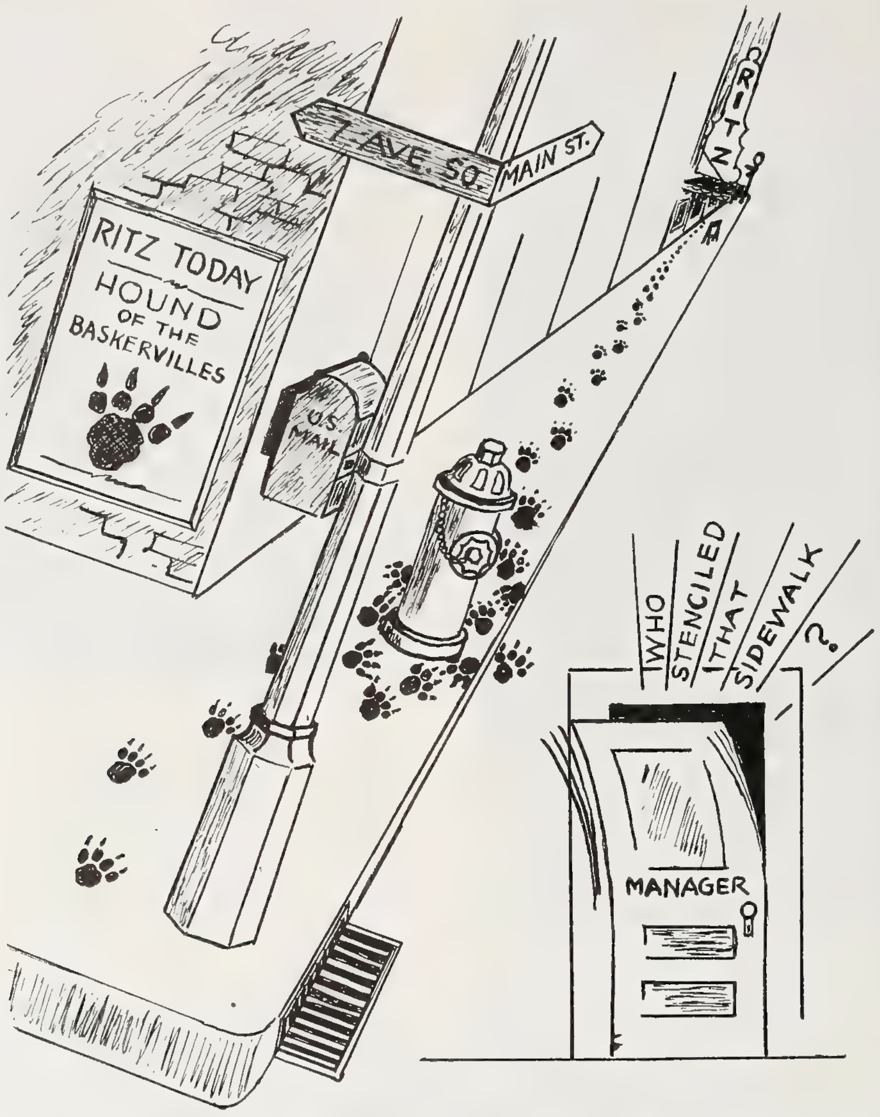

MIDNITE SHOW
MADISON
11:45 SATURDAY NITE
Tyrone POWER Alice FAYE Al JOLSON
ROSE OF WASHINGTON SQUARE

Tieup was effected with the Peoria street car company whereby permission was granted to mount "Rose of Washington Square" 24 sheets on both sides of one of their street cars which toured all lines throughout the city in advance and during the picture's run at the Madison Theatre. Stunt was arranged by Publix Great States Theatres' city manager, Leonard C. Worley.

FEDERAL INSURANCE ASSN. SAVINGS HERE
Young Mr. Lincoln
Young Mr. Lincoln
KANSAN THEATRE
Midnite Show Sat. nite

To publicize the showing of "Young Mr. Lincoln" at the Kansan Theatre, in Parsons, Kan., Round Tabler David Dallas arranged for special window display with local Federal Loan Co., which furnished the materials for the display. One sheet mat boards as shown were used to plug the picture. To further create interest, Dallas held a special screening to which civic leaders and prominent citizens were invited. Among the guests was business man who had as a boy heard Lincoln's Gettysburg address; newspapers ran special story and photo.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Ed Hamilton, Ritz Theatre, Clearwater, Fla.

Smalley Books Baseball Short in Cooperstown for Celebration

Anticipating a record crowd in Cooperstown, N. Y., for the celebration of the centennial of baseball, a few weeks back, Bill Smalley, head of the circuit that bears his name, arranged for the showing of the baseball short, "Diamond Dust," to open on the big day at the local Smalley, next door to the Stadium where the ceremonies were held. The booking was especially appropriate since the short included many of the big names in town among the thousands of baseball-minded fans. Cognizant that the special trains would allow movie time after the big doings, Smalley loudspeakered his announcements just as the fans were leaving the park which brought immediate capacity and waiting lines.

Smalley is also booking the picture into nearby theatres and will bring the newsreel pictures into his circuit, capitalizing on the summer-long celebration of baseball's centennial year in his territory.

"LET'S HEAR FROM YOU"

Wallace Dresses His Staff

Five days ahead of "Woman Doctor," Maddry Wallace, Forsyth Theatre, Winston-Salem, N. C. dressed his entire staff as doctors and nurses with imprinted breast ribbons carrying title and playdates. Local radio station plugged the picture at intervals, cashier called telephone subscribers announcing playdates and numerous window displays were promoted from local merchants, all of which tied in with the picture.

Many Tieins by Davis Win Prize on "Honolulu"

Four and a half pages of free publicity for "Honolulu" helped get Louis Davis of the Vernon, Mt. Vernon, Ind., first prize in an MGM-sponsored exploitation campaign in the St. Louis territory. A serialization in each of the Mt. Vernon's two papers; a co-op page which tied in which a jig-saw puzzle contest of a halftone on Miss Powell and a rope skipping contest suggested by the dance the star does in the picture, helped grab space.

In merchant tieups, Davis got 100 per cent coverage on fashions in the town's three department stores, taverns featured a "Honolulu" drink, etc. 24-sheet cutouts of Miss Powell were planted, entire staff wore leis and grass skirts and a special display was planted in the negro public school of Miss Powell in blackface doing a staircase dance as a tribute to Bojangles Robinson.

"LET'S HEAR FROM YOU"

Reward Posters Planted By Simon on "Jesse James"

Post office officials, police and firemen cooperated with Al Simon, Inwood Theatre, Forest Hills, L. I., granting permission for the posting in their stations of reward offers in connection with opening of "Jesse James."

In addition, contest to determine what the title of the picture means to patrons was planted, guest tickets going to winners. Schools, libraries, social and athletic clubs were also contacted through distribution of heralds and special programs.

Loewmen Arrange "Chips" Screening for Donat Family

Hearing that, due to illness, the father of Robert Donat, who with his family lives nearby, would not be able to see "Goodbye, Mr. Chips," at Loew's Palace, in New Haven, Harry Shaw, New England division manager, and Matt Saunders, division publicity head, offered to screen the picture for the star's parents and brothers on the premises of the Donat home. The offer, immediately accepted, allowed the Loew men to execute a campaign which secured wide advance publicity for the date all over the division and resulted in one of the outstanding tieins of the year.

To start the ball rolling, newspaper men from the different cities in the division were invited to a dinner at the Hotel Taft with representation from every city. A large bus was promoted, bannered with title and after dinner driven to the Donat home. Two portable projectors were secured through Mr. Lester Isaacs, of the Loew home office. Folding chairs were spread on the lawn and the screen was erected on the back of the house. As soon as the newspapermen were seated, Mr. Donat was carried to the lawn and placed in an invalid chair, immediately after which the picture was screened.

Donat Family Expresses Appreciation

Shaw says in all his experience in show business, he never saw people more thrilled. At the finish, the newspapermen stood up and applauded the picture and were unanimous in their praise. The Donat family was no end grateful for everything. As a result, the promotion received terrific breaks in all the papers in the different cities.

For an extra buildup for the event, at the dinner preceding the screening, a 40 by 60, containing the names of the picture editors of all participating papers and the names of each of the dailies was placed at the doorway of the banquet room. Shaw reports that this was especially pleasing to the newspapermen since names of all papers were reproduced in facsimiles of their individual mastheads.

"LET'S HEAR FROM YOU"

40-and-8 Build Street Bally For Bowman's "Dodge" Date

What he chose to call "The Iron Horse" was the street bally made by the Ridgway, Pa., 40 and 8 club for Robert Bowman's date of "Dodge City" at the Strand Theatre. Equipped with large bell and whistle that could be heard blocks distant, the engine which was obtained gratis, was driven through all towns within a radius of 17 miles, banners on either side heralding the picture's opening.

Promoting about 50 colored proofs of the national ad appearing in the American Weekly on the picture, Bowman used these to good advantage in a main street empty store window where they created quite a flash. Costless heralds were distributed, pluggers inserted in bread and all newspaper ads in nearby towns were underlined with title.

FOURTH PERIOD "FORTNIGHTERS" REPORT TOP-GRADE PROMOTIONS

Subsequent-run Situations and Neighborhoods Vie With "A" Houses in Campaigns to Win Preliminary "Appointments"

by A-MIKE VOGEL

NOW that the ending of the Second Quarter of the 1939 Quigley Awards is well within sight, it appears that the competition for the Fortnight designations which will decide the winners of the Quarter-Master Plaques, Medals and Citations, has become even keener. Details of some of the selected entries on this page and next indicate the calibre of the individual promotions and projects put on by theatremen in various situations as they cross the finish line.

On a following page, are again set down the rulings of the Quigley Awards for the information of those not entirely familiar even now with procedure of the Competitions to guide them in the final preliminary periods of the Second Quarter, the deadline date to be announced.

Lafferty Uses Naval Program For "Submarine Patrol" Advance

To get the reactions of local citizens to the administration's increased armament program, ballot box was stationed in lobby of the Liberty Theatre, Tacony, Pa., by Manager Bill Lafferty as an advance for "Submarine Patrol." Cards were distributed carrying the question "Do you think the United States should have the largest navy in the world?", space supplied for answers, best of which were used for advertising purposes in the lobby. Girl in attendance also distributed these ballots at busy intersections at different intervals each day, tying in with the Navy Day broadcast for local Veterans Library, which took place in theatre lobby, Lafferty secured additional publicity by presenting star autographed copies of "Splinter Fleet," on which the picture was based, to the library officials. An amateur naval shipbuilding contest was held, representatives of the battleship *Annapolis* acting as judges, promoted prizes going to winners. This, too, brought newspaper coverage.

For his front Bill used 40 by 60 special displays of critic comments, war poster boards, life savers and special valance heralding the opening. Lobby broadcast was held opening night in which Lafferty interviewed war babies on war, preparedness, armament, etc., closing program with interview of patrons entering theatre. Through cooperation of the American Legion Junior Bugle and Drum Corps a parade was held, winding up in front of theatre where selections were played out front and then on stage.

Lafferty's campaign at his third run theatre is to be further noted for winning the local and national prize offered by Warner Brothers in their recent contest for that picture.

"Fight 'Em, Tooth and Toenail", Is Limerick War-Cry for Summer

The most important part of our program will be to fight each form of free or paid competition "tooth and toenail," never letting them forget for one moment after all is said and done that "Motion Pictures Are the Best and Cheapest Form of Recreation." Fighting these various forms of free recreation offered by the city is easy to describe on paper, but to actually do require a lot of thought, and hard work. Some of these functions can not be fought, but the bulk of them, such as swimming pools, baseball games, golf, tennis, fishing and picnicking, can be if gone about in the right manner. Here is what we intend to do:

We shall haul in some of our bill boards from less conspicuous locations and plant them for the summer at the various picnic grounds. We shall spot two or three boards at the most popular lakes on good locations. Window cards will be used on tees at the most popular golf courses, as will one sheets and special displays inside the club houses. We intend doing this by awarding free comps for certain scores made. At Champlin Stadium, where the Refiners play all home games of baseball, we shall use banners and bill boards just outside the entrance. Free swimming pools will be hand-billed and bannered with walking ballyhoos on special attractions.

Any event that we might consider opposition to us we will try to squeeze into by some means and make the most of it.—*George Limerick, Griffiths City Manager, Enid, Okla.*

Pilots Fly Far for Breakfast On "Angels" Tieup by Sidney

Fliers from Massachusetts, Rhode Island, Connecticut and Long Island were invited to attend a breakfast at the Hotel Stratford and then a special screening of "Only Angels Have Wings" as part of a stunt arranged by Jack Sidney for that picture's opening at Loew's Poli in Bridgeport. As the planes landed, the pilots and their guests were each given a breakfast and preview ticket and then taken by bannered cars to the hotel. Local dailies came through with abundant coverage in stories and art work.

Also promoted by Sidney was a ballyhoo stunt for which four light Taylorcraft planes were used, on the under side of the wings each lettered with one of the four words of the title. As the planes flew over the city and surrounding country in formation, the words were clearly visible. Following them was another plane towing a 150-foot banner with full title and theatre name.

Scholer Ties Western Union For Bridge Hook-in on "Victory"

Winners of local bridge tournaments may look forward to see picture shows as guests of the management according to the increasing number of members who use this device to attract attention. Currently in line is Jerry Scholer at the Ohio in Sandusky, who made this stunt on "Dark Victory" stand up even stronger by tying up with the Western Union. Jumbo wires were delivered to all bridge clubs stressing the picture's opening and inviting winners to be guests of the management.

Another woman angle was letters sent over the signature of Bette Davis which were distributed to patrons leaving the theatre, personal endorsement letter was also mailed by the theatreman to a special list and numerous attractive window displays were planted in leading windows. Under the heading "We offer magnificent values—the Ohio offers a magnificent picture" Scholer promoted full co-op page from leading merchant, featuring a large cut of Bette Davis, ad included cast, playdates and picture copy. Special guest program was printed for the occasion, merchant's ad on reverse covering entire cost of distribution, and titled heralds were inserted in out-of-town papers and stuffed in laundry bags week ahead.

Unique Announcement by England Sells Drama of "Dark Victory"

In order for his patrons to thoroughly enjoy the dramatic finale of "Dark Victory," Manager R. E. England at the Virginian, Charlestown, W. Va., advertised that no one would be seated in the theatre during the last 15 minutes of the picture. Through tieup with leading beauty salons, beauty hint folders carrying cuts of Bette Davis and Geraldine Fitzgerald and picture copy were distributed week ahead. Florist also cooperated, theatreman promoting roses which were attached to imprinted cards and distributed to women patrons four days in advance.

Doctors and nurses were circularized, telegrams sent to state capitol department heads, etc., and for his lobby, England featured Academy Award winner posters together with tiein copy.

(Continued on following page)

Burhorn Summer Policy Is Follow-Up Of Theatre's Year-Round Operation

We are ready here at the Gayety for summer. Our campaign about "Healthful Air Conditioning" has been under way for some time. Through screen program and newspaper advertising we expect to keep the public informed throughout the season.

Since this is a situation where we exploit, plug and ballyhoo the year around, the summer season means merely a constant enthusiastic follow-thru of this policy. If anything, we shall do more of it during the next two months.

Also, instead of confining our efforts to the business and residence district, we shall pay particular attention to outdoor crowds at the lake, soft ball games, etc., where any publicity activity may do us some good. Our main summer attraction will be a local Bathing Beauty Contest, sponsored by merchants, etc.—"Who will be Miss South Chicago for 1939-40."—*John Burhorn, Manager, Gayety, Chicago, Ill.*

(Continued from preceding page)

Soriero Gives Males Opportunity To Be Millionaires-for-a-Day

The five local radio stations in Los Angeles were tied in on a "Millionaire for a Day" contest held in connection with Tom Soriero's "The Hardys Ride High" opening at the United Artists Theatre. Contest was open to any boy or girl up to 18 years of age, entrants required to write a letter of 100 words after seeing the picture, telling how they would spend a million dollars if it were left to them. The first winner was permitted to live like a millionaire for a day, the theatreman having promoted suite at leading hotel, luncheons, dinners, chauffeur driven car, spending money, trip through the MGM studio and two trips to the Fair in San Francisco. Second winner was also given two free trips to the Fair.

Since the picture lends itself to aviation, local factories were tied up so as to reach hundreds of people, each factory selecting the man with the largest family to be the guest of the theatre, together with his family to see the show. Tieup was also made with the Examiner to have their newsboys photographed at the MGM Studio with Mickey Rooney, photographs timed to break in paper opening day of picture at the United Artists. Boys were guested at the theatre by Soriero.

Klinger Wangles Unscheduled Stop For "U.P." Special in Lewistown

Having been invited as a luncheon guest aboard the Union Pacific train during its Philadelphia stopover, Paul O. Klingler was enterprising enough to succeed in arranging for a 30-minute stopover when the all-star special passed through Lewistown, where the theatreman is at the helm of the Rialto Theatre. Permission was secured from division superintendent of the Pennsylvania Railroad to make full use of the interior and exterior of the local depot for advertising on the picture. Besides distribution of souvenirs, posters and giant standees, were prominently displayed in and around main platforms and entrances.

Local Montgomery-Ward store cooperated by giving theatre an entire main window for display purposes. Radio department inside store also featured a display. School cooperation included distribution of historic charts showing the development of the Union Pacific, passes going to a member of each class writing the best 150-word essay on why entrant was anxious to see the picture. All schools within a radius of 40 miles dismissed classes early to permit pupils to see the all-star special train on its stopover.

Sanders Ties in Hollywood Special To Campaign for "Dodge City"

Few days in advance of the "Dodge City" special train going through Gallup, New Mexico, Johnny Sanders at the Chief distributed handbills in camps and surrounding towns calling attention to the stopover. Local paper ran stories about the train and the stars which included playdate mention at the Chief. Station KAWM put on a program at the depot over which the stars greeted the townsfolk.

Five days ahead a combination bar and dance hall was set up out front, scene stills were spotted on the bar and gag cards tied in the whole with the picture. Also stationed in front was an old stage coach, in addition to a covered wagon, both covered with banners carrying title, cast and playdates. Entire staff was dressed in cowboy outfits with 10-gallon hats, boots, loud shirts, etc., and for his lobby display, Sanders promoted collection of old rifles and other relics of that period.

Shaffer Works with Local Clubs On Benefit Show for "Dark Victory"

Leading women's organization in Staunton, Va., was approached by Frank Shaffer for a benefit performance of "Dark Victory" at the Dixie, wherein members sold tickets two weeks in advance. Ten days ahead, a special screening was held for 25 of the city's leading women at which comments were requested for advertising purposes.

Copies of the issue of *Life*, containing special story on Bette Davis were secured, front page overprinted and planted in doctors' offices, beauty salons and hotel lobbies. Imprinted heralds, distributed in surrounding towns, mailed to teachers, doctors, nurses, etc., were also stuffed in copies of the Washington *Post* and Richmond *Times Dispatch* at local newsdealers. Cashier called telephone subscribers giving time of start of feature, and newspaper coverage included series of ads on the society page of each paper, copy consisting of comments of patrons who had seen the picture at the private screening.

Round Tablers Are Hosts to Mothers On That Big Day

Among the boys in the field to put on Mother's Day campaigns was John Burhorn at the Gayety in South Chicago, who with the cooperation of the Daily *Calumet* invited all mothers over 70 years of age who were residents of Chicago 25 years or more, to be guests of the management. Also promoted by the theatremen was tieup with local taxi company which transported the mothers to and from the show. Florist presented bouquets, and dinner was arranged at cooperating hotel before the party attended the show. Paper used extensive publicity including list of those attending together with their reactions.

Women from local Home for Dependents were invited to observe Mother's Day at the Fargo, in Sycamore, Ill., by Manager Stuart Tomber, who also arranged for busses to transport his guests to the theatre where they were presented with candy and flowers from cooperating merchants. Another stunt which netted Tomber additional publicity was received when a local artist was persuaded to paint an air-brush copy of Whistler's Mother. This was displayed in the Fargo lobby in a floral setting which was also promoted. Tomber reports himself set for a similar campaign for Father's Day.

Holland Promotes Photographer

In addition to an attractive and appropriate setpiece as part of his lobby promotion Sid Holland, city manager at the Elco Theatre, Elkhart, Ind., arranged for local photographer to take gratis pictures of mothers with their children during the peak hours of the day. Booth was set up in lobby, photographer angle being straight advertising plus the possibility of mothers purchasing additional prints. Stunt was advertised in newspapers by both Holland and the photographer.

Mothers over 60 years were invited to attend the show at the Prince, in Ambridge, Pa., by Lige Brien, who also advertised the special show heavily. Invitation announcement was made from stage and plugged on displays around the theatre. Flowers and other gifts were promoted by the Round Tabler, papers covering the event with human interest stories and theatre plug.

"LET'S HEAR FROM YOU"

Best Candid Shots of "U.P." Train Rate Prizes on Grimes Campaign

Additional interest in the arrival of the "Union Pacific" train in Erie, Pa., was built up by Ken Grimes at the Warner Theatre through the medium of a newspaper contest featuring a candid camera tiein. Entrants were invited to take shots of the train and from the photos entered Grimes was able to make up a very interesting attraction board which was of much interest locally. Promoted prizes and guest tickets went to winners, cooperating paper running stories and pictures. Art work of the various stars was run in addition to photo and story of Mayor Charles R. Barber receiving a "golden spike" from Patricia Morrison and Bill Pine.

Exploitation Briefs Here & There

Musical groups and clubs, PTA's, Federation of Women's Clubs, Theatre Guild list, etc., were circularized by Wally Caldwell in advance of his "Broadway Serenade" date at Loew's Valentine, in Toledo. Special announcements were also made at these clubs with ample picture, playdate and theatre credits. "Good Morning" cards were distributed in leading hotels, bookmarks distributed through circulating libraries, department stores and stuffed in customers bundles leaving cleaner and laundry service. Numerous radio contests were engaged in including a "Name the Song" stunt on WTOL, in addition to commercial announcements and plugs on the "Man on the Street" broadcast.

▽

A beard-growing contest for all male employees of the Lyceum Theatre, in Clovis, New Mexico, was the stunt engaged in by Barnes Perdue, assistant to George Limerick for the opening of "Dodge City." Started two weeks ahead of opening, newspaper stories were run to the effect that there would be a heavy penalty inflicted on any employee not dressed in costume during entire run. Cashiers were also dressed in pioneer costumes and sun bonnets. Prizes were offered to the general public, with all invited to get in on the fun fest.

▽

Through tieup effected with the Bond Bread Company, Martin Wurtzburg, Granada Theatre, New York City, promoted them for a plug on the opening of his "Lone Ranger Rides Again" serial. Numerous promoted gifts were secured for giveaway to the kids, giant window displays secured in addition to 8,000 copies of the Ranger Comics which were handed out to the juveniles.

▽

Mel Blieden at the Capitol, Whiting, Ind., for "Burn 'Em Up O'Conner" succeeded in promoting a driver from the Armory in nearby Chicago where they race cars every week to bring his machine over to Whiting for a street bally. Car properly bannered was driven around town week ahead both under its own power and on a trailer. Promoted heralds were also distributed by the driver.

▽

Covering the surrounding territory for a radius of about 30 miles was the sound truck sent out in advance of "Honolulu" at the Badger, Merrill, Wis. by Manager Herbert Graefe. Equipped with public address system, Hawaiian music was played while girl in Island costume on the back end of the truck danced.

▽

Open to boys and girls under 16 years of age was the contest run by Harland Rankin, Plaza, Tilbury, Ontario, for "Blondie." Promoted prizes were awarded by the theatreman to those submitting the best pencil or crayon drawings of Blondie. Heralds plugging the contest were distributed.

Young Dresses Staff In "Finn" Costumes

Typical "Huckleberry Finn" costumes similar to that worn by Mickey Rooney in the picture, were donned by the entire staff of the Temple Theatre, in Mangum, Okla. as part of Manager Clyde Young's campaign on that picture. On Saturday night preceding preview, the local drum and bugle corps wearing these same costumes paraded on main street, stopping in front of theatre where they held half hour concert. Leaders carried torches which helped create an effective spectacle.

For "Dawn Patrol," stationed in front of theatre were parts of wrecked plane which were covered with inexpensive muslin. For a pilot, Young secured a store dummy and dressed it accordingly. Sandbags and machine gun further enhanced the effect. For advance display inner lobby was filled with old propellers and other equipment. The walls were partly covered with scraps of muslin on which were painted German and Allied plane markings. Assistant John Moore aided on the campaigns.

"LET'S HEAR FROM YOU"

Charninsky Promotes Gifts for "Lone Ranger"

Highlight of Louis Charninsky's "Lone Ranger" serial at the Capitol, in Dallas was a tieup with local ice cream company which gave a small radio each week in connection with a contest run for the kids. Also promoted from the same source for runners-up were bats, watches, base balls, pocket knives and ball gloves. At no cost to the theatreman was tieup effected with local five and ten, management furnishing theatre with 125 free Lone Ranger gifts for opening day.

Packages of Lone Ranger matches were distributed to adults opening day, promoted ice cream cones given to kids attending first show, 15,000 heralds distributed to every Dallas elementary school and for street bally masked rider covered entire city while theatre staff was dressed in full cowboy regalia with mask for week ahead.

"LET'S HEAR FROM YOU"

Newhall Presents Gifts From Powell on "Honolulu"

Night ahead of his preview of "Honolulu" at the Majestic, Hornell, N. Y., Manager Al Newhall aided by his assistant John Callahan, presented each patron with a ticket and dropped the corresponding numbered ticket into a drum that was used on stage for a drawing of 15 gifts from Eleanor Powell in Honolulu. Folks were not told what the gifts would be, but night of drawing, lucky ticket holders were invited to step up to the stage as their numbers were called. Theatremen kept plugging the picture and cast during the drawings.

When the 15 lucky patrons were lined across the stage, ushers brought in as many large pineapples from back stage, from each of which was tied a three inch wide red satin bow with two passes attached to each pineapple. These were presented with due ceremony and Newhall reports the audience well amused with the gag. For his street bally, Santa Claus covered business section of city with back banner calling attention to the fact that he had been waiting since Christmas to see the picture.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quigley Quarterly Plaques, Medals, Citations.

▽

Quarterly Plaque, Medal and Citation Winners are appointed Quartermasters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

Every theatreman everywhere is eligible to compete.

▽

All product is eligible — features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

Theatremen who win more than one Fortnight Appointment in any one Quarter will receive greater consideration in voting for the Quarter-Master Plaques and Medals. The best way of securing this consideration is to enter material regularly in the two-week preliminary periods which make up the "Fortnights" of each Quarter.

YOU ARE INVITED TO JOIN UP

HARRY W. FLINCHUM
manages the Park Theatre in Roanoke, Va., which belongs to National Theatres circuit. Five years ago he obtained an usher's job at the Roanoke house in the same city and then was promoted to assistant manager there. Not long after Harry was able to take down a managerial post and is doing a fine bit of work at his present spot.

ROBERT PARKER
is in the theatrical business for a long time now. He began during his school days, working as an usher at the local theatre and years later found him playing in vaudeville. In 1927 he was an assistant publicity director at the Newman Theatre in Kansas City and in a couple of years was transferred to the Metropolitan, Houston, Texas, in like capacity. Returning to Kansas City he worked at the Colonial Theatre, as manager, but had to quit there due to ill-health and went out to California. He managed some publicity work for Fox while out there and then came back to Kansas, where he obtained a skipper's job at the Dickinson in Olathe.

JOHN R. SCHULTZ
started as usher at the Warner Theatre in Erie, Pa., and in one year was promoted to chief of service. His next job was that of assistant manager at Warner's Columbia, also in Erie. Returning to the Warner house he acted as assistant there. He was then promoted to manage the Liberty Theatre in Sharon, Pa., from where he now communicates.

RAY W. BOWMAN
is the assistant manager of Schine's Ritz and Tiffin Theatres in Tiffin, Ohio. He started his work in theatres by acting as a doorman at the Ritz in 1937 and the following year was promoted to chief of service. In 1939 he secured his present position and it is obvious that Ray will go places from the strides he has been making.

FRANK SLAVIK
began as an usher in 1928 at the Ideal Theatre in Mingo Junction, Ohio. When the theatre burned down three years later he went on to work at the Auditorium, in the same sector, as doorman. In 1935 he was promoted to manage the Brilliant Theatre in Ohio, being employed there for three years. The next spot for Frank was the Palace in Salineville, in the same state, being transferred from that house to the Alpine in Hundred, W. Va.

NELSON D. McCOLLOM
dates the beginning of his theatre experience as 1928, his first job being that of an usher in the Palace Theatre, Gary, Ind. Two years later, upon being graduated from high school he left the house to follow a musical career, only to return to act as assistant manager of the Gary, in the same city. Shortly after he was transferred, in the same capacity, to the Palace. In 1936 he attained the position of manager at the Tivoli and is doing a grand job of work there.

Showmen's Calendar

AUGUST

1st	Colorado admitted to Union—1876
2nd	Myrna Loy's Birthday Alexander Graham Bell died—1922
5th	Francis Scott Key, Poet, Born—1870 Alfred Lord Tennyson, Born—1809
7th	June Travis' Birthday
8th	Sylvia Sidney's Birthday
10th	Herbert Hoover, 31st President, Born—1874 Missouri admitted to Union—1821 Norma Shearer's Birthday Glenda Farrell's Birthday Hugh Herbert's Birthday
11th	Jean Parker's Birthday Hobart Bosworth's Birthday
13th	Gene Raymond's Birthday
15th	Panama Canal opened—1914 Napoleon Bonaparte Born—1769
17th	Mae West's Birthday
20th	Benjamin Harrison—23rd President, Born—1833
26th	U. S. gave suffrage to women in 19th Amendment, 1920
29th	Oliver Wendell Holmes, Poet, Born—1809
30th	Joan Blondell's Birthday
31st	Fredric March's Birthday

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name..

Position..

Theatre..

Address..

City..

State..

Circuit..

Absolutely No Dues or Fees!

BILLY PRATT
is manager of the Paramount Theatre in Atlanta, Georgia, one of the houses of Lucas and Jenkins circuit. He started as page boy at the Fox Theatre in 1929 working there until 1934, at which time he went to usher at the Paramount house. He returned to the Fox in 1935 as chief of service and the next year acted as treasurer, then as assistant manager under our good friend "Whit" Whitaker. Once more he came on to the Paramount, this time as manager of the house. We have had the pleasure of meeting up with Billy at Round Table headquarters a couple of years back and anticipate his next visit.

RANDOLPH LEE HALL
entered showbusiness as an assistant manager at the Aztec Theatre in Van Alstyne, Texas, remaining for but a period of six months. However, he was away for only a short while and upon his return secured the skipper's post at the same house. Randolph likes his job and aims to "stick."

JOHN A. SCHWALM
has been actively engaged in the moving picture business for over thirty-two years. In 1906 he opened the Electric Theatre, Dayton, Ohio, and a year later went on to Reading, Penna., to open the Victor house there. The Bijou and Dreamland, at South Bethlehem, Penna., were his next ventures, followed by the Jewel in Easton, in the same state. Returning to Dayton, John was at the Jewel then moved to the Theatorium at Richmond, Indiana. Subsequently his duties were enacted at the Jewel, Hamilton, Ohio, Imperial Feature Film Co., Pittsburgh, Penna., Jefferson and Grand Theatres in Hamilton, Ohio. At present, we find John at the Rialto in Hamilton, where he is holding down a managerial post.

A. J. KALBERER
manages both the Indiana and the Liberty Theatres in Washington, Indiana. Back in 1916 Kal started as candy butcher at the Family Theatre, Lafayette, Indiana and two years later became a manager. He did exploitation work for Fox Film Corporation from 1919 to 1921, thereafter, until 1929 acting as manager for Fort Wayne theatres. Going to Indianapolis he secured the Lyric Theatre, staying on for a couple of years. His following circuit was Skouras and he was employed at the Fox, San Diego, Calif. Just before he came on to his present situation he was at the Strand in Louisville from 1936 to 1938.

LEROY J. BOUDREAU
manages the Grant Theatre in Eveleth, Minn. Over ten years ago he entered showbusiness, when he secured an usher's post at Keith's Theatre in Washington, D. C. Moving to the Belasco, also in Washington, he again acted as usher, rising to chief usher a while later. Leroy then went on to Aitkin, Minn., and served at the Rialto Theatre, there, as usher, doorman and assistant manager.

THE RELEASE CHART

INDEX

On this and the following page appears an alphabetical index to the titles of all features listed in this week's Release Chart, with additional information for the exhibitor.

The number immediately following the title is the production number. Also given is information regarding the classification of the subject matter. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. If the production is made in color, the letter "C" appears in parenthesis after the classification. Thus: Col.-Mel. (C) denotes a Comedy-Melodrama in Color.

At the extreme right of the line containing the title of the production is the name of the distributor.

A

Abused Confidence, Mel....................Col
Across the Plains, 3855, West...........Mono
Adventures in Sahara, Mel.................Col
Adventure of Giacomo Casanova, Mel..Amerital
Adventures of Huckleberry Finn, The, 923
Com.-Mel. ....MGM
Adventures of Jane Arden, 321, Mel.....WB
After Schooldays, Mus...................Univ
Alla en la Rancho Grande, Mus.......Foreign
All This and Heaven Too, Mel...........WB
Almost a Gentleman, 920, Mel...........RKO
Always in Trouble, 914, Com........20th-Fox
Ambush, 3820, Mel.......................Para
Andy Hardy Gets Spring Fever, Com...MGM
Angels Wash Their Faces, The, Mel.....WB
Angels With Dirty Faces, 351, Mel.......FN
Annabel Takes a Tour, 908, Com........RKO
Annie Laurie, Mel.....................Foreign
Are Husbands Necessary, Com............Para
Arkansas Traveler, 3806, Com............Para
Arrest Bulldog Drummond, 3812, Mel.....Para
Arizona Legion, 982, West..............RKO
Arizona Wildcat, 929, Com...........20th-Fox
Army Girl, 7002, Mel......................Rep
Artists and Models Abroad, 3817, Com....Para
Ask a Policeman, Com.................Foreign
At Your Age, Com.........................GN

B

Babes in Arms, Mus.-Com.............MGM
Back Door to Heaven, 3833, Mel.......Para
Bad Lands, 933 West.....................RKO
Ballerina, Mel.........................Foreign
Beachcomber, The, 3863, Mel.............Para
Beau Geste, Mel..........................Para
Beauty for the Asking, 915, Com........RKO
Behind the Facade, Mel.............Foreign
Big Town Czar, 3818, Mel...............Univ
Bizarre Bizarre, Com.................Foreign
Billy the Kid Returns, 851, West.......Rep
Blackwell's Island, 361, Mel.............FN
Blind Alley, Mel...........................Col
"Blondie," Com............................Col
Blondie Meets the Boss, Com.............Col
Blondie Takes a Vacation, Com..........Col
Blue Montana Skies, 844, West..........Rep
Booloo, Mel. ....Para
Bouquets from Nicholas, Com........Foreign
Boy Friend, 943, Com...............20th-Fox
Boy's Reformatory, 3823, Mel............Mono
Boy Slaves, 911, Mel.....................RKO
Boy Trouble, 3824, Mel...................Para
Bridal Suite, 937, Com.-Mel............MGM
Bright Victory, Mel......................Univ.
Broadway Musketeers, 368, Mel..........FN
Broadway Serenade, 931, Mus...........MGM
Bronze Buckaroo, Mel................St. Rts.
Brother Orchid, Mel.......................WB
Brother Rat, 355, Com....................FN
Burn 'Em Up O'Connor, 919, Com.-Mel..MGM
Bulldog Drummond's Secret Police, 3831,
Mel. ....Para
Bulldog Drummond's Bride, Mel........Para

C

Cabira, Mel...........................Foreign
Cafe Society, 3826, Mel..................Para
California Frontiers, West................Col
Calling Dr. Kildare, 932, Mel..........MGM
Captain Fury, Mel..........................UA
Captain Scorpiob, Com.................Foreign
Career, 930, Mel..........................RKO
Career Man, Mel...........................WB
Cat and the Canary, The, Mel...........Para
Charlie Chan at Treasure Island, Mel.
20th-Fox
Charlie Chan in Honolulu, 928, Mel...20th-Fox
Charlie Chan in Reno, 948, Mel....20th-Fox
Chalked Out, Mel...........................FN
Champ, The, Mel..........................MGM
Champs Elysees, Com.-Mel............Foreign
Chasing Danger, 941, Mel...........20th-Fox
Chicago Ben, Mel..........................GB
Chicken Wagon Family, Com........20th-Fox
Christmas Carol, 917, Com.-Mel........MGM
Chump at Oxford, Com....................UA
Cipher Bureau, 312, Mel..................GN
Citadel, The, 909, Mel...................MGM
Climbing High, 8072, Com................GB
Clouds Over Europe, Mel.................Col
Criminal at Large, Mel...................Col
Coast Guard, Mel..........................Col
Code of the Cactus, West............St. Rts.
Code of the Fearless, West..........St. Rts.
Code of the Secret Service, Mel..........FN
Code of the Streets, 3019, Mel...........Univ
Colorado Sunset, West....................Rep
Comet Over Broadway, 370, Mel...........WB
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Convict's Code, 3822, Mel...............Mono
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Coral Rocks, The, Mel................Foreign
Cowboy and the Lady, Com...............UA
Cowboy, Quarterback, The 366, Com......WB
Crashing Through, 327, West.............GN
Crossroads, Mel......................Foreign
Curtain Rises, The, Mel.............Foreign

D

Dark Eyes, Mel.......................Foreign
Dark Sands, Mel.....................Foreign
Dark Victory, 354, Mel...................FN
Daughters Courageous, 360, Mel..........WB
Dawn Patrol, 303, Mel....................WB
Day at the Circus, Com. Mus.-Com.....MGM
Dead or Alive, Mel.........................WB
Desperate Trails, The, West............Univ
Devil's Island, 313, Mel...................WB
Disbarred, 3818, Mel.....................Para
Disputed Passage, Mel....................Para
Dock on the Havel, Mel..............Foreign
Dodge City, 304, Mel. (C)................WB
Double Crime in the Maginot Line, Mel.
Foreign
Double Dyed Deciever, Mus.............Para.
Down in "Arkansaw," 805, Mus..........Rep
Down on the Farm, 920, Com........20th-Fox
Down the Wyoming Trail, 3864, West...Mono
Dramatic School, 915, Mel...............MGM
Drifting Westward, 3853, West..........Mono
Duke of West Point, Mel..................UA
Dust Be My Destiny, Mel.................WB

E

Each Dawn I Die, Mel.....................FN
East Side of Heaven, Mus.-Com.........Univ
Elsa Maxwell's Hotel For Women, Mel..20th-Fox
Empty World, Mel..........................GB
Escape from Alcatraz, Mel...............Col
Escape from Yesterday, Mel..........Foreign
Escape, The, Mel....................20th-Fox
Everybody's Baby, 931, Com........20th-Fox
Ex Champ, 3010, Mel.....................Univ
Exile Express, 301, Mel...................GN
Exposed, 3032, Mel.......................Univ

F

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Fast and Loose, 924, Mel................MGM
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Fighting Thoroughbreds, 821, West........Rep
First Offenders, Mel.......................Col
Fisherman's Wharf, 844, Mus............RKO
Five Came Back, 927, Mel...............RKO
Five of a Kind, 919, Mel............20th-Fox
Fixer Dugan, 922..........................RKO
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Flying Irishman, 919, Mel...............RKO
Foggy Quay, Mel......................Foreign
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Forgotten Woman, The, Mel............Univ
For Love or Money, 3030, Mel...........Univ
40 Little Mothers, Mel...............Foreign
Four Feathers, Mel. (C)..................UA
Four Girls in White, 921, Mel..........MGM
Frog, The, Mel............................GB
Frontier Marshall, West............20th-Fox
Frontier Pony Express, West..............Rep
Frontiersman, 3856, West................Para
Frontiers of '49, West.....................Col
Full Speed Ahead, Mel....................GN

G

Gambling Ship, 3023, Mel...............Univ
Gang, The, Mel.......................St. Rts.
Gang Bullets, 3818, Mel.................Mono
Gang's All Here, The, Com.-Mel......Foreign
Gang Smashers, Mel..................St. Rts.
Gangster's Boy, 3801, Mel...............Mono
Garden of the Moon, 358, Mus.-Com......FN
Geronimo, Mel.............................Para
Ghost Town Riders, 3054, West.........Univ
Girl and the Gambler, 926, Mel........RKO
Girl Downstairs, The, 916, Com.-Mel....MGM
Girl from Mexico, 928, Com.-Mel.......RKO
Girl from Rio, Mel.......................Mono
Girl Must Live, Com..........20th Cent.-Fox
Girls on Probation, 369, Mel.............FN
Glory of the Faith, Mel..............Foreign
Going Places, 359, Com.-Mel..............FN
Golden Boy, Mel...........................Col
Gold is Where You Find It, Mel. (C)....FN
Goodbye, Mr. Chips, Com.-Mel.........MGM
Good Girls Go to Paris, Com.-Mel......Col
Gorilla, The, 944, Com.-Mel..........20th-Fox
Gracie Allen Murder Case, Com.-Mel.....Para
Grand Jury's Secrets, Mel...............Para
Great Man Votes, 913, Com..............RKO
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Gunsmoke Trail, West....................Mono

H

Hard to Get, 310, Com.-Mel..............WB
Hardys Ride High, 934, Com.-Mel......MGM
Harlem Rides the Range, West.......St. Rts.
Harmony at Home, Com.............20th-Fox
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Heart of Paris, Mel..................Foreign
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Herbst Manover, Com.................Foreign
Here I am a Stranger, Mel.........20th-Fox
Heritage of the Desert, Mel.............Para
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Heroes of the Desert, 7118, West.........Rep
Heroes of the Marne, Mel............Foreign
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I

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J

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K

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L

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M

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My Song of Love, Mel...............Foreign
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P

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S

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T

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Tarzan Finds a Son! Mel...............MGM
Tell No Tales, 35, Mel..................MGM
Terror of Tiny Town, Mel................Col
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There Goes My Heart, Com...............UA
There's That Woman Again, Com.........Col
They All Came Out, Mel.................MGM
They Asked for It, 3040, Mel...........Univ
They Drive by Night, Mel............Foreign
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They Made Me a Criminal, 307, Mel.....WB
They Shall Have Music, Mel............UA
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U

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W

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With a Smile, Mus.-Com..............Foreign
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Wizard of Oz, Mus. (C)................MGM
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Woman Doctor, 808, Mel.................Rep
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Y

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Z

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(THE RELEASE CHART--CONT'D)

THE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1938-39 season. Asterisk (*) after title of feature denotes first appearance of picture in Release Chart.

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as offically given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk (*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Sahara (G)	Paul Kelly-Lorna Gray	Nov. 15,'38†	58	Dec. 24,'38
Blind Alley (G)	Chester Morris-Ralph Bellamy-Jean Perry-Rose Stradner	May 11,'39†	71	Apr. 29,'39
Blondie (G)	Penny Singleton-Arthur Lake-Larry Simms-D. Mummert	Nov. 30,'38†	72	Nov. 5,'38
Blondie Meets the Boss (G)	P. Singleton-A. Lake-L. Simms	Mar. 8,'39†	74	Feb. 25,'39
(Exploitation: May 13,'39, p. 66.)				
California Frontier	Buck Jones-Carmen Bailey	Dec. 15,'38†	54	
Clouds Over Europe (G)	Laurence Olivier-Valerie Hobson	June 20,'39†	79	Mar. 11,'39
(Reviewed under the title, "Q Planes.")				
First Offenders	W. Abel-B. Roberts-J. Downs	Apr. 12,'39†	62	
Frontiers of '49	Bill Elliott-Luana De Alcaniz	Jan. 19,'39†	54	
(See "California Cavalcade," "In the Cutting Room," Nov. 19,'38.)				
Homicide Bureau (G)	Bruce Cabot-Rita Hayworth	Jan. 5,'39†	59	Feb. 11,'39
In Early Arizona	Bill Elliot-Dorothy Gulliver	Nov. 2,'38†	53	
Lady and the Mob, The (G)	F. Bainter-I. Lupino-L. Bowman	Apr. 3,'39†	66	Mar. 11,'39
Law Comes to Texas, The	Bill Elliott-Veda Ann Borg-Dorothy Faye	Apr. 16,'39†	58	
Let Us Live (G)	Henry Fonda-Maureen O'Sullivan-Ralph Bellamy	Feb. 26,'39†	69	Feb. 18,'39
Lone Star Pioneers	Bill Elliott-Dorothy Gulliver	Mar. 16,'39†	56	
Lone Wolf Spy Hunt, The (G)	Warren William - Ida Lupino - Virginia Weidler	Jan. 27,'39†	71	Jan. 28,'39
Missing Daughters	R. Arlen-R. Hudson-M. Marsh	May 22,'39†	58	
My Son is a Criminal	Alan Baxter-Jacqueline Wells	Feb. 22,'39†	59	
North of Shanghai	Betty Furness-James Craig	Feb. 16,'39†	59	
(See "In the Cutting Room," Nov. 12,'38.)				
North of the Yukon	Chas. Starrett-Linda Winters	Mar. 30,'39†	64	
Only Angels Have Wings (G)	Cary Grant - Jean Arthur - Richard Barthelmess - Thos. Mitchell	May 25,'39†	121	May 20,'39
Outside These Walls	Dolores Costello - M. Whalen - Virginia Weidler	May 4,'39†	59	
Rio Grande	Charles Starrett-Ann Doran	Dec. 8,'38†	59	
Romance of the Redwoods	Jean Parker-Chas. Bickford	Mar. 30,'39†	67	
Smashing the Spy Ring	Fay Wray-Ralph Bellamy	Dec. 29,'38†	62	
(See "International Spy," "In the Cutting Room," Dec. 3,'38; exploitation: Jan. 28,'39, p. 60.)				
Spoilers of the Range	Charles Starrett-Iris Meredith	Apr. 27,'39†	58	
Strange Case of Dr. Meade	J. Holt-B. Roberts-N. Beery, Jr.	Dec. 15,'38†	67	Oct. 29,'38
Terror of Tiny Town, The (G)	Billy Curtis	Dec. 1,'38†	63	July 23,'38
(Exploitation: Feb. 25,'39, p. 68.)				
Texas Stampede	Chas. Starrett-Iris Meredith	Feb. 9,'39†	57	
There's That Woman Again (G)	Melvyn Douglas-Virginia Bruce-Margaret Lindsay	Dec. 24,'38†	74	Dec. 17,'38
Thundering West, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	Jan. 12,'39†	57	
Trapped in the Sky (G)	Jack Holt-Katherine DeMille	June 1,'39	61	Feb. 18,'39
Western Caravans	Chas. Starrett - Iris Meredith - Sons of the Pioneers	June 15,'39†		
Whispering Enemies (G)	Jack Holt-Dolores Costello	Mar. 24,'39†	61	Feb. 18,'39
You Can't Take It With You (G)	Jean Arthur - Jas. Stewart - L. Barrymore-A. Miller-S. Byington-E. Arnold-M. Auer	Sept. 29,'38†	127	Aug. 27,'38
(Exploitation: Sept. 24,'38, p. 64; Oct. 15,'38, p. 51; Oct. 29,'38, p. 58; Dec. 10,'38, p. 64; Dec. 24,'38, p. 54; Mar. 4,'39, p. 72.)				
Coming Attractions				
Blondie Takes a Vacation	P. Singleton-A. Lake-L. Simms	July 20,'39†		
Coast Guard	Randolph Scott-Ralph Bellamy-Frances Dee-Walter Connolly	July 31,'39†		
Criminal at Large	Jack Holt-Patricia Ellis			
Escape from Alcatraz	Brian Donlevy-Jacqueline Wells	July 27,'39†		
Golden Boy	Wm. Holden-Barbara Stanwyck-Adolphe Menjou-Jos. Calleia			
Good Girls Go to Paris	Joan Blondell-Melvyn Douglas-Walter Connolly	June 30,'39†		
(See "In the Cutting Room," May 27,'39.)				
Hidden Power (G)	Jack Holt-Gertrude Michael		*60	May 27,'39
Man from Sundown, The	Chas. Starrett - Iris Meredith - Sons of the Pioneers	July 15,'39†	59	
Mounted Police, No. 2	Chas. Starrett-Iris Meredith			
Mr. Smith Goes to Washington	Jean Arthur-Jas. Stewart-Edw. Arnold - Claude Rains - Guy Kibbee-Eugene Pallette			
Parents on Trial	Jean Parker - Johnny Downs - Noah Beery, Jr.	June 29,'39†	61	
(See "In the Cutting Room," May 27,'39.)				
Spy in Black (G)	C. Veidt-S. Shaw-V. Hobson		82	Apr. 15,'39
Woman is the Judge, A	Frieda Inescort-Rochelle Hudson-Otto Kruger	July 10,'39†		

FIRST NATIONAL

(See Warner Brothers

GB PICTURES

(Distributed in part by 20th Century-Fox)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Climbing High (G) 8012	Jessie Matthews-Michael Redgrave-Noel Madison	Apr. 28,'39†	71	Dec. 17,'38
Lady Vanishes, The (A) 8011	Margaret Lockwood-Paul Lukas-Michael Redgrave-Dame May Whitty	Jan. 6,'39†	83	Sept. 3,'38
(Exploitation: June 10,'39, p. 60.)				
Coming Attractions				
Chicago Ben				
Empty World	Nova Pilbeam			
Frog, The	Noah Beery-Gordon Harker			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cipher Bureau (G) 312	Leon Ames-Joan Woodbury	Nov. 4,'38†	70	Oct. 22,'38
Crashing Through 327	James Newill	Jan. 20,'39†		
Exile Express 301	Anna Sten-Alan Marshal	May 27,'39†	71	
(See "In the Cutting Room," Dec. 10,'38.)				
Long Shot, The (G) 313	Marsha Hunt-Gordon Jones	Jan. 6,'39†	69	Dec. 31,'38
Panama Patrol (G) 314	Leon Ames-Charlotte Wynters	May 28,'39†	69	Feb. 25,'39
Renfrew of the Royal Mounted Saves a Lady 328	James Newill	Feb. 10,'39†		
Ride 'Em Cowgirl (G) WI-2	Dorothy Page	Jan. 20,'39†	58	Jan. 21,'39
Shadows Over Shanghai (G) 311	James Dunn-Ralph Morgan	Oct. 14,'38†	65	Sept. 17,'38
Singing Cowgirl, The WI-3	Dorothy Page	May 31,'39†	57	
Six-Gun Rhythm (G) WI-19	Tex Fletcher-Joan Barclay	May 13,'39†	57	Feb. 18,'39
Sunset Murder Case 345	Sally Rand	Nov. 11,'38†	57	
Titans of the Deep (G) 326	Dr. Wm. Beebe	Oct. 28,'38†	47	Nov. 19,'38
(Short version-running time, 38 minutes.)				
Trigger Pals (G) WI-13	Art Jarrett-Lee Powell-Al St. John	Jan. 13,'39†	55	Jan. 21,'39
Water Rustlers WI-1	Dave O'Brien-Dorothy Page	Jan. 6,'39†	56	
Coming Attractions				
At Your Age				
Full Speed Ahead				
Isle of Destiny	W. Ford-J. Lang-W. Gargan			
Lady Takes a Chance, The	Heather Angel-John King			
(See "Everything Happens to Ann," "In the Cutting Room," Mar. 25,'39.)				
Miracle on Main Street	Marge-W. Abel-L. Talbot			
Never Mind the Guard				
Wonder World*				

METRO-GOLDYWN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Huckleberry Finn, The (G) 923	Mickey Rooney - Walter Connolly - Lynne Carver - Rex Ingram	Feb. 10,'39†	92	Feb. 11,'39
(Exploitation: Mar. 18,'39, p. 72; Apr. 1,'39, p. 73; Apr. 29,'39, pp. 74, 75.)				
Bridal Suite (G) 937	R. Young-Annabella-W. Connolly	May 26,'39†	70	May 27,'39
Broadway Serenade (G) 931	Jeanette MacDonald-Lew Ayres-Ian Hunter-Frank Morgan	Apr. 7,'39†	113	Apr. 8,'39
(Exploitation: Apr. 15,'39, p. 81.)				
Burn 'Em Up O'Connor (G) 919	Dennis O'Keefe-Cecilia Parker-Harry Carey-Nat Pendleton	Jan. 13,'39†	86	Apr. 29,'39
Calling Dr. Kildare (G) 932	Lionel Barrymore-Lew Ayres	Apr. 28,'39†	86	Apr. 29,'39
Christmas Carol, A (G) 917	Terry Kilburn-Reginald Owen-Lynne Carver-Ann Rutherford	Dec. 16,'38†	69	Dec. 17,'38
(Exploitation: Jan. 7,'39, p. 53; Jan. 21,'39, p. 54.)				
Champ, The (reissue) (G) 201	W. Beery-J. Cooper-I. Rich	June 2,'39	86	Oct. 17,'31
Citadel, The (A) 909	Robert Donat-Rosalind Russell	Oct. 28,'38†	112	Oct. 29,'38
(Exploitation: Nov. 12,'38, p. 66; Dec. 10,'38, p. 62; Apr. 8,'39, p. 62.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dramatic School (G) 915	Luise Rainer-Paulete Goddard-Alan Marshal - Ann Rutnerford-Lana Turner	Dec. 9,'38†	80	Dec. 10,'38
Fast and Loose (G) 924	Robt. Montgomery-R. Russell	Feb. 17,'39†	79	Feb. 18,'39
Flirting with Fate (G) 914	Joe E. Brown-Leo Carrillo	Dec. 2,'38†	70	Dec. 3,'38
Four Girls in White (G) 921	Florence Rice-Kent Taylor-Ann Rutherford	Jan. 27,'39†	73	Feb. 4,'39
(Exploitation: Mar. 11,'39, p. 54; Apr. 22,'39, p. 61; May 13,'39, p. 66.)				
Girl Downstairs, The (G) 916	Franchot Tone-Franciska Gaal-R. Gardner-W. Connolly	Dec. 23,'38†	77	Dec. 24,'38
(Exploitation: May 20,'39, p. 63.)				
Great Waltz, The (G) 908	Luise Rainer-Fernand Gravet-Miliza Korjus	Nov. 4,'38†	104	Nov. 5,'38
(Exploitation: Oct. 1,'38, p. 57; Nov. 12,'38, p. 69; Nov. 19,'38, p. 94; Dec. 17,'38, pp. 72, 74; Dec. 24,'38; pp. 55, 56; Dec. 31,'38, p. 66; Jan. 7,'39, p. 50; Apr. 8,'39, p. 82; Apr. 29,'39, p. 76.)				
Hardys Ride High, The (G) 934	M. Rooney-L. Stone-F. Holden-C. Parker-A. Rutherford	Apr. 21,'39†	81	Apr. 22,'39
(Exploitation: May 20,'39, p. 64; June 3,'39, p. 65.)				
Honolulu (G) 922	Eleanor Powell-Robert Young-Burns and Allen	Feb. 3,'39†	83	Feb. 4,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 15,'39, p. 84; May 6,'39, pp. 61, 64; May 13,'39, p. 67.)				
Ice Follies of 1939 (G) 925	Original Ice Follies Cast—Joan Crawford-James Stewart-Lew Ayres	Mar. 10,'39†	82	Mar. 11,'39
(Exploitation: Apr. 29,'39, p. 76; May 20,'39, p. 61; June 10,'39, p. 60.)				
Idiot's Delight (A) 920	Norma Shearer - Clark Gable - Edw. Arnold-Burgess Meredith	Jan. 27,'39†	109	Jan. 28,'39
It's a Wonderul World (G) 936	James Stewart-Claudette Colbert	May 19,'39†	86	May 6,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Kid from Texas, The (G) 929	Dennis O'Keefe-Florence Rice	Apr. 14,'39†	71	Apr. 1,'39
Let Freedom Ring (G) 926	N. Eddy-V. Bruce-L. Barrymore - E. Arnold - G. Kibbee-V. McLaglen	Feb. 24,'39†	87	Feb. 18,'39
(Exploitation: Apr. 8,'39, p. 79; Apr. 29,'39, p. 74; May 27,'39, p. 68.)				
Listen, Darling (G) 904	F. Bartholomew-Judy Garland-Mary Astor-Walter Pidgeon	Oct. 21,'38†	75	Oct. 22,'38
(Exploitation: Sept. 3,'38, p. 61; Sept. 10,'38, p. 102; Sept. 17,'38, p. 61.)				
Lucky Night (G) 933	Robert Taylor-Myrna Loy	May 5,'39†	81	Apr. 29,'39
Maisie	R. Young-A. Sothern-R. Hussey	June 23,'39†	74	
(See "Maisie Was a Lady," "In the Cutting Room," Apr. 29,'39.)				
Mutiny on the Bounty (reissue) (G) 536	C. Laughton-C. Gable-F. Tone	May 5,'39	133	Nov. 9,'35
Out West with the Hardys (G) 913	Lewis Stone - Mickey Rooney - Cecilia Parker - Fay Holden	Nov. 25,'38†	85	Nov. 26,'38
(Exploitation: May 20,'39, p. 62.)				
Pygmalion (A) 980	Leslie Howard-Wendy Hiller	Mar. 3,'39†	87	Sept. 10,'38
(Exploitation: Feb. 18,'39, pp. 68, 70; Feb. 25,'39, p. 67; Mar. 4,'39, p. 70; Mar. 25,'39, p. 83; Apr. 1,'39, p. 76; Apr. 22,'39, p. 64; May 6,'39, p. 62; May 13,'39, pp. 68, 70.)				
San Francisco (reissue) (G) 636	C. Gable-J. MacDonald-S. Tracy	May 27,'39	115	July 4,'36
Sergeant Madden (G) 927	Wallace Beery - Tom Brown - Alan Curtis-Laraine Day	Mar. 24,'39†	83	Mar. 18,'39
(Exploitation: Apr. 22,'39, p. 60; Apr. 29,'39, p. 72; May 6,'39, p. 63; May 20,'39, p. 62; May 27,'39, p. 65; June 10,'39, p. 59.)				
Shining Hour, The (A) 912	Joan Crawford-Margaret Sullavan - Melvyn Douglas - Robert Young - Fay Bainter	Nov. 18,'38†	76	Nov. 19,'38
6,000 Enemies (G)	Walter Pidgeon-Rita Johnson	June 9,'39†	62	May 27,'39
Society Lawyer (A) 930	W. Pidgeon-V. Bruce-L. Carrillo	Mar. 31,'39†	78	Apr. 1,'39
Spring Madness (G) 911	Lew Ayres-Burgess Meredith-Maureen O'Sullivan	Nov. 11,'38†	67	Nov. 12,'38
(Exploitation: Dec. 17,'38, pp. 72, 74; Jan. 7,'39, p. 52.)				
Stablemates (G) 906	Wallace Beery-Mickey Rooney	Oct. 7,'38†	89	Oct. 8,'38
(Exploitation: Nov. 26,'38, p. 47; Mar. 25,'39, p. 80; Apr. 1,'39, p. 72.)				
Stand Up and Fight (G) 918	Robert Taylor-Wallace Beery-Florence Rice - Helen Broderick - Barton MacLane	Jan. 6,'39†	97	Jan. 7.'39
(Exploitation: Jan. 21,'39, p. 52; Jan. 28,'39, p. 60; Feb. 4,'39, p. 85; Feb. 18,'39, pp. 68, 70.)				
Sweethearts (G) 910	Jeanette MacDonald - Nelson Eddy - Florence Rice - Frank Morgan - Mischa Auer	Dec. 30,'38†	114	Dec. 24,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 21,'39, p. 54; Feb. 4,'39, pp. 82, 85; Feb. 18,'39, pp. 70, 71; Feb. 25,'39, p. 66; Apr. 1,'39, p. 75.)				
Tarzan Finds a Son! (G)	J. Weissmuller-M. O'Sullivan	June 16,'39†	82	June 3,'39
Tell No Tales (G) 935	Melvyn Douglas-Louise Platt	May 12,'39†	69	May 13,'39
Within the Law (G) 928	Ruth Hussey-Paul Kelly	Mar. 17,'39†	65	Mar. 18,'39
Young Dr. Kildare (G) 907	Lew Ayres-Lionel Barrymore	Oct. 14,'38†	81	Oct. 15,'38

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Gets Spring Fever	M. Rooney-L. Stone-C. Parker-F. Holden-A. Rutherford	July 21,'39†		
(See "In the Cutting Room," May 6,'39.)				
Babes in Arms	Mickey Rooney-Judy Garland-Charles Winninger-Henry Hull			
Blackmail	Edw. G. Robinson-Ruth Hussey			
Day at the Circus	Marx Bros.-F. Rice-K. Baker			
Goodbye, Mr. Chips (G)	Robert Donat-Greer Garson		114	May 20,'39
Lady of the Tropics	Robert Taylor-Hedy Lamarr			
(See "In the Cutting Room," June 3,'39.)				
Miracles for Sale	R. Young-F. Rice-H. Hull	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				
Ninotschka*	G. Garbo-M. Douglas-I. Claire			
On Borrowed Time 942	Lionel Barrymore-Sir C. Hardwicke-B. Watson-U. Merkel-Beulah Bondi	July 7,'39†		
(See "In the Cutting Room," Apr. 29,'39.)				
Rose Marie (reissue) (G) 643	Jeanette MacDonald - Nelson			
Stronger Than Desire 941	Virginia Bruce-Walter Pidgeon	June 30,'39†		
(See "In the Cutting Room," June 10,'39.)				
They All Come Out*	Rita Johnson-Tom Neil	July 14,'39†		
Thunder Afloat	W. Berry-C. Morris-V. Grey			
Wizard of Oz	Judy Garland - Frank Morgan - R. Bolger-B. Lahr-B. Burke			
(See "In the Cutting Room," Dec. 3,'38.)				
Women, The	Norma Shearer-Joan Crawford-Rosalind Russell-Mary Boland			
(See "In the Cutting Room," June 10,'39.)				

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Plains (G) 3855	Jack Randall	Apr. 30,'39†	59	May 27,'39
Boy's Reformatory (G) 3828	Frankie Darro-Grant Withers	May 1,'39†	61	May 13,'39
Convicts's Code (G) 3822	R. Kent-A. Nagel-S. Blackmer	Jan. 18,'39†	62	Feb. 11,'39
Down the Wyoming Trail 3864	Tex Ritter-Mary Brodell	May 18,'39	62	
Drifting Westward 3853	Jack Randall-Edna Duran	Jan. 25,'39†	55	
Gang Bullets (G) 3818	Anne Nagel-Robert Kent	Nov. 16,'38†	63	Dec. 10,'38
Gangster's Boy (G) 3801	Jackie Cooper	Nov. 16,'38†	80	Nov. 12,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Girl from Nowhere	A. Neagle-W. Hull-M. Methot	June 10,'39†		
(See "In the Cutting Room," June 17,'39.)				
Gun Packer 3851	Jack Randall	Nov. 9,'38†	49	
I Am a Criminal (G) 3812	John Carroll-Mary Kornman	Dec. 7,'38†	73	Dec. 10,'38
Mr. Wong, Detective (G) 3804	Boris Karloff-Evelyn Brent	Oct. 5, 38†	69	Oct. 1,'38
Mystery of Mr. Wong, The (G) 3806	Boris Karloff-Dorothy Tree	Mar. 8,'39†	66	Mar. 18,'39
Mystery Plane (G) 3809	John Trent-Marjorie Reynolds	Mar. 8,'39†	60	Feb. 25,'39
(Reviewed under the title, "Sky Pirate"; exploitation: Apr. 29,'39, p. 72.)				
Navy Secrets (G) 3805	Fay Wray-Grant Withers	Feb. 8,'39†	60	Feb. 18,'39
Rolling Westward (G) 3863	Tex Ritter	Mar. 1,'39†	55	Apr. 1,'39
Should a Girl Marry? 3830	Anne Nagel-Warren Hull	June 10,'39†		
Song of the Buckaroo (G) 3861	Tex Ritter-Jinx Falkenberg	Dec. 7,'38†	56	Jan. 14,'39
Star Reporter (G) 3821	Warren Hull-Marsha Hunt	Feb. 22,'39†	62	Apr. 15,'39
Streets of New York (G) 3802	Jackie Cooper-Marjorie Reynolds-Dick Purcell-Martin Spellman	Apr. 12,'39†	73	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 62.)				
Sundown on the Prairie 3862	Tex Ritter	Feb. 8,'39†	59	
Sweetheart of Sigma Chi (re-issue) (G) 3827	Mary Carlisle - Betty Grable - Larry Crabbe-Leif Erikson	Oct. 10,'38†	65	Oct. 14,'33
Tough Kid (G) 3819	F. Darro-D. Purcell-J. Allen	Dec. 28,'38†	59	Jan. 7,'39
Trigger Smith 3854	Jack Randall	Mar. 22,'39†	60	
Undercover Agent 3824	Russell Gleason-Shirley Deane	Apr. 5,'39†	64	
(See "In the Cutting Room," Apr. 8,'39.)				
Wanted by Scotland Yard 3829	James Stephenson-Betty Lynne	Apr. 19,'39†	65	
Where the Buffalo Roam (G) 3860	Tex Ritter-Dorothy Short	Oct. 12,'38†	62	Oct. 29,'38
Wild Horse Canyon (G) 3852	Jack Randall-Dorothy Short	Dec. 21,'38†	50	Jan. 7,'39
Wolf Call (G) 3827	Movita-John Carroll	May 18,'39†	67	May 20,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from the Rio	Movita	Aug. 14,'39†		
Irish Luck	Frankie Darro	Aug. 28,'39†		
Mr. Wong in Chinatown	Boris Karloff	Aug. 7,'39†		
Oklahoma Terror	Jack Randall	Aug. 3,'39†		
Roll Wagons, Roll 3855	Tex Ritter	Aug. 16,'39†		
Stunt Pilot	J. Trent-M. Reynolds-M. Stone	July 1,'39†		
(See "In the Cutting Room," June 3,'39.)				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush (G) 3820	Gladys Swarthout-Lloyd Nolan	Jan. 20,'39†	62	Jan. 21,'39
Arkansas Traveler (G) 3806	B. Burns-J. Parker-F. Bainter-Irvin S. Cobb-J. Beal	Oct. 14,'38†	83	Oct. 8,'38
(Exploitation: Aug. 27,'38, p. 79; Sept. 10,'38, p. 105; Oct. 15,'38, p. 54.)				
Arrest Bulldog Drummond (G) 3812	John Howard-Heather Angel	Nov. 25,'38†	60	Jan. 21,'39
Artists and Models Abroad (G) 3817	Jack Benny-Joan Bennett-Yacht Club Boys-Mary Boland	Dec. 30,'38†	90	Oct. 29,'38
Back Door to Heaven (G) 3833	Patricia Ellis-Wallace Ford	Apr. 21,'39†	85	Apr. 15,'39
Beachcomber, The (A) 3863	Chas. Laughton-Elsa Lanchester	Mar. 10,'39†	88	Nov. 26,'38
(Exploitation: Jan. 14,'39, p. 65.)				
Boy Trouble 3824	Charles Ruggles-Mary Boland	Feb. 17,'39†	74	Feb. 4,'39
Bulldog Drummond's Secret Police (G) 3831	John Howard-Heather Angel	Apr. 14,'39†	55	Apr. 8,'39
Cafe Society (G) 3826	Fred MacMurray - Madeleine Carroll - Shirley Ross	Mar. 3,'39†	76	Feb. 11,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 22,'39, p. 60.)				
Disbarred (G) 3818	Gail Patrick - Otto Kruger - Robert Preston	Jan. 1,'39†	60	Jan. 14,'39
Frontiersman (G) 3856	Wm. Boyd-R. Hayden-G. Hayes	Dec. 16,'38†	74	Nov. 26,'38
Gracie Allen Murder Case (G)	Gracie Allen-Warren William-Kent Taylor-Ellen Drew	June 2,'39†	*72	May 20,'39
Grand Jury's Secrets (G)	John Howard-Gail Patrick	June 23,'39†	*62	June 10,'39
Heritage of the Desert (G)	Evelyn Venable-Donald Woods	June 23,'39†	*75	Mar. 18,'39
Hotel Imperial 3836	Isa Miranda-Ray Milland	May 12,'39†	80	May 13,'39
If I Were a King (A) 3810	Ronald Colman - Frances Dee - Basil Rathbone-Ellen Drew	Nov. 11,'38†	100	Sept. 17,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 14,'39, p. 65.)				
Illegal Traffic (G) 3809	J. Carroll Naish-Mary Carlisle	Nov. 4,'38†	67	Nov. 5,'38
I'm from Missouri (G) 3830	Bob Burns-Gladys George	Apr. 7,'39†	80	Mar. 25,'39
(Exploitation: May 13,'39, p. 66; June 10,'39, p. 55.)				
Invitation to Happiness (G)	Irene Dunne-Fred MacMurray	June 16,'39†	95	May 13,'39
King of Chinatown (G) 3827	Anna May Wong-A. Tamiroff	Mar. 17,'39†	57	Mar. 18,'39
Lady's from Kentucky, The (G) 3834	George Raft-Ellen Drew-Hugh Herbert-Zasu Pitts	Apr. 28,'39†	77	Apr. 15,'39
Little Orphan Annie (G) 3814	Ann Gillis - Robert Kent - June			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Men With Wings (G) 3808	Fred MacMurray-Ray Milland-Louise Campbell-Andy Devine	Oct. '38†specl.	105	Oct. 29,'38
(Exploitation: Oct. 29,'38, p. 56; Nov. 26,'38, p. 49; Dec. 10,'38, p. 62; Dec. 31,'38, pp. 64. 66; Feb. 4,'39, p. 84; Feb. 18,'39, pp. 68, 71; Mar. 11,'39, p. 55; May 20,'39, p. 63.)				
Midnight (G) 3828	Claudette Colbert-Don Ameche-Francis Lederer - John Barrymore - Mary Astor	Mar. 24,'39†	94	Mar. 18,'39
(Exploitation: May 27,'39, p. 68; June 3,'39, p. 66.)				
Mysterious Rider (G) 3807	Russell Hayden - Weldon Heyburn - Charlote Fields	Oct. 21,'38†	90	Sept. 24,'38
Never Say Die (G) 3832	Bob Hope-Martha Raye	Apr. 14,'39†	82	Mar. 11,'39
One Third of a Nation (A) 3825	Sylvia Sidney-Leif Erikson	Feb. 24,'39†	76	Feb. 18,'39
Paris Honeymoon (G) 3821	Bing Crosby - Franciska Gaal - E. E. Horton - Shirley Ross - Akim Tamiroff	Jan. 27,'39†	85	Dec. 17,'38
(Exploitation: Apr. 1,'39, p. 73.)				
Persons in Hiding (G) 3823	L. Overman-Patricia Morison	Feb. 10,'39†	70	Jan. 28,'39
Ride a Crooked Mile (G) 3815	Akim Tamiroff-Frances Farmer-Leif Erikson	Dec. 9,'38†	78	Dec. 3,'38
St. Louis Blues (G) 3822	L. Nolan-D. Lamour-T. Guizar	Feb. 3,'39†	87	Jan. 28,'39
(Exploitation: June 17,'39, p. 76.)				
Say It in French (G) 3813	Olympe Bradna-Ray Milland	Nov. 25,'38†	70	Nov. 26,'38
Silver on the Sage (G) 3858	Wm. Boyd-Geo Hayes	Mar. 31,'39†	68	Feb. 11,'39
(Exploitation: Jan. 7,'39, p. 53.)				
Some Like It Hot (G) 3837	Gene Krupa and Orch.-Shirley Ross-Bob Hope-Una Merkel	May 19,'39†	64	May 13,'39
(Exploitation: June 10,'39, p. 54; June 17,'39, p. 77.)				
Stolen Life (A) 3864	Elisabeth Bergner - Michael Redgrave	May 26,'39†	92	Feb. 18,'39
Sudden Money (G) 3829	B. Lee-M. Rambeau-C. Ruggles	Mar. 31,'39†	62	Mar. 25,'39
Sunset Trail (G) 3857	Wm. Boyd-R. Hayden-G. Hayes	Feb. 24,'39†	68	Oct. 22,'38
Thanks for the Memory (G) 3811	B. Hope-S. Ross-C. Butterworth	Nov. 18,'38†	75	Nov. 12,'38
Tom Sawyer, Detective (G) 3816	Donald O'Connor-Billy Cook	Dec. 23,'38†	68	Dec. 24,'38
Touchdown Army (G) 3805	Mary Carlisle-John Howard	Oct. 7,'38†	70	Sept. 24,'38
Undercover Doctor (G)	L. Nolan-J. C. Naish-H. Angel	June 9,'39†	*65	June 3,'39
Union Pacific (G) 3835	Joel McCrea-Barbara Stanwyck-Akim Tamiroff-Robt. Preston	May 5,'39†	125	Apr. 29,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 18,'39, p. 73; May 27,'39, p. 64; June 3,'39, p. 65; June 10,'39, pp. 54, 59, 60; June 17,'39, p. 75.)				
Unmarried (G)	Buck Jones-Helen Twelvetrees	May 26,'39†	*60	May 27,'39
Zaza (A) 3819	C. Colbert-H. Marshall-B. Lahr	Jan. 13,'39†	86	Jan. 7,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are Husbands Necessary	F. MacMurray - M. Carroll - H. Broderick			
Beau Geste	Gary Cooper - Ray Milland - Robert Preston-Brian Donlevy-Donald O'Conor			
Bulldog Drummond's Bride	John Howard-Heather Angel	June 30,'39†		
Cat and the Canary, The	Bob Hope-Paulette Goddard			
Disputed Passage	Dorothy Lamour-Akim Tamiroff-John Howard			
(See "In the Cutting Room," May 20,'39.)				
Double Dyed Deceiver	Tito Guizar-Gale Sondergaard			
Geronimo	P. Foster-A. Devine-E. Drew			
(See "In the Cutting Room," Apr. 15,'39.)				
Heaven on a Shoestring	P. O'Brien-O. Bradna-R. Young			
Homework	Charles Ruggles-Mary Boland-Donald O'Conoor			
Island of Lost Men	Anna May Wong-Anthony Quinn	July 28,'39†		
Jamaica Inn	Charles Laughton-Leslie Banks-Maureen O'Hara - Emlyn Williams			May 27,'39
Lawful Outlaws	William Boyd-Russell Hayden			
Magnificent Fraud, The	A. Tamiroff-L. Nolan	July 21,'39†		
Man About Town (G)	J. Benny-D. Lamour-E. Arnold	July 7,'39†	*85	June 17,'39
Million Dollar Legs	Betty Grable - John Hartley - Donald O'Connor-Jackie Coogan	July 14,'39†		
(See "In the Cutting Room," May 6,'39.)				
Our Leading Citizen	Bob Burns-Susan Hayward	Aug. 11,'39†		
Renegade Trail	W. Boyd-R. Hayden-G. Hayes	Aug. 4,'39†		
(See "Arizona Braclets," "In the Cutting Room," Dec. 31,'38.)				
Ruler of the Seas	Douglas Fairbanks, Jr. - Mar't Lockwood-Will Fyffe			
Star Marker, The	Bing Crosby-Louise Campbell-Ned Sparks			
(See "In the Cutting Room," June 17,'39.)				
What a Life	Jackie Cooper - Betty Field - Lionel Stander - John Howard			
(See "In the Cutting Room," May 20,'39.)				

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Montana Skies (G) 844	G. Autry-S. Burnette-J. Storey	May 4,'39†	56	May 6,'39
Come On, Rangers! (G) 818	Roy Rogers-Mary Hart	Nov. 25,'38†	57	Nov. 26,'38
Down in "Arkansaw" (G) 805	Ralph Byrd - Weaver Bros. - Elviry - Pinky Tomlin	Oct. 8,'38†	66	Oct. 1,'38
(Exploitation: Mar. 4,'39, p. 68.)				
Federal Man Hunt (G) 820	Robt. Livingston-June Travis	Dec. 26,'38†	64	Jan. 14,'39
Fighting Thoroughbreds (G) 821	R. Byrd-M. Carlisle-R. Allen	Jan. 6,'39†	65	Jan. 21,'39
Forged Passport (G) 823	P. Kelly-L. Talbot-J. Lang	Feb. 24,'39†	61	Feb. 11,39
Frontier Pony Express (G) 854	Roy Rogers-Mary Hart	Apr. 19,'39†	58	Apr. 15,'39
Home on the Prairie (G) 842	Gene Autry-Smiley Burnette	Feb. 3,'39†	58	Feb. 11,'39
In Old Caliente 856	R. Rogers, M. Hart-G. Hayes	June 19,'39		
I Stand Accused (G) 806	R. Cummings - H. Mack - L. Talbot - T. Beck	Oct. 29,'38†	63	Oct. 22,'38
I Was a Convict (G) 824	Barton MacLane-Beverly Roberts	Mar. 6,'39†	65	Feb. 25,'39
Man of Conquest (G) 801	Richard Dix-Gail Patrick-Edward Ellis-Joan Fontaine	May 15,'39†	97	Apr. 15,'39
Mexicali Rose (G) 843	Gene Autry-Smiley Burnette	Mar. 27,'39†	58	Apr. 1,'39
Mountain Rhythm	G. Autry-S. Burnette-J. Storey	June 9,'39†	59	
Mysterious Miss X (G) 809	M. Whalen-M. Hart-C. Chandler	Jan. 10,'39†	65	Jan. 14,'39
My Wife's Relatives (G) 810	Gleasons, Jas., Lucille, Russell	Mar. 20,'39†	65	Mar. 4,'39
Night Hawk, The (G) 817	Robt. Livingston-June Travis-Robert Armstrong	Oct. 1,'38†	63	Sept. 24,'38
Night Riders, The (G) 865	Three Mesquiteers-Ruth Rogers	Apr. 12,'39†	58	Apr. 8,'39
Orphans of the Street (G) 819	Robt. Livingston - June Storey - Tommy Ryan	Dec. 5,'38†	64	Dec. 17,'38
Prairie Moon 7107	Gene Autry - Shirley Deane - Smiley Burnette	Oct. 7,'38	58	
Pride of the Navy (G) 822	J. Dunn-R. Hudson-G. Oliver	Jan. 23,'39†	65	Jan. 21,'39
Red River Range 864	Three Mesquiteers-Lorna Gray-Polly Moran	Dec. 22,'38†	56	
(See "In the Cutting Room," Nov. 19,'38.)				
Rhythm of the Saddle (G) 7108	Gene Autry-Smiley Burnette	Nov. 5,'38†	58	Nov. 12,'38
Rough Riders' Round-up (G) 853	Roy Rogers-Mary Hart	Mar. 13,'39†	58	Mar. 25,'39
Santa Fe Stampede (G) 863	Three Mesquiteers-June Martel	Nov. 18,'38†	56	Dec. 10,'38
Shine On Harvest Moon 852	Roy Rogers-Mary Hart	Dec. 23,'38†	57	
(See "In the Cutting Room," Dec. 3,'38.)				
S.O.S.-Tidal Wave (G) 813	Ralph Byrd-Kay Sutton	June 2,'39†	61	June 3,'39
Southward Ho! (G) 855	Roy Rogers-Mary Hart	May 19,'39†	58	June 10,'39
Storm Over Bengal (G) 807	Patric Knowles - Richard Cromwell-Rochelle Hudson	Nov. 14,'38†	65	Nov. 12,'38
Street of Missing Men (G) 811	Charles Bickford-Nana Bryant	Apr. 28,'39†	65	Apr. 29,'39
Three Texas Steers (G) 866	Three Mesquiteers-Carole Landis	May 12,'39†	57	June 17,'39
Western Jamboree (G) 841	Gene Autry - Smiley Burnette - Jean Rouverol	Dec. 2,'38†	56	Dec. 24,'38
Woman Doctor (G) 808	Frieda Inescort-Henry Wilcoxon-Claire Dodd-Sybil Jason	Feb. 6,'39†	65	Feb. 4,'39
Zero Hour, The (G) 812	Frieda Inescort-Otto Kruger	May 26,'39†	*65	May 27,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Sunset*	Gene Autry-Smiley Burnette-June Storey-Buster Crabbe			
Flight at Midnight	Col. Roscoe Turner			
Mickey the Kid	Bruce Cabot-Ralph Byrd-Zasu Pitts-Tommy Ryan	June 26,'39†		
She Married a Cop	Phil Regan-Jean Parker			
Should Husbands Work?*	Gleasons, James, Lucille, Russell - Marie Wilson - Tommy Ryan			
Wyoming Outlaw	Three Mesquiteers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost a Gentleman (G) 920	James Ellison-Helen Wood	Mar. 31,39†	65	Mar. 25,'39
Annabel Takes a Tour (G) 908	Jack Oakie-L. Ball-R. Donnelly	Nov. 11,'38†	67	Oct. 22,'38
Arizona Legion (G) 982	George O'Brien-Laraine Johnson	Jan. 20,'39†	58	Jan. 14,'39
Beauty for the Asking (G) 915	L. Ball-D. Woods-P. Knowles	Feb. 24,'39†	68	Jan. 28,'39
Boy Slaves (G) 911	Anne Shirley-Roger Daniel	Feb. 10,'39†	72	Jan. 14,'39
Fisherman's Wharf (G) 844	B. Breen-H. Armetta-L. Carrillo	Feb. 3,'39	72	Jan. 28,'39
(Exploitation: June 3,'39, p. 64.)				
Five Came Back (G) 927	C. Morris-W. Barrie-L. Ball	June 23,'39†	*75	June 10,'39
Fixer Dugan (G) 922	Lee Tracy-Virginia Weidler	Apr. 21,'39†	68	Jan. 28,'39
Flying Irishman, The (G) 919	Douglas Corrigan - Paul Kelly - Robert Armstrong	Apr. 7,'39†	72	Mar. 4,'39
(Exploitation: May 20,'39, pp. 61, 62.)				
Girl and the Gambler (G) 926	S. Duna-L. Carrillo-T. Holt	June 16,'39†	*63	June 10,'39
Girl from Mexico, The (G) 928	Lupe Velez-Leon Errol	June 2,'39†	71	May 20,'39
Great Man Votes, The (G) 913	John Barrymore - Katharine Alexander - Peter Holden - Virginia Weidler	Jan. 13,'39†	72	Jan. 14,'39
Gunga Din (G) 912	Cary Grant - Victer McLaglen - D. Fairbanks, Jr.-J. Fontaine	Feb. 17,'39†	107	Jan. 28,'39
(Exploitation: Feb. 18,'39, p. 72; Mar. 11,'39, p. 57; Mar. 25,'39, p. 84; Apr. 8,'39, p. 82; Apr. 15,'39, p. 80; Apr. 22,'39, p. 60; Apr. 29,'39, p. 77; May 6,'39, p. 61; May 13,'39, p. 65; May 27,'39, p. 66; June 3,'39, p. 68; June 10,'39, p. 60.)				
Lawless Valley (G) 981	George O'Brien-Kay Suton	Nov. 4,'38†	59	Nov. 5,'38
Law West of Tombstone, The (G) 909	Jean Rouverol-Harry Carey-Tim Holt-Evelyn Brent	Nov. 18,'38†	73	Nov. 19,'38
Lost Patrol (re-issue) (A) 991	V. McLaglen-B. Karloff-W. Ford	Feb. 17,'39†	73	Feb. 3,'34
Love Affair (G) 916	I. Dunne-C. Boyer-L. Bowman	Apr. 7,'39†	89	Mar. 18,'39
(Exploitation: Apr. 8,'39, p. 80; Apr. 15,'39, p. 82; Apr. 29,'39, pp. 72, 74; June 3,'39, p. 68.)				
Mad Miss Manton (G) 906	Barbara Stanwyck-Henry Fonda-Frances Mercer - Whitney Bourne	Oct. 21,'38†	80	Oct. 15,'38
(Exploitation: Nov. 12,'38, p. 64.)				
Man to Remember, A (G) 905	Anne Shirley-Lee Bowman-Edward Ellis	Oct. 14,'38†	79	Oct. 1,'38
(Exploitation: Dec. 10,'38, p. 64.)				
Mr. Doodle Kicks Off (G) 904	J. Penner - J. Travis - R. Lane	Oct. 7,'38†	76	Sept. 24,'38
Next Time I Marry (G) 910	Lucille Ball-James Ellison	Dec. 9,'38†	75	Dec. 31,'38
Pacific Liner (G) 914	Victor McLaglen-Chester Morris-Wendy Barrie	Jan. 6,'39†	59	Aug. 6,'38
Panama Lady (G) 925	Lucille Ball-Allan Lane	May 12,'39†	65	May 13,'39
Peck's Bad Boy with the Circus (G) 948	Tommy Kelly-Ann Gillis-Edgar Kennedy-Spanky MacFarland	Nov. 25,'38†	68	Nov. 26,'38
(Exploitation: Mar. 18,'39, p. 72.)				
Racketeers of the Range (G) 984	George O'Brien - Marjorie Reynolds - Ray Whitley		62	June 3,'39
Rookie Cop (G) 923	T. Holt-V. Weidler-F. Thomas	Apr. 28,'39†	60	May 13,'39
Saint Strikes Back, The (G) 918	George Sanders-Wendy Barrie	Mar. 10,'39†	64	Feb. 18,'39
Sorority House (G) 924	Anne Shirley-James Ellison	May 5,'39†	64	Apr. 22,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Star of Midnight (re-issue) (G) 990	Ginger Rogers-William Powell	Feb. 17,'39†	90	Apr. 6,'35
Story of Vernon and Irene Castle, The (G) 938	Fred Astaire - Ginger Rogers - Edna Mae Oliver - Walter Brennan	Apr. 28,'39	93	Apr. 1,'39
(Exploitation: Apr. 8,'39, p. 81; May 13,'39, p. 68; June 17,'39, p. 76.)				
Tarnished Angel (G) 907	S. Eilers-A. Miller-L. Bowman	Oct. 28,'38†	68	Oct. 29,'38
They Made Her a Spy (G) 921	Sally Eilers-Allan Lane	Apr. 14,'39†	69	Mar. 25,'39
Trouble in Sundown (G) 893	G. O'Brien-R. Keith-R. Whitley	Mar. 24,'39	60	Mar. 18,'39
Twelve Crowded Hours (A) 917	Richard Dix-Lucille Ball	Mar. 3,'39†	64	Feb. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Band Lands 933	Robert Barrat-Noah Beery, Jr.-Andy Clyde	Aug. 11,'39†		
(Exploitation: June 3,'39, p. 66.)				
Career 930	Anne Shirley-Edward Ellis	July 7,'39†		
(See "In the Cutting Room," May 6,'39.)				
Little Mother 932	G. Rogers-D. Niven-C. Coburn	Aug. 4,'39†		
(See "In the Cutting Room," Apr. 1,'39.)				
Lost Squadron, The (re-issue) (G) 994	J. McCrea-R. Dix-M. Astor	July 14,'39†	79	Mar. 5,'32
Memory of Love 936	C. Lombard-C. Grant-K. Francis	Sept. 5,'39†		
(See "In the Cutting Room," May 20,'39.)				
My Fifth Avenue Girl	Ginger Rogers-James Ellison-Tim Holt-Walter Connolly			
Nurse Edith Cavell	Anna Neagle-Edna Mae Oliver-M. Robson-G. Sanders-Z. Pitts			
(See "In the Cutting Room," June 17,'39.)				
Of Human Bondage (re-issue) (A) 993	L. Howard-B. Davis-F. Dee	July 14,'39†	83	July 7,'34
Queen of Destiny (G)	Anna Neagle-Anton Walbrook-C. Aubrey Smith		95	Oct. 29,'38
(Reviewed under the title, "Sixty Glorious Years.")				
Saint in London 929	George Sanders-S. Grey	June 30,'39†		
Spellbinder, The 931	L. Tracy-B. Read-P. Knowles	July 28,'39†		
(See "In the Cutting Room," June 17,'39.)				
Timber Stampede 985	Geo. O'Brien-Marjorie Reynolds	June 30,'39†		
(See "In the Cutting Room," June 10,'39.)				
Way Down South 947	B. Breen-S. Blane-A. Mowbray	July 21,'39†		
(See "In the Cutting Room," June 3,'39.)				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always in Trouble (G) 914	J. Withers-R. Kellard-J. Rogers	Nov. 4,'38†	69	Aug. 20,'38
Arizona Wildcat, The (G) 929	Jane Withers - Leo Carrillo - Pauline Moore-H. Wilcoxon	Feb. 3,'39†	69	Nov. 19,'38
Boy Friend (G) 943	Jane Withers - Richard Bond - Arleen Whelan	May 19,'39†	72	May 13,'39
Charlie Chan in Honolulu (G) 928	Sidney Toler-Phyllis Brooks	Jan. 13,'39†	68	Dec. 24,'38
Charlie Chan in Reno (G) 948	S. Toler-P. Brooks-R. Cortez	June 16,'39†	71	June 3,'39
Chasing Danger (G) 941	Preston Foster-Lynn Bari	May 5,'39†	60	Jan. 14,'39
Down on the Farm (G) 920	Jed Prouty - Spring Byington - Louise Fazenda	Dec. 16,'38†	61	Oct. 15,'38
Everybody's Baby (A) 935	J. Prouty-S. Byington-S. Deane	Mar. 24,'39†	62	Nov. 26,'38
Five of a Kind (G) 919	Dionne Quintuplets-J. Hersholt-C. Trevor-Slim Summerville	Oct. 14,'38†	85	Oct. 15,'38
(Exploitation: Nov. 5,'38. p. 51.; Jan. 7,'39, p. 53.)				
Gorilla, The (G) 944	Ritz Bros. - Anita Louise - Bela Lugosi-Patsy Kelly	May 26,'39†	66	May 27,'39
Hound of the Baskervilles, The (G) 936	Richard Greene-Basil Rathbone-Wendy Barrie-Nigel Bruce	Mar. 31,'39†	80	Apr. 1,'39
(Exploitation: June 17,'39, p. 75.)				
Inside Story (G) 934	Michael Whalen-Jean Rogers	Mar. 10,'39†	61	Oct. 22,'38
Inspector Hornleigh (A) 945	Gordon Harker-Alastair Sim	Apr. 21,'39†	76	Apr. 22,'39
Jesse James (G) 921	Tyrone Power - Henry Fonda - Nancy Kelly-Randolph Scott	Jan. 27,'39†	106	Jan. 14,'39
(Exploitation: Jan. 14,'39, p. 63; Jan. 21,'39, pp. 52, 54; Feb. 4,'39, p. 83; Feb. 11,'39, pp. 58, 61 Feb. 25,'39, pp. 69, 70; Mar. 4,'39, p. 70; Mar. 11,'39, p. 56; Apr. 1,'39, p. 76; Apr. 29,'39, pp. 75, 76; May 6,'39, p. 65.)				
Jones Family "In Hollywood" (G) 946	Jed Prouty-Spring Byington	June 2,'39†	60	May 27,'39
Just Around the Corner (G) 915	Shirley Temple - Joan Davis - Chas. Farrell-Amanda Duff-Bert Lahr-Bill Robinson	Nov. 11,'38†	71	Nov. 5,'38
Kentucky (G) 923	Loretta Young-Richard Greene-Walter Brennan	Dec. 30,'38†	96	Dec. 24,'38
(Exploitation: Dec. 17,'38, p. 75; Jan. 7,'39, p. 53; Feb. 11,'39, p. 58; Feb. 25,'39, p. 67; Mar. 18,'39, p. 76; Mar. 25,'39, pp. 80, 85; Apr. 29,'39, p. 77; June 17,'39, p. 74.)				
Little Princess, The (G) 932	Shirley Temple-Richard Greene-Anita Louise - Ian Hunter - Cesar Romero-Arthur Treacher	Mar. 17,'39†	93	Feb. 25,'39
(Exploitation: Apr. 15,'39. pp. 84. 85.)				
Meet the Girls 910	J. Lang-L. Bari-R. Allen	Oct. 7,'38†	66	
Mr. Moto in Danger Island (G) 937	P. Lorre-J. Hersholt-A. Duff	Apr. 7,'39†	70	Mar. 18,'39
(Reviewed under the title, "Danger Island.")				
Mr. Moto's Last Warning 926	Peter Lorre - Geo. Sanders - R. Cortez-Virginia Field	Jan. 20,'39†	71	
(See "In the Cutting Room," Dec. 24,'38.)				
Mysterious Mr. Moto (G) 912	Peter Lorre-Mary Maguire	Oct. 21,'38†	63	June 4,'38
Pardon Our Nerve (G) 931	Michael Whalen-Lynn Bari	Feb. 24,'39†	68	Nov. 19,'38
Return of the Cisco Kid, The (G) 940	Warner Baxter-Lynn Bari-Henry Hull-Cesar Romero	Apr. 28,'39†	71	Apr. 22,'39
Road Demon (G) 918	Henry Arthur-Joan Valerie	Dec. 2,'38†	70	Aug. 27,'38
Rose of Washington Square (G) 942	T. Power-A. Faye-A. Jolson	May 12,'39†	86	May 13,'39
(Exploitation: Apr. 22,'39, p. 62; May 6,'39, p. 64.)				
Sharpshooters (G) 916	Brian Donlevy-Lynn Bari	Nov. 18,'38†	64	Sept. 24,'38
Smiling Along (G) 933	Gracie Fields-Mary Maguire... Roger Livesey	Jan. 20,'39†	83	Oct. 22,'38
Story of Alexander Graham Bell, The (G) 938	Don Ameche - Henry Fonda - Loretta Young-Young Sisters	Apr. 14,'39†	97	Apr. 8,'39
(Exploitation: Apr. 22,'39, p. 60; May 6,'38, p. 60; May 13,'39, p. 64; May 27,'39, pp. 64, 68; June 17,'39, p. 75.)				
Submarine Patrol (G) 909	Richard Greene-Nancy Kelly-Preston Foster-Geo. Bancroft	Nov. 25,'38†	95	Nov. 5,'38
(Exploitation: Nov. 5,'38, p. 52; Feb. 11,'39, p. 58; Feb. 25,'39, p. 70.)				
Suez (G) 913	Loretta Young-Tyrone Power-Annabella	Oct. 28,'38†	104	Oct. 22,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 50; Jan. 21,'39, p. 52.)				
Susannah of the Mounties 954	Shirley Temple-Randolph Scott	June 23,'39†		
(See "In the Cutting Room," May 20,'39.)				
Tail Spin (G) 925	A. Faye - C. Bennett - Nancy Kelly-J. Davis-Chas. Farrell	Feb. 10,'39†	84	Feb. 4,'39
(Exploitation: Feb. 18,'39, p. 69; Mar. 18,'39, pp. 73, 74; Apr. 1,'39, p. 76; Apr. 8,'39, pp. 80, 82.)				
Thanks for Everything (G) 917	J. Haley-A. Menjou-A. Whelan-J. Oakie-T. Martin	Dec. 23,'38†	73	Dec. 10,'38
(Exploitation: Dec. 17,'38, p. 75.)				
Three Musketeers, The (G) 927	Ritz Brothers - D. Ameche - G. Stuart-Binnie Barnes	Feb. 17,'39†	73	Feb. 11,'39
Up the River (G) 924	Preston Foster-Phyllis Brooks-Tony Martin-Arthur Treacher	Dec. 9,'38†	77	Nov. 5,'38
(Exploitation: Feb. 18,'39, p. 69.)				
While New York Sleeps (G) 922	Michael Whalen-Joan Woodbury	Jan. 6,'39†	61	Aug. 27,'38
Wife, Husband and Friend (G) 930	Loretta Young-Warner Baxter-Binnie Barnes-Cesar Romero	Mar. 3,'39†	80	Feb. 18,'39
Winner Take All (G) 939	Tony Martin-Gloria Stuart-Slim Summerville-Henry Armetta	Apr. 21,'39†	62	Feb. 25,'39
Young Mr. Lincoln (G) 947	Henry Fonda-Marjorie Weaver-Arleen Whelan-Alice Brady	June 9,'38†	101	June 3,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at Treasure Island	S. Toler-C. Romero-P. Moore			
Chicken Wagon Family*	Jane Withers - Leo Carrillo - Marjorie Weaver			
Elsa Maxwell's Hotel for Women	Linda Darnell - Jas. Ellison - Ann Sothern - Elsa Maxwell - Lynn Bari			
Escape, The	Amanda Duff-Kane Richmond			
(See "East Side, West Side," "In the Cutting Room," Apr. 22,'39.)				
Falling Stars*	Alice Faye - Don Ameche - Stuart Erwin-Buster Keaton			
Frontier Marshal, The 951	Randolph Scott-Binnie Barnes	July 28,'39†		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92	May 13,'39
Harmony at Home	Jean Rogers-Robert Kellard			
Here I Am a Stranger	Richard Greene-Nancy Kelly-R. Dix-R. Young-G. George			
It Could Happen to You (G) 950	Gloria Stuart-Stuart Erwin	June 30,'39†	65	June 17,'39
Jones Family in Quick Millions	Jed Prouty-Spring Byington			
Mr. Moto Takes a Vacation (G) 952	Pete Lorre - Virginia Field - John King-Joseph Schildkraut	July 7,'39	68	Nov. 19,'38
(See "In the Cutting Room," May 20,'39.)				
News Is Made at Night 953	Preston Foster-Lynn Bari	July 21,'39†		
(See "In the Cutting Room," May 27,'39.)				
Rains Came, The	T. Power-M. Loy-G. Brent			
Second Fiddle 949	S. Henie-T. Power-R. Vallee	July 14,'39†		
(See "In the Cutting Room," June 10,'39.)				
Stanley and Livingstone	S. Tracy-R. Greene-N. Kelly-W. Brennan - C. Coburn - H. Hull-Sir C. Hardwicke			
Ware Case, The (A) 8014	Clive Brook-Jane Baxter	July 21,'39†	72	Dec. 31,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Fury (G)	Brian Aherne-Victor McLaglen-Paul Lukas-June Lang	May 26,'39†	91	May 6,'39
Cowboy and the Lady, The (G)	Gary Cooper - Merle Oberon - David Niven-Walter Brennan-Thomas Mitchell-Patsy Kelly	Nov. 17,'38†	90	Nov. 12,'38
(Exploitation: Dec. 24,'38, p. 54; Jan. 28,'39, p. 59; Mar. 4,'39, p. 69.)				
Duke of West Point (G)	Louis Hayward-Joan Fontaine-Richard Carlson	Dec. 29,'38†	109	Dec. 17,'38
(Exploitation: Jan. 14,'38, p. 64; Feb. 4,'39, pp. 82, 84; Feb. 11,'39, p. 59; Feb. 25,'39, p. 68; Mar. 4,'39, pp. 70, 72.)				
King of the Turf (G)	A. Menjou-R. Daniel-D. Costello	Feb. 17,'39†	88	Feb. 11,'39
Made for Each Other (G)	Carole Lombard-James Stewart-Lucille Watson-Chas. Coburn	Feb. 10,'39†	94	Feb. 4,'39
(Exploitation: May 6,'39, p. 60.)				
Prison Without Bars (A)	Corinne Luchaire-Edna Best	Mar. 10,'39†	79	Apr. 15,'39
(See "In the Cutting Room," May 13,'39.)				
Stagecoach (G)	Claire Trevor - Andy Devine - John Wayne-George Bancroft	Mar. 3,'39†	96	Feb. 11,'39
(Exploitation: Mar. 25,'39, p. 81; Apr. 1,'39, pp. 72, 75; Apr. 15,'39, p. 90; May 13,'39, p. 67; May 20,'39, p. 60.)				
There Goes My Heart (G)	Fredric March-Virginia Bruce-Patsy Kelly - Alan Mowbray. Nancy Carroll-Eugene Pallette	Oct. 14,'38†	84	Oct. 1,'38
(Exploitation: Nov. 19,'38, p. 84; Nov. 26,'38, p. 49.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Topper Takes a Trip (G)	Constance Bennett-Roland Young-Billie Burke-Alan Mowbray	Jan. 12,'39†	80	Dec. 31,'38
(Exploitation: Feb. 4,'39, p. 82; Mar. 18,'39, p. 73.)				
Trade Winds (G)	Fredric March - Joan Bennett - Ralph Bellamy-Ann Sothern	Dec. 22,'38†	95	Dec. 24,'38
(Exploitation: Jan. 21,'39, p. 54; Feb. 18,'39, p. 69; Apr. 8,'39, p. 79.)				
Wuthering Heights (A)	Merle Oberon-Laurence Olivier-Flora Robson-David Niven	Apr. 7,'39†	104	Apr. 1,'39
(Exploitation: Apr. 2,'39, p. 62; May 13,'39, p. 68; May 27,'39, p. 65.)				
Young in Heart, The (G)	Janet Gaynor-D. Fairbanks, Jr.-P. Goddard-B. Burke-R. Young	Oct. 27,'38†	90	Nov. 5,'38
(Exploitation: Dec. 17,'38, p. 73; Jan. 7,'39, p. 51; Jan. 14,'39, p. 65.)				
Zenobia (G)	Oliver Hardy - Harry Langdon - Billie Burke - Alice Brady - James Ellison - June Lang - Jean Parker	Apr. 21,'39†	73	Mar. 18,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chump at Oxford*	Laurel and Hardy			
Four Feathers (A)	John Clements - June Duprez - C. Aubrey Smith-Ralph Richardson	Aug. 4,'39	105	May 6,'39
(See "In the Cutting Room," Mar. 25,'39.)				
Man in the Iron Mask	Louis Hayward - Joan Bennett - Warren William - Joseph Schildkraut - Alan Hale	Aug. 11,'39		
Over the Moon	Merle Oberon - Rex Harrison - Louis Borell			
Real Glory, The	G. Cooper-A. Leeds-D. Niven			
They Shall Have Music	Jascha Heifetz - Andrea Leeds - Joel McCrea			
(See "In the Cutting Room," May 27,'39.)				
Winter Carnival	Ann Sheridan-Richard Carlson	July 28,'39		
(See "In the Cutting Room," May 27,'39.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Time Czar (G) 3018	Barton McLane-Tom Brown-Ed. Sullivan	Apr. 21,'39†	66	Apr. 22,'39
Code of the Streets (G) 3019	Frankie Thomas - Harry Carey - "Little Tough Guys"	Apr. 14,'39†	69	Feb. 4,'39
East Side of Heaven (G) 3006	B. Crosby-J. Blondell-M. Auer	Apr. 7,'39†	88	Apr. 8,'39
(Exploitation: June 3,'39, p. 66.)				
Ex Champ (G) 3010	Victor McLaglen - Tom Brown - Nan Grey-Constance Moore	May 19,'39†	72	May 20,'39
Exposed (G) 3032	Glenda Farrell - Otto Kruger - Herbert Mundin	Nov. 4,'38†	63	Nov. 20,'38
Family Next Door (G) 3020	Hugh Herbert - Joy Hodges - Juanita Quigley-Eddie Quillan	Mar. 31,'39†	61	Apr. 15,'39
For Love or Money (G) 3030	June Lang-Robert Kent	Apr. 28,'39†	67	May 6,'39
Gambling Ship (G) 3023	Robert Wilcox-Helen Mack	Jan. 20,'39†	62	Aug. 20,'38
Ghost Town Riders 3054	Bob Baker-Fay Shannon	Dec. 16,'38†	54	
Guilty Trails 3052	Bob Baker-Marjorie Reynolds	Oct. 21,'38†	57	
His Exciting Night (G) 3036	Chas. Ruggles-Ona Munson	Nov. 11,'38†	61	Dec. 10,'38
Honor of the West 3055	Bob Baker	Jan. 13,'39†	58	
Inside Information (G)	J. Lang-D. Foran-H. Carey	June 2,'39†	*62	June 10,'39
Last Express, The (G) 3028	K. Taylor-Dorothea Kent	Oct. 28,'38†	63	Oct. 1,'38
Last Warning, The (G) 3027	P. Foster-F. Jenks-F. Robinson	Jan. 6,'39†	63	Dec. 10,'38
Litle Tough Guys in Society (G) 3011	Mary Boland-Edw. E. Horton-Mischa Auer-Helen Parrish	Nov. 25,'38†	73	Nov. 26,'38
Mars Attacks the World (G) 3042	Larry Crabbe-Jean Rogers	Nov. 18,'38†	68	Nov. 19,'38
(Exploitation: Dec. 10,'38, p. 62.)				
Mystery of the White Room 3037	B. Cabot-H. Mack-C. Worth	Mar. 17,'39†	57	
(See "In the Cutting Room," Mar. 18,'39.)				
Newsboys Home 3015	Jackie Cooper - Wendy Barrie - Edmund Lowe - "Little Tough Guys"	Dec. 23,'38†	73	
(See "In the Cutting Room," Dec. 17,'38.)				
Phantom Stage, The 3056	Bob Baker-Marjorie Reynolds	Feb. 10,'39†	57	
Pirates of the Skies 3033	Kent Taylor-Rochelle Hudson	Feb. 3,'39†	61	
(See "In the Cutting Room," Dec. 3,'38.)				
Prairie Justice 3053	Bob Baker-Dorothy Southworth	Nov. 4,'38	57	
Risky Business (G) 3029	George Murphy-Dorothea Kent	Mar. 3,'39†	67½	Mar. 11,'39
Secrets of a Nurse (G) 3022	E. Lowe-D. Foran-H. Mack	Dec. 9,'38†	75	Nov. 16,'38
Service De Luxe (G) 3013	C. Bennet-V. Price-C. Ruggles-M. Auer - H. Broderick - Joy Hodges	Oct. 21,'38†	86	Oct. 29,'38
Society Smugglers (G) 3024	Preston Foster-Irene Hervey	Feb. 24,'39†	70	Mar. 4,'39
Son of Frankenstein, The 3004	Basil Rathbone - Boris Karloff - Bela Lugosi-Josephine Hutchinson	Jan. 13,'39†	94	Jan. 21,'39
(Exploitation: Feb. 25,'39, p. 67; Mar. 4,'39, pp. 72, 73; Mar. 25,'39, p. 80; Apr. 8,'39, p. 78; Apr. 29,'39, p. 76; May 6,'39, p. 64.)				
Spirit of Culver (G) 3014	Jackie Cooper-F. Bartholomew-A. Devine-H. Hull-J. Moran	Mar. 10,'39†	90	Mar. 4,'39
(Exploitation: Mar. 11,'39, p. 56.)				
Storm, The (G) 3016	Chas. Bickford-B. MacLane-P. Foster-Tom Brown-Nan Grey	Oct. 28,'38†	78	Nov. 5,'38
(Exploitation: Mar. 4,'39, p. 69.)				
Strange Faces 3035	D. Kent-F. Jenks-A. Devine	Dec. 2,'38†	65	Nov. 12,'38
Sun Never Sets, The (G)	B. Rathbone-D. Fairbanks, Jr.	June 9,'39†	*100	June 10,'39
Swing, Sister, Swing (G) 3021	Ken Murray - Ernest Truex - Kathryn Kane-Johnny Downs	Dec. 16,'38†	67	Dec. 17,'38
Swing That Cheer (G) 3026	T. Brown-A. Devine-C. Moore	Oct. 14,'38†	63	Nov. 19,'38
That Certain Age (G) 3007	Deanna Durbin-Jackie Cooper-Melvyn Douglas-Irene Rich-John Halliday	Oct. 7,'38	101	Oct. 8,'38
(Exploitation: Nov. 19,'38, p. 94; Dec. 17,'38, p. 74.)				
They Asked for It 3040	Michael Whalen - Joy Hodges - William Lundigan	May 26,'39†	61	
(See "In the Cutting Room," May 6,'39.)				
Three Smart Girls Grow Up (G) 3001	D. Durbin-N. Grey-H. Parrish-C. Winninger-R. Cummings-William Lundigan	Mar. 24,'39†	87	Mar. 25,'39
You Can't Cheat an Honest Man (G) 3005	W. C. Fields - Edgar Bergen - "Charlie McCarthy"	Feb. 17,'39†	79	Feb. 18,'39
(Exploitation: May 6,'39, p. 60.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Schooldays	Deanna Durbin	Aug. 18,'39†		
Bright Victory	Jackie Cooper-F. Bartholomew			
Desperate Trails, The*	John Mack Brown-Bob Baker-Frances Robinson - Fuzzy Knight			
Forgotten Woman, The	S. Gurie-D. Briggs-E. Arden			
Hawaiian Nights		July 7,'39†		
Hero for a Day	Charles Grapewin-Anita Louise-Dick Foran			
House of Fear, The (G)	Irene Hervey-William Gargan	June 30,'39†	66	June 10,'39
I Stole a Million	George Raft-Claire Trevor. ... D. Foran-H. Armetta-V. Jory	July 14,'39†		
Mikado, The (G)	Kenny Baker-Jean Cohn		91	May 20,'39
Modern Cinderella	Irene Dunne-Charles Boyer	Aug. 4,'39†		
Mutiny on the Blackhawk	R. Arlen-A. Devine-C. Moore			
Underpup, The	Gloria Jean-N. Grey-R. Cummings-V. Weidler-A. Gillis			
(See "In the Cutting Room," June 17,'39.)				
Unexpected Father	Baby Sandy-Mischa Auer	July 7,'39†		

WARNER BROTHERS-FIRST NATIONAL

First National Pictures

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces (A) 351	James Cagney - Pat O'Brien - Ann Sheridan-"Crime School Kids"-Humphrey Bogart	Nov. 26,'38†	97	Oct. 29,'38
(Exploitation: Dec. 24,'38, p. 56; Jan. 7,'39, p. 52; Feb. 4,'39, p. 82; Feb. 25,'39, p. 66; Mar. 11,'39, p. 58; Apr. 8,'39, p. 82.)				
Blackwell's Island (G) 361	J. Garfield-R. Lane-D. Purcell	Mar. 25,'39†	71	Mar. 11,'39
Broadway Musketeers (G) 368	Margt. Lindsay - M. Wilson - A. Sheridan - John Litel - Janet Chapman	Oct. 8,'38†	62	Sept. 3,'38
Brother Rat (G) 355	W. Morris-P. Lane-J. Bryan	Oct. 29,'38†	89	Oct. 15,'38
(Exploitation: Jan. 14,'39, pp. 64, 65; 66; Jan. 28,'39, p. 66; May 27,'39, p. 67.)				
Code of the Secret Service (G)	Ronald Reagan-Rosella Towne	May 27,'39†	58	May 20,'39
Comet Over Broadway (G) 370	Kay Francis-Ian Hunter	Dec. 3,'38	69	Dec. 17,'38
Confessions of a Nazi Spy (G) 353	Edw. G. Robinson - Francis Lederer - Paul Lukas	May 6,'39†	102	Apr. 29,'39
Dark Victory (G) 354	Bette Davis - George Brent - Geraldine Fitzgerald- -Ronald Reagan-Humphrey Bogart	Apr. 22,'39†	106	Mar. 11,'39
(Exploitation: June 3,'39, p. 66; June 10,'39, p. 55.)				
Garden of the Moon (G) 358	Pat O'Brien-Margaret Lindsay-John Payne-Johnnie Davis	Oct. 1,'38	94	July 30,'38
(Exploitation: Nov. 12,'38, p. 67.)				
Girls On Probation (G) 369	Ronald Reagan-Jane Bryan	Oct. 22,'38†	63	Oct. 29,'38
Going Places (G) 359	D. Powel-A. Louise-A. Jenkins	Dec. 31,'38†	84	Dec. 24,'38
Heart of the North (G) 362	D. Foran-Gale Page-G. Dickson-J. Chapman-A. Jenkins	Dec. 10,'38†	85	Dec. 17,'38
(Exploitation: Jan. 21,'39, p. 53; Feb. 4,'39, pp. 83, 84; Feb. 25,'39, p. 70.)				
Kid from Kokomo, The (G) 363	Wayne Morris - Pat O'Brien - Joan Blondell - May Robson	June 24,'39†	92	May 27,'39
Man Who Dared (G) 375	Chas. Grapewin-Jane Bryan	June 3,'39†	60	Apr. 8,'39
(Reviewed under the title, "I Am Not Afraid.")				
Nancy Drew, Reporter (G) 372	Bonita Granville-John Litel	Feb. 18,'39†	68	Feb. 4,'39
Sweepstakes Winner 373	M. Wilson-J. Davis-A. Jenkins	May 20,'39†	59	
Torchy Blane in Chinatown (G) 371	Glenda Farrell-Barton MacLane	Feb. 4,'39†	58	Feb. 11,'39
Yes, My Darling Daughter (A) 357	Jeffrey Lynn - P. Lane - Fay Bainter-M. Robson-R. Young	Feb. 25,'39†	86	Feb. 11,'39
(Exploitation: Jan. 14,'39, p. 64; Apr. 15,'39, p. 80; Apr. 29,'39, p. 77.)				
You Can't Get Away with Murder (G) 364	Humphrey Bogart-Gale Page	May 20,'39†	75	Jan. 21,'39
(Exploitation: June 17,'39, p. 74.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy Quarterback, The 366	Bert Wheeler - Marie Wilson - Gloria Dickson	July 29,'39†		
(See "In the Cutting Room," June 3,'39.)				
Daughters Courageous 360	Lane Sisters—John Garfield-F. Bainter - C. Rains - G. Page - J. Lynn-F. McHugh-M. Robson-D. Foran	July 22,'39†	107	
(See "Family Reunion," "In the Cutting Room," Apr. 8,'39.)				
Each Dawn I Die	James Cagney - Jane Bryan - George Raft-George Bancroft			
(See "In the Cutting Room," Apr. 1,'39.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Jane Arden, The (G) 321	Rosella Towne-William Gargan	Mar. 18,'39	58	Feb. 11,'39

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Patrol (G) 303	Errol Flynn - David Niven - Donald Crisp-Basil Rathbone	Dec. 24,'38†	103	Dec. 17,'38
(Exploitation: Dec. 31,'38, p. 66; Jan. 14,'39, p. 64; Feb. 11,'39, p. 58; Feb. 18,'39, pp. 69, 71; Mar. 4,'39, pp. 69, 70; Mar. 18,'39, p. 74; Apr. 8,'39, p. 82; Apr. 22,'39, p. 64; May 27,'39, p. 67.)				
Devil's Island (G) 313	Boris Karloff-Nedda Harrigan	Jan. 7,'39†	62	Jan. 7,'39
(Exploitation: Feb. 11,'39, p. 59; Feb. 25,'39, p. 69; Mar. 4,'39, p. 69.)				
Dodge City (G) 304	Errol Flynn-Olivia de Havilland Ann Sheridan - Bruce Cabot - A. Hale-F. McHugh-V. Jory	Apr. 8,'39†	104	Apr. 8,'39
(Exploitation: Mar. 25,'39, p. 82; Apr. 22,'39, p. 61; May 20,'39, p. 61; May 27,'39, pp. 65, 68; June 3,'39, p. 64; June 10,'39, p. 59.)				
Hard to Get (G) 310	Dick Powell - O. de Havilland - C. Winninger-Allen Jenkins	Nov. 5,'38†	79	Nov. 12,'38
Juarez (G) 301	Paul Muni - Bette Davis - B. Aherne-C. Rains-J. Garfield	June 10,'39†	127	Apr. 29,'39
(Exploitation: May 13,'39, p. 64.)				
King of the Underworld (A) 317	Kay Francis-Humphrey Bogart	Jan. 14,'39†	69	Jan. 14,'39
Nancy Drew, Detective 319	Bonita Granville-John Litel	Nov. 19,'38†	65	
(See "In the Cutting Room," Oct. 22,'38.)				
Nancy Drew, Trouble Shooter 324	B. Granville-F. Thomas-J. Litel	June 17,'39†	69	
Off the Record (G) 314	Pat O'Brien-Joan Blondell	Jan. 21,'39†	71	Jan. 28,'39
Oklahoma Kid (G) 308	J. Cagney-H. Bogart-R. Lane	Mar. 11,'39†	80	Mar. 18,'39
(Exploitation: Mar. 11,'39, p. 57; Apr. 1,'39, pp. 74, 75; Apr. 29,'30, pp. 74, 75; May 13,'39, p. 67; June 10,'39, p. 60.)				
On Trial (G) 323	John Litel-Margaret Lindsay	Apr. 1,'39†	61	Mar. 25,'39
Secret Service of the Air (G) 320	R. Reagan-I. Rhodes-J. Litel	Mar. 4,'39†	61	Mar. 11,'39
Sisters, The (A) 302	B. Davis-E. Flynn-A. Louise-J. Bryan-D. Foran-I. Hunter	Oct. 15,'38†	99	Oct. 8,'38
(Exploitation: Oct. 8,'38, p. 62; Oct. 22,'38, p. 66.)				
They Made Me a Criminal (G) 307	John Garfield - Ann Sheridan - "Crime School Kids"-C. Rains	Jan. 28,'39†	92	Jan. 7,'39
Torchy Gets Her Man (G) 318	Glenda Farrell-Barton MacLane	Nov. 12,'38†	62	Oct. 15,'38
Torchy Runs for Mayor (G) 322	Glenda Farrell-Barton MacLane	May 13,'39†	60	Apr. 1,'39
Wings of the Navy (G) 309	George Brent-O. de Havilland-John Payne-F. McHugh	Feb. 11,'39†	89	Jan. 21,'39
(Exploitation: Jan. 14,'39, p. 64; Feb. 4,'39, p. 85; Feb. 11,'39, p. 61; Feb. 25,'39, p. 69; Apr. 25,'39, pp. 75, 77; May 20,'39, p. 64.)				
Women in the Wind (G) 316	K. Francis-W. Gargan-V. Joy	Apr. 15,'39†	65	Feb. 4,'39

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven Too				
And It All Came True				
Angels Wash Their Faces, The	Ronald Reagan-Ann Sheridan-"Dead End Kids"-B. Granville			
(See "Battle of City Hall," "In Cutting Room," May 6,'39.)				
Brother Orchid	Edward G. Robinson - Wayne Morris-Gale Page			
Career Man	Joel McCrea-Brenda Marshall-Jeffrey Lynn-Frank McHugh			
Dead or Alive	Jane Wyman-Allen Jenkins			
Dust Be My Destiny	John Garfield - Pat O'Brien - Priscilla Lane			
(See "In the Cutting Room," June 10,'39.)				
Enemy Agent	Boris Karloff-Margaret Lindsay			
Give Me a Child	Geraldine Fitzgerald - Jeffrey Lynn-Gladys George			
(See "In the Cutting Room," May 6,'39.)				
Hell's Kitchen 312	Margt Lindsay-Ronald Reagan-"Crime School Kids"	July 8,'39†	81	
(See "In the Cutting Room," Mar. 18,'39.)				
Hobby Family, The	Henry O'Neill-Irene Rich			
Indianapolis Speedway	Pat O'Brien - John Payne - Ann Sheridan-Gale Page			
(See "The Roaring Crowd," "In the Cutting Room," Mar. 4,'39.)				
Kid Nightingale*	J. Payne-J. Wyman-W. Catlett			
Lady and the Knight, The	Bette Davis - Errol Flynn - O. de Havilland-Vincent Price			
(See "In the Cutting Room," June 10,'39.)				
Nancy Drew and the Hidden Staircase	B. Granville-F. Thomas-J. Litel			
Naughty But Nice 311	Dick Powell-Gale Page-Ronald Reagan-Ann Sheridan	July 1,'39†	90	
(See "The Professor Steps Out," "In the Cutting Room," Jan. 7,'39.)				
Not Wanted	F. Stone-G. Dickson-D. Morgan			
Old Maid, The	Bette Davis-Miriam Hopkins-Geo. Brent-Jas. Stephenson			
(See "In the Cutting Room," May 6,'39.)				
Return of Dr. X	Wayne Morris - H. Bogart - Lya Lys-Rosemary Lane			
Steeplechase	Edith Fellows-James McCallion			
Student Nurse	Marie Wilson-Marg't Lindsay-Rosella Towne			
We Are Not Alone	Miriam Hopkins			
Waterfront 325	G. Dickson-D. Morgan-M. Wilson	July 15,'39†	59	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Bronze Buckaroo, The	Negro Cast	Sack	Jan. 1,'39		
Code of the Cactus	Tim McCoy	Victory	Feb. 25,'39		
(See "In the Cutting Room," Jan. 14,'39.)					
Code of the Fearless (G)	Fred Scott	Spectrum	Jan. 5,'39	56	Jan. 21,'39
Convicts at Large	Ralph Forbes	Record	Dec. 15,'38		
Feud on the Range	Bob Steele	Webb	Jan. 15,'39		
Gang, The	Gino Malo	Record	Dec. 1,'38	55	
Gang Smashers	Negro Cast	Popkin	Jan. 1,'39		
Harlem Rides the Range	Negro Cast	Sack	Feb. 1,'39		
Hell Bound (A) (reissue)	Leo Carrillo	Sack	Nov. 15,'38		Feb. 7,'31
I Demand Payment	Jack La Rue	Imperial	Nov. 15,'38	59	
In Old Montana	Fred Scott	Spectrum	Feb. 5,'39		
Port of Hate	Stock Cast	Webb	Jan. 15,'39		
Reform School (G)	Louise Beavers	Million	Apr. 27,'39	*80	May 6,'39
Sin of Lena Rivers, The (A) (reissue)	Charlotte Henry	Sack	Dec. 1,'38	67	May 28,'32
(Reviewed under the title, "Lena Rivers.")					
Six-Gun Trail	Tim McCoy	Victory	Nov. 25,'38†	59	
Texas Wildcats	Tim McCoy	Victory	Apr. 10,'39		
Tumbleweeds (G) (reissue)	William S. Hart	Astor	May 20,'39	88	May 13,'39
Two-Gun Troubador	Fred Scott	Spectrum	Mar. 5,'39		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Headleys at Home, The	Evelyn Venable	Standard		59	Nov. 12,'38
Juarez and Maximilian (G)	Conrad Nagel	Torres		*95	Apr. 22,'39
Lure of the Wasteland (G)	Grant Withers			*55	Mar. 18,'39

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abused Confidence (A)	Danielle Darrieux	Columbia	Nov. 30,'38	87	Dec. 10,'38
Adventure of Giacomo Casanova (G)	Nerio Bernardi	Amerital	Dec. 1,'38	70	Dec. 10,'38
Alla en el Rancho Grande (G)	Tito Guizar	Atlas	Dec. 2,'38	86	Nov. 7,'36
Annie Laurie	Will Fyffe	World	Apr. 15,'39		
Ask a Policeman (G)	Will Hay	MGM		83	Apr. 29,'39
Ballerina (G)	Janine Charrat	Mayer-Burstyn	Dec. 3,'38	80	Dec. 3,'38
(Exploitation: Jan. 28,'39, p. 60; Mar. 4,'39, p. 70.)					
Behind the Facade (A)	Lucien Baroux	Francinex		85	May 27,'39
Bizarre Bizarre (A)	Louis Jouvet	Lenauer-Int'l	Mar. 20,'39	85	Apr. 1,'39
Bouquets from Nicholas (G)	Noel-Noel	Walch		72	Mar. 11,'39
Boys' School	E. Von Stroheim	Columbia	June 5,'39	90	June 17,'39
Cabiria		Brodie	Feb. 3,'39	85	
Captain Scorpiob	Ecunomou	Brodie	Apr. '39	85	
Champs Elysees (A)	Sacha Guitry	Tri-National	Feb. 27,'39	89	Mar. 4,'39
(Exploitation: Apr. 1,'39, p. 74.)					
Coral Rocks, The (A)	Jean Gabin	Alliance		100	Mar. 11,'39
Crisis (G)		Mayer-Burstyn	Mar. 13,'39	96	Mar. 25,'39
Crossroads (A)	Charles Vanel	Tri-National		80	Dec. 31,'38
Curtain Rises, The (G)	Louis Jouvet	Kassler	May 13,'39	85	Apr. 29,'39
Double Crime in the Maginot Line (A)	Victor Francen	Tower		83	Apr. 22,'39
Escape from Yesterday (A)	Annabella	Hoffberg	Dec. 23,'38	90	May 13,'39
40 Little Mothers (A)	Lucien Baroux	National	May 2,'39	94	Dec. 31,'38
Gang's All Here, The (A)	Jack Buchanan	Assoc. British		78	Apr. 1,'39
Gaunt Stranger, The (A)	Wilfred Lawson	A. B. F. D.		72	Nov. 19,'38
Glory of the Faith, The (G)	Gabrielle Farguette	French	Nov. 24,'38	75	Dec. 3,'38
Hatred	Harry Baur	World	Feb. 15,'39		
Heart of Paris (A)	Raimu	Tri-National	Jan. 12,'39	85	Jan. 14,'39
Herbst-Manover (G)	Leo Slezak	Casino	Mar. 17,'39	87	Apr. 1,'39
Heroes of the Marne (A)	Raimu	Spectrum	Apr. 22,'39	88	Apr. 29,'39
Hombres de Mar	Vilma Vidal	Atlas	Nov. 4,'38	87	
Home from Home* (G)	Sandy Powell	British Lion		73	June 3,'39
Hostages, The (A)	Annie Vernay	Nero		90	Apr. 22,'39
Human Beast, The (A)	Simone Simon	Paris Film		110	Apr. 1,'39
Ihr Leibhauser (G)	Magda Schneider	Casino		80	Nov. 12,'38
Indiscretions (A)	Sacha Guitry	Tri-National	Apr. 29,'39	80	May 13,'39
Itto	Native Cast	World	Feb. 30,'39		
Kreutzer Sonata (A)	Gaby Morley	Foreign Cinema Arts	Feb. 1,'39	87	Jan. 7,'39
Lambeth Walk, The (G)	Lupino Lane	MGM		84	Apr. 22,'39
La Vierge Folle (A)	Juliette Faber	Walch	Dec. 28,'38	80	Jan. 21,'39
Mamele	Molly Picon	Sphinx	Jan. '39	102	
Man and His Wife, A (A)	Harry Baur	French Film Ex.	Mar. 27,'39	80	Apr. 15,'39
(Reviewed under the title, "A Man with His Wife.")					
Marseillaise	Pierre Renoir	World	Mar. 30,'39		
Marusia (G)	S. Melnyk	Ukrafilm	Dec. 8,'38	105	Dec. 31,'38
Mind of Mr. Reeder, The (G)	Will Fyffe	Grand National		77	Mar. 11,'39
Mothers of Today (G)	Esther Field	Apex	Feb. 27,'39	92	Mar. 11,'39
Murder in Soho (A)	Jack La Rue	Assoc. British		70	Mar. 4,'39
My Song of Love	Tito Schipa	World			
Night on the Danube, A (G)	Leo Slezak	Casino		*85	Dec. 3,'38
Ninety Degrees South	Scott Expedition	World	July 1,'39		
Old Bones of the River (G)	Will Hay	G. F. D.		90	Jan. 21,'39
Orage (A)	Charles Boyer	Tri-Nat'l Films	Dec. 10,'38	105	Feb. 12,'38
Outside, The (A)	Mary Maguire	Assoc. British		91	Feb. 25,'39
Peasant Wedding		Amer. Trading			
Puritan, The (A)	Jean-Louis Barrault	Lenaur-Int'l		85	Mar. 25,'39
Radio Troubadour, The (G)	Tito Guizar	Paramount		*60	Dec. 3,'38
Return of the Frog (A)	Gordon Harker	British Lion		*75	Dec. 31,'38
Sacrifice d'Honneur (A)	Annabella	Tri-Nat'l	Nov. 30,'38	75	Dec. 10,'38
School for Husbands (A)	Rex Harrison	Hoffberg	Feb. 6,'39	70	Feb. 18,'39
Singing Charro, The* (G)	Tito Guizar	Paramount		77	June 3,'39
Slalom (G)	Hella Hartwich	World	Mar. 1,'39	66	Jan. 23,'37
Sonadores de la Gloria	M. C. Torres	Atlas	Jan. 24,'39	108	
So This Is London (A)	Alfred Drayton	20th Cent.-Fox		85	Feb. 4,'39
Spain in Arms (A)		Film Facts		80	Mar. 18,'39
Spies of the Air (A)	Barry K. Barnes	Assoc. British		77	May 6,'39
Street Without a Name	Pola Illery	World	Mar. 15,'39		
They Drive by Night (A)	Emlyn Williams	First National		84	Jan. 28,'39
Three Waltzes (G)	Yvonne Printemps	Vedis		90	May 13,'39
Trouble Brewing (G)	George Formby	Assoc. British		87	Mar. 11,'39
Wedad (A)	Egyptian Cast	Egyptian Film Co		110	Nov. 26,'38
What a Man! (G)	Sydney Howard	British Lion		74	Feb. 18,'39
When the Husband Travels	M. Phillipides	Brodie	Mar. '39	95	
Witch Night	Gosta Ekman	World			
With a Smile (G)	Maurice Chevalier	Malmar	Feb. 4,'39	79	Feb. 18,'39
Yes, Madam? (G)	Bobby Howes	Assoc. British		79	Dec. 31,'38
Youth in Revolt (A)	Jean-Louis Barrault	Columbia	May 15,'39	90	May 27,'39

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-6-38) August 6, 1938. Numerals following review dates are production numbers.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
A-Ducking They Did Go (4-22-39) 9406 (3 Stooges)	Apr. 7,'39†	16½
Boom Goes the Groom 9431 Andy Clyde	Mar. 24,'39†	17½
Chump Takes a Bump, The 9433 Charley Chase	May 5,'39	
Home on the Rage (12-17-38) 9426 Andy Clyde	Dec. 9,'38†	17
Mutiny on the Body 9429 Smith & Dale	Feb. 10,'39†	17½
Nag in the Bag (12-24-38) 9425 Smith & Dale	Nov. 11,'38†	17
Nightshirt Bandit (10-28-38) 9424 Charley Chase	Oct. 28,'38†	17
Not Guilty Enough (10-29-38) 9423 Andy Clyde	Sept. 30,'38†	17
Now It Can Be Sold 9434 Andy Clyde	June 2,'39†	17
Pest from the West (6-17-39) 9435 Buster Keaton		18
Pie a la Maid 9427 Charley Chase	Dec. 23,'38†	18
Rattling Romeo 9436 Charley Chase	July 14,'39	17
Sap Takes a Wrap, The 9430 Charley Chase	Mar. 10,'39†	15½
Saved by the Bell 9408 (3 Stooges)	June 30,'39	
Star Is Shorn, A 9432 (All Star)	Apr. 21,'39†	2 rls.
Sue My Lawyer (10-15-38) 9422 Harry Langdon	Sept. 16,'38†	17
Swing, You, Swingers 9428 Andy Clyde	Jan. 20,'39†	18½
Three Little Sew and Sews 9404 (3 Stooges)	Jan. 6,'39†	16
Trouble Finds Andy Clyde 9437	July 28,'39	18
We Want Our Mummy 9405 (3 Stooges)	Feb. 24,'39†	17
Yes, We Have No Bananza 9407 (3 Stooges)	May 19,'39†	16

COLOR RHAPSODIES

Title	Rel. Date	Min.
Animal Cracker Circus (10-8-38) 9502	Sept. 23,'38†	7
Gorilla Hunt, The 9507	Feb. 24,'39†	8
Happy Tots (4-22-39) 9508	Mar. 31,'39†	7
Horse on the Merry-Go-Round, The (3-26-38) 8505	Sept. 17,'38	8
House That Jack Built, The 9509	Apr. 14,'39†	7
Kangaroo Kid 9505	Dec. 23,'38†	7½
Little Match Girl (reissue) (11-27-37) 8502	Dec. 16,'38	8½
Little Moth's Big Flame (12-31-38) 9503	Nov. 3,'38†	8
Lucky Pigs (6-17-39) 9510	May 26,'39†	7
Midnight Frolics	Nov. 24,'38†	7
Nells Yells 9511	June 30,'39	1 rl.
Peaceful Neighbors (2-18-39) 9506	Jan. 16,'39†	8

COLUMBIA TOURS

Title	Rel. Date	Min.
Bermuda-Isle of Paradise 9551	Nov. 4,'38†	10½
Big Town Commuters (New York) 9553	Feb. 3,'39†	9
Provincial Quebec (12-31-38) 9552	Dec. 15,'38†	11
Man-Made Island (6-17-39) 9554 (Frisco Fair)	May 26,'39	9

COMMUNITY SING

Title	Rel. Date	Min.
No. 12 8862 (Scotch Songs)	Sept. 15.'38	10

(New Series)

Title	Rel. Date	Min.
No. 1 (10-15-38) 9651 (College Songs)	Oct. 1,'38	10
No. 2 (11-12-38) 9652 (South Seas)	Nov. 4,'38†	10
No. 3 9653 (Seasons' Idea)	Dec. 2,'38†	11
No. 4 9654 (Sweetheart Melodies)	Dec. 30,'38†	10½
No. 5 (2-18-39) 9655 (Friendship Songs)	Jan. 27,'39†	10
No. 6 9656 (Moon Songs)	Feb. 24,'39†	10½
No. 7 9657 (Parade of Hits)	Mar. 24,'39†	9½
No. 8 (4-29-39) 9658 (Strauss Music)	Apr. 21,'39†	8
No. 9 9659 (Songs of the West)	May 19,'39†	1 rl.
No. 10 (6-17-39) 9660 (Romance Songs)	June 16,'39	10

HAPPY HOUR

Know Your History

(Remakes from "March of Years")

Title	Rel. Date	Min.
No. 1 9471	Feb. 22,'39	10½
No. 2 9472	Mar. 23,'39	10½
No. 3 9473	Apr. 21,'39	11

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
27. Hot Dogs On Ice 9702	Oct. 21,'38†	6
28. Lone Mountie, The 9703	Dec. 10,'38†	7
29. Krazy's Bear Tale 9704	Feb. 17,'39†	7½
30. Golf Chumps 9705	Apr. 6,'39†	1 rl.
31. Krazy's Shoe Shop 9706	May 12,'39†	1 rl.

MUSIC HALL VANITIES

Title	Rel. Date	Min.
Good Old American Home 9963	Apr. 21,'39†	1 rl.
Montmarte Madness Madness (6-3-39)		10
Night in a Music Hall, A (2-18-39) 9961	Jan. 20,'39†	10½
Night at the Troc 9962	Mar. 2,'39†	10½
Yankee Doodle Home (5-27-39) 9964	May 19,'39†	10

PICTUREGRAPH

Title	Rel. Date	Min.
No. 1 9951	Feb. 10,'39†	

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Earl Bird (10-1-38) 9751	Sept. 16,'38†	6½
Happy Birthday (2-18-39) 9752	Oct. 7,'38†	6
Scrappy's Added Attraction 9753	Feb. 3,'39†	6½
Scrappy's Rodeo 9756	June 2,'39	1 rl.
Scrappy's Sideshow 9754	Mar. 3,'39†	7
Worms Eye View, A (5-20-39) 9755	Apr. 28,'39†	7

SCREEN SNAPSHOTS

(New Series)

Title	Rel. Date	Min.
No. 1 9851	Sept. 16,'38†	10
No. 2 9852	Oct. 14,'38†	10
No. 3 9853	Nov. 20,'38†	10
No. 4 (2-4-39) 9854	Dec. 15,'38†	10
No. 5 9855	Jan. 3,'39†	9
No. 6 9856	Feb. 17,'39†	10½
No. 7 9857	Mar. 17,'39†	10
No. 8 (4-29-39) 9858	Apr. 8,'39†	9½
No. 9 (5-20-39) 9859	May 12,'39†	10
No. 10 9860	May 26,'39	1 rl.
No. 11 9861	June 15,'39	1 rl.

SPECIAL

SPORT THRILLS

Title	Rel. Date	Min.
Diving Rhythm (5-20-39) 9806	Apr. 21,'39†	10
Jockeys Up (6-17-39) 9807	June 2,'39	9½
King Vulture (1-21-38) 9803	Jan. 6,'39†	11
Navy Champions (4-22-39) 9805	Mar. 17,'39†	9½
Odd Sports 9804	Feb. 10,'39†	10½
Ski Rhythm (12-24-38) 9802	Nov. 4,'38†	10
Technique of Tennis (6-17-39) 9808	June 30,'39	10

WASHINGTON PARADE

Title	Rel. Date	Min.
No. 1 (1-7-39) 9901 (Harry Newman)	Nov. 18,'38†	10
No. 2 (2-18-39) 9902 (Inside the White House)	Feb. 21,'39†	11
No. 3 (5-27-39) 9903 (Inside the Capitol)	Apr. 28,'39†	10

EDUCATIONAL

[Distributed through Grand National]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Cavalcade of Stuff, No. 1 El-1	Jan. 6,'39†	9
Cavalcade of Stuff, No. 2 El-2	Jan. 20,'39†	9

MGM

CAPTAIN AND THE KIDS

(In Sepia)

Title	Rel. Date	Min.
Captain's Christmas, The (12-24-38) W-692	Dec. 17,'38†	8
Honduras Hurricane (12-3-38) W-691	Oct. 15,'38†	9
Mama's New Hat W-882	Feb. 11,'39†	9
Old Smokey W-688	Sept. 3,'38	7
Petunia Natural Park W-693 (Color)	Jan. 14,'39	9
Seal Skinners W-881 (Sepia)	Jan. 28,'39†	8
Winning Ticket, The W-690	Oct. 1,'38	9

CARTOONS

Title	Rel. Date	Min.
Art Gallery (6-3-39) W-886 (color)	May 13,'39†	9
Bear That Couldn't Sleep W-887 (Sepia)	June 10,'39	
Jitterbug Follies (3-25-39) W-883 (Sepia)	Feb. 25,'39†	9
Little Goldfish, The (4-22-39) W-86 (Color)	Apr. 15,'39†	8
Wanted: No Master W-884	Mar. 18,'39†	8

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 19—Think it Over (11-19-38) P-616 Lester Matthews	Sept. 24,'38	20
No. 20—"The Wrong Way Out" (1-21-39) Linda Terry-Kenneth Howell	Dec. 24,'38†	17
No. 21—Money to Loan (3-25-39) P-812 Alan Dinehart-Paul Guilfoyle	Mar. 11,'39†	21
No. 22—While America Sleeps (4-22-39) P-813 Dick Purcell	Apr. 15,'39†	21
No. 23—Help Wanted P-814	June 10,'39	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Ancient Egypt (3-4-39) T-856	Jan. 21,'39†	9
Colorful Curacao T-862	May 27,'39†	9
Glimpses of Australia (5-27-39) T-859	Apr. 15,'39†	9
Imperial Delhi (4-1-39) T-857	Feb. 18,'39†	8
Jaipur, The Pink City (12-31-38) T-853	Oct. 29,'38†	8
Java Journey (6-3-39) T-858	Mar. 18,'39†	8
Madeira—Isle of Romance (12-3-38) T-851	Oct. 1,'38†	8
Picturesque Udaipur T-861	May 13,'39†	8
Rural Hungary T-860	Apr. 29,'39†	9
Singapore and Jahore	Dec. 31,'39†	9
Sydney, Pride of Australia (2-4-39) T-854	Dec. 3,'38†	9

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Nostradamus (10-22-38) H-730 John Burton	Sept. 24,'38	11

MGM MINIATURES

Title	Rel. Date	Min.
Great Heart, The (2-4-39) M-875 Tom Neal	Dec. 31,'38†	11
Greener Hills, The M-880	May 27,'39†	11
Hollywood Hobbies (6-17-39) M-878 Sally Payne-Joyce Compton	May 13,'39†	10
Ice Antics (2-24-39) M-876 (Sepia)	Feb. 11,'39†	9
Love on Tap M-877 (Sepia) Mary Howard	Mar. 18,'39†	11
Miracle of Salt Lake (12-31-38) M-874 Holmes Herbert	Nov. 12,'38†	11
Prophet Without Honor (6-17-39) M-879	May 20,'39†	11
Streamlined Swing (11-12-38) M-872 (In Sepia) Original Swing Band	Sept. 10,'38†	9
They Live Again (2-18-39) M-873 Emmet Vogan-Rowland Varno	Oct. 22,'38†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Dream of Love, A (3-4-39) R-803 (Sepia)	Jan. 28,'39†	20
Happily Buried (6-3-39) R-805 Anthony Allen-Rita Oehman	Apr. 15,'39†	20
Men of Steel (1-28-39) R-801 Doris Weston	Dec. 17,'38†	21
Once Over Lightly (2-4-39) R-802 Dixie Dunbar-Johnny Downs	Dec. 17,'38†	19
Somewhat Secret (4-22-39) R-804 Mary Howard-Tom Collins	Mar. 29,'39†	21

OUR GANG

Title	Rel. Date	Min.
Alfalfa's Aunt (2-4-39) C-935	Jan. 7,'39†	11
Clown Princess (6-3-39) C-938	Apr. 15,'39†	10
Cousin Wilbur (6-17-39) C-939	Apr. 29,'39†	10
Duel Personalities (4-8-39) C-937	Mar. 11,'39†	10
Football Romeo (1-21-39) C-933	Nov. 12,'38†	10
Joy Scouts		10
Men in Fright (11-19-38) C-392	Oct. 15,'38†	11
Party Fever (10-15-38) C-742	Aug. 27,'38	10
Practical Jokers (2-18-39) C-934	Dec. 17,'38†	9
Tiny Trouble (3-25-39) C-936	Feb. 18,'39†	10

PASSING PARADE

(Sepia)

Title	Rel. Date	Min.
No. 1—(11-12-38) K-921	Oct. 15,'38†	10
No. 2—K-922 (3-4-39) K-922 (New Roadways)	Jan. 28,'39†	10
No. 3—(2-25-38) K-923 (Story of Alfred Nobel)	Feb. 18,'39†	11
No. 4—(4-22-39) K-924 (Story of Dr. Jenner)	Mar. 18,'39†	10
No. 5—(6-17-39) K-925 (Angel of Mercy) (Sepia)	May 20,'39†	10
No. 6—(6-17-39) K-926 (Yankee Doodle Goes to Town)		9
No. 7—Orient of Norway K-927	June 24,'39	

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Culinary Carving S-910	July 1,'39	
Double Diving (1-28-39) S-904 (Sepia)	Jan. 14,'39†	8
Grid Rules (11-19-38) S-715	Oct. 15,'38	9
Heroes at Leisure (3-4-39) S-905	Feb. 11,'39†	10
Hot on Ice (12-1-38) S-901	Oct. 22,'38†	10
Man's Greatest Friend (12-31-38) S-902	Nov. 19,'38†	10
Marine Circus (4-22-39) S-906 (Color)	Mar. 11,'39†	9
Penny's Picnic (1-14-39) S-906 (Color)	Dec. 17,'38†	10
Poetry of Nature (Sepia)	May 20,'39	10
Radio Hams (6-17-39) S-908	May 20,'39†	10
Weather Wizards (4-22-39) S-907	Apr. 8,'39†	9

ROBERT BENCHLEY

Title	Rel. Date	Min.
Dark Magic (5-27-39) F-956	May 13,'39†	10
Home Early (6-17-39) F-957	May 27,'39†	9
Hour or Lunch, An (4-22-39) F-955	Mar. 18,'39†	9
How to Eat		10
How to Sublet (2-4-39) F-954	Jan. 28,'39†	8
How to Watch Football (11-19-38) F-951	Oct. 8,'38†	9
Mental Poise (2-4-39) F-953	Dec. 10,'38†	7
Opening Day (12-10-38) F-952	Nov. 12,'38†	9

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Musical Mountaineers (5-27-39) T8-3	May 12,'39†	7
My Friend the Monkey (2-18-39) T8-6	Jan. 27,'38†	7
On With the New (12-17-38) T8-3	Dec. 2,'38†	7
Pudgy in Thrills and Chills (2-4-39) T8-5	Dec. 23,'38†	7
Rhythm on the Reservation	July 7,'39†	1 rl.
Scared Crows, The T8-9	June 9,'39†	1 rl.
Sally Swing (10-22-38)	Oct. 14,'38†	7
So Does an Automobile T8-7	Mar. 31,'39†	1 rl.

(THE RELEASE CHART--CONT'D)

COLOR CLASSICS

Title	Rel. Date	Min.
Always Kickin' (2-25-39) C8-3	Jan. 27,'39†	7
Barnyard Brat	June 30,'39†	1 rl.
Playful Polar Bears (11-12-38) C8-2	Oct. 28,'38†	8
Small Fry (5-6-38) C8-4	Apr. 21,'39†	7

COLOR CRUISES

Title	Rel. Date	Min.
Costa Rica (12-10-38) K8-3	Dec. 2,'38†	10
Jamaica	May 26,'39†	1 rl.
Land of the Inca Memories (2-4-39) K8-4	Jan. 27,'39†	10
Mexico (10-15-38) K8-2	Oct. 7,'38†	10
Republic of Panama K8-5	Mar. 24,'39†	1 rl.
Rio de Janeiro	July 21,'39†	1 rl.

HEADLINERS

Title	Rel. Date	Min.
Busse Rhythm (10-22-38) A8-3 Henry Busse and Orch.	Oct. 7,'38†	10
Champagne Music of Lawrence Welk (3-4-39) A8-8	Mar. 3,'39†	10
Hal Kemp and His Orch. A8-5	Dec. 2,'38†	1 rl.
Music Through the Years (2-25-39) A8-7 Jan Garber and Orch.	Feb. 3,'39†	11
Orrin Tucker and Orch. A8-4	Nov. 4,'38†	1 rl.
Paramount Presents Hoagy Carmichael (6-3-39)	May 5,'39†	10
Song Is Born, A (12-24-38) A8-6 Larry Clinton and Orch.	Jan. 6,'39†	10
Tempo of Tomorrow Richard Himber and Orch.	June 2,'39†	1 rl.
Three Kings and a Queen A8-9 Vincent Lopez and Orch.	Apr. 7,'39†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Circus Co-ed (3-11-39) V8-8	Mar. 10,'39†	10
Farewell Vienna	June 23,'39†	1 rl.
Fisherman's Pluck V8-9	Apr. 14,'39†	1 rl.
Oh Say, Can You Ski (2-4-39) V8-5	Dec. 16,'38†	10
Raising Canines (11-5-38)	Nov. 11,'38†	10
Rube Goldberg's Travelgab (10-15-38) V8-3	Oct. 14,'38†	9
Schubert's Unfinished Symphony (11-26-38) V8-6	Jan. 13,'39†	10
Swans (5-27-39)	May 19,'39†	10
That's Africa (3-4-39) V8-7	Feb. 10,'39†	10

PARAMOUNT PICTORIAL
(New Series)

Title	Rel. Date	Min.
No. 3—(9-24-38) P8-3	Oct. 7,'38†	10
No. 4—P8-4	Nov. 4,'38†	1 rl.
No. 5—(12-3-38) P8-5	Dec. 9,'38†	1 rl.
No. 6—P8-6	Jan. 6,'39†	1 rl.
No. 7—(2-11-39) P8-7	Feb. 3,'39†	1 rl.
No. 8—(3-11-39) P8-8	Mar. 3,'39†	10
No. 9—(5-20-39) P8-9	Mar. 31,'39†	10
No. 10—P8-10	May 5,'39†	1 rl.
No. 11—(6-3-39) P8-11	June 2,'39†	
No. 12—P8-12	July 7,'39†	1 rl.

POPEYE THE SAILOR

Title	Rel. Date	Min.
Aladdin and His Wonderful Lamp (4-29-39) EE8-1 (special)	Apr. 7,'39†	22
Cops Is Always Right (1-21-39) E8-5	Dec. 30,'38†	7
Customers Wanted (2-18-39) E8-6	Jan. 27,'39†	7
Date to Skate, A (12-3-38) E8-4	Nov. 18,'38†	7
Ghosts Is the Bunk	June 16,'39†	1 rl.
Goonland E8-3	Oct. 21,'38†	1 rl.
Hello How Am I	July 14,'39†	1 rl.
Leave Well Enough Alone (5-13-39)	Feb. 24,'39†	7
Mutiny Ain't Nice (10-15-38) E8-2	Sept. 2,'38†	7
Wotta Nitemare T8-8	Mar. 24,'39†	1 rl.

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 1—(10-15-38) J8-1	Sept. 2,'38†	10
No. 2—J8-2	Nov. 4,'39†	1 rl.
No. 3—J8-3	Jan. 6,'39†	1 rl.
No. 4—J8-4	Mar. 10,'39†	1 rl.
No. 5—(5-27-39) J8-5	May 12,'39†	11
No. 6—J8-6	July 14,'39†	1 rl.

GRANTLAND RICE SPORTLIGHTS

Title	Rel. Date	Min.
No. 54—Hunting Thrills (8-27-38) R8-2	Sept. 2,38†	10
No. 55—Racing Pigeons (10-15-38) R8-3	Sept. 30,'38†	10
No. 56—Champion Air-hoppers (11-12-38) R8-4	Oct. 28,'38†	10
No. 57—Super Athletes (11-19-38) R8-5	Nov. 25,'38†	1 rl.
No. 58—Frolicking Frogs R8-6	Dec. 23,'38†	1 rl.
No. 59—Two Boys and a Dog (12-31-38) R8-7	Jan. 20,'39†	10
No. 60—Hold Your Breath (2-18-39) R8-8	Feb. 17,'39†	10
No. 61—The Sporting Irish (3-4-39) R8-9	Mar. 17,'39†	10
No. 62—Good Skates (5-6-39) R8-10	Apr. 14,'39†	10
No. 63—Diamond Dust (6-3-39) R8-11	May 12,'39†	10
No. 63—Death Valley Thrills R8-12	June 9,'39†	1 rl.
No. 64—Watch Your Step R8-13	July 7,'39†	1 rl.

UNUSUAL OCCUPATIONS
(In Color)
(New Series)

Title	Rel. Date	Min.
No. 2—(10-22-38) L8-2	Oct. 7,'38†	11
No. 3—(2-4-39) L8-3	Dec. 2,'38†	11
No. 4—(1-28-39) L8-4	Feb. 3,'39†	10
No. 5—(5-6-39) L8-5	Apr. 14,'39.	11
No. 6—L8-6	June 16,'39†	1 rl.

RKO RADIO

LEON ERROL COMEDIES

Title	Rel. Date	Min.
Crime Rave 93,703	Jan. 13,'39†	18
Home Boner 93,704	Mar. 10,'39†	20
Major Difficulties 93,702	Nov. 18,'38†	10
Moving Vanities (5-6-39) 93,705	May 5,'39†	17
Ring Madness 9370	June 30,'39†	19
Stage Fright (9-3-38) 93,701	Sept. 23,'38†	18

HEADLINERS

Title	Rel. Date	Min.
No. 1—Sea Melody (10-1-38) 93,601	Oct. 21,'38†	19
No. 2—Romancing Along 93,602	Dec. 30,'38†	21
No. 3—Swing Vacation 93,603	Feb. 24,'39†	17

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Baby Daze 93,405	May 19,'39†	15
Beaux and Errors (10-8-38) 93,401	Oct. 7,'38†	18
Clean Sweep, A 93,402	Dec. 2,'38†	17
Clock Wise (4-1-39) 93,404	Mar. 24,'39†	18
Maid to Order 93,403	Jan. 27,'39†	18

MARCH OF TIME
1938-39

Title	Rel. Date	Min.
No. 3—Inside the Maginot Line (11-5-38) 93,103	Oct. 28,'38.	20
No. 4—Uncle Sam the Good Neighbor (11-26-38) 93,104	Nov. 25,'38†	19
No. 5—The Refugee—Today and Tomorrow (12-24-38) 93,105	Dec. 23,'38†	18
No. 6—State of the Nation (1-28-39) 93,106	Jan. 20,'39†	18
No. 7 — Young America — Mexico's New Crisis (2-18-39) 93,107	Feb. 17,'39†	18
No. 8—Background for War: The Mediterranean (3-18-39) 93,108	Mar. 17,'39†	18
No. 9—Japan: Master of the Orient (4-15-39) 93,109	Apr. 14,'39†	19
No. 10—Dixie-U.S.A. (5-13-39) 93,110	May 12,'39.	19
No. 11—War, Peace and Propaganda (6-10-39) 9311	June 9,'39†	19

NU-ATLAS PRODUCTIONS

Title	Rel. Date	Min.
Arcade Varieties (5-20-39) 94,210 Lillian Roth	May 12,'39†	11
Cafe Rendezvous (12-3-38) 94,205	Dec. 23,'38†	10
Hello Mama (4-1-39) 94,209 George Jessel	Apr. 14,'39†	11
Readin' Ritin' and Rhythm 94,207 Lucky Millinder and Orch.	Feb. 17,'39†	10
Samovar Serenade 94,208 Luba Malina	Mar. 17,'34†	1 rl.
Talent Auction 94,203 Irene Beasley	Oct. 28,'38†	10
Tropical Topics 94,206 Rosita Ortega	Jan. 20,'39†	10
Under a Gypsy Moon (9-3-38) 94,201 J. Harold Murray	Sept. 2,'38†	10
Venetian Moonlight 94,204 Mario Cozzi	Nov. 25,'38.	1 rl.

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Hectic Honeymoon 93,201	Nov. 4,'37†	17
Marriage Go-Round 93,204	July 28,'39†	2 rls.
Plumb Crazy 93,202	Feb. 3,'39†	16
Dog-Gone 93,208	Apr. 21,'39†	16

RAY WHITLEY COMEDIES

Title	Rel. Date	Min.
Prairie Pappas 93,502	Dec. 16,'38†	18
Ranch House Romeo (4-1-38) 93,503	Apr. 7,'39†	17
Sagebrush Serenade 93,504	June 6,'39†	19
Western Welcome, A 93,501	Sept. 9,'38†	18

REELISMS

Title	Rel. Date	Min.
Air Waves (3-17-39) 94,607	Mar. 10,'39†	10
Dude Ranch (12-3-38) 94,603	Nov. 11,'38	9
Gold 94,606	Feb. 10,'39†	1 rl.
Newsreel (12-31-38) 94,604	Dec. 9,'38†	10
Pilot Boat 94,605	Jan. 20,'39†	9
Soldiers of Sea 94,608	Apr. 7,'39†	9
Television (5-6-39) 94,609	May 5,'39†	9
Trans-America 94,602	Oct. 14,'38†	11
Submarine Circus (10-8-38) 94,601	Sept. 16,'38†	10

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Big Leaguers 4-29-39 64,309	Apr. 21,'39†	9
Bird Dogs (11-19-38) 94,303	Nov. 4,'38.	10
Blue Grass (12-17-38) 94,304	Dec. 2,'38†	10
Bow Strings 94,306	Jan. 27,'39†	9
Devil Drivers 94,311	June 16,'39†	9
On the Wing 94,305	Dec. 30,'38†	10
Riding the Crest 94,312	July 14,'39†	1 rl.
Smooth Approach (5-20-39) 94,310	May 19,'39†	9½
Snow Falls (3-18-39) 94,307	Feb. 24,'39†	1 rl.
Sporting Wings (4-1-39) 94,308	Mar. 24,'39†	9

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Autograph Hound 94,116	July 21,'39†	8
Brave Little Tailor (10-1-38) 94,101	Sept. 23,'38†	9
Beach Picnic (5-27-39) 94,114	June 9,'39†	8
Donald's Cousin Gus (5-20-39) 94,113	May 19,'39†	8
Donald's Golf Game 94,103	Nov. 4,'38.	8
Donald's Lucky Day (10-1-38) 94,107	Jan. 13,'39†	8
Donald's Penguin (5-27-39) 94,117	Aug. 11,'39†	8
Farmyard Symphony (10-1-38) 94,102	Oct. 14,'38.	8
Ferdinand the Bull (10-1-38) 94,104 Exploitation: Jan. 7,'39, p. 50; Jan. 28, '39, pp. 59-60.)	Nov. 25,'38†	8
Goofy and Wilbur (10-1-38) 94,110	Mar. 17,'39†	8
Hockey Champ (5-20-39) 94,110	Mar. 17,'39†	7
Merbabies 94,105	Dec. 9,'38†	8
Mickey's Parrot (9-10-38) 84,118	Sept. 9,'38.	8
Mother Goose Goes Hollywood (10-38) 94,106	Dec. 23,'38†	7½
Pointer (5-27-39) 94,118	Sept. 1,'38.	8
Practical Pig, The (10-1-38) 94,109	Feb. 24,'39†	
Sea Scout 94,115	June 30,'39†	8
Society Dog Show (11-12-38) 94,108	Feb. 3,'39†	8
Ugly Duckling, The (10-1-38) 94,111	Apr. 7,'39†	8
Whalers, The (8-10-38) 84,117	Aug. 19,'38.	8

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Athletic Oddities 9204	Nov. 11,'38†	9
Daily Diet of Danger, A 9203	Dec. 9,'38†	9
Filming Big Thrills 9202	Sept. 30,'38†	10
Sand Hogs 9205	May 12,'39†	10

FASHIONS (In Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 1 (10-15-38) 9601	Sept. 16,'38†	11
Fashion Forecast, No. 2 (12-31-38) 9602	Dec. 23,'38†	10
Fashion Forecast, No. 3 9603	Mar. 31,'39†	10
Fashion Forecast, No. 4 9604	July 7,'39†	1 rl.

LEW LEHR

Title	Rel. Date	Min.
Muscle Maulers (5-6-39) 9404	Apr. 14,'39†	11
What Every Boy Should Know 9401	Sept. 2,'38†	10
What Every Girl Should Know (10-22-38) 9402	Nov. 25,'38†	11
What Every Inventor Should Know 9403	Jan. 20,'39†	11

MAGIC CARPET SERIES
(Lowell Thomas)

Title	Rel. Date	Min.
Good Neighbors 9106	May 26,'39†	11
Land of Contentment 9102	Oct. 14,'38†	9
Isle of Pleasure (11-19-38) 9103	Feb 3,'39†	11
Mystic Siam (5-6-39) 9105	Mar. 17,'39†	10
Tempest Over Tunis 9107	June 9,'39.	11
Viking Trail (12-31-38) 9104	Feb. 17,'39†	11

TERRY-TOONS

Title	Rel. Date	Min.
Africa Squawks 9516	June 30,'39.	7
Barnyard Baseball 9517	July 14,'39.	7
Barnyard Egg-citement (5-6-39) 9528 (color)	May 5,'39†	7
Cuckoo Bird, The 9511	Apr. 7,'39†	7
Frozen Feet 9509	Feb. 24,'39†	7
Gandy Goose in a Bully Romance 9515	June 16,'39.	7
Gandy Goose in G Man Jitters 9510	Mar. 10,'39†	7
Gandy the Goose in the Frame Up 9507	Dec. 30,'38†	7
Gandy Goose in Doomsday 9524 (color)	Dec. 16,'38†	7
Glass Slipper, The (10-22-38) 9522 (color)	Oct. 7,'38†	7
Geese Flies High, The 9502	Sept. 9,'38†	7
Housewife Herman (11-19-38) 9523 (color)	Nov. 18,'38†	7
New Comer, The 9504	Oct. 21,'38†	7
Nick's Coffee Pot 9513	May 19,'39†	7
Nutty Network, The 9527 (color)	Mar. 24,'39†	7
One Gun Gary in Nick of Time 9506	Jan. 27,'39†	7
Owl and Pussycat, The 9525 (color)	Jan. 13,'39†	7
Prize Guest, The, 9514	June 2,'39.	7
Stranger Rides Again, The (12-3-38) 9505	Nov. 4,'38†	7
Their Last Bean (4-29-39) 9512	Apr. 21,'39†	7
Three Bears, The 9526 (color)	Feb. 10,'39†	7
Village Blacksmith 9508	Dec. 2,'38†	7
Wolf's Side of the Story 9503	Sept. 23,'38†	7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Hunting Dogs (5-6-39) 9303	Mar. 3,'39†	11
Inside Baseball 9304	Apr. 28,'39†	11
Shooting for Par 9302	Jan. 6,'39†	11
Sports Immortals 9305	June 23,'39.	11
Timber Toppers (11-12-38) 9301	Oct. 28,'38†	11

UNITED ARTISTS

WORLD WINDOWS
(Color)

Title	Rel. Date	Min.
Arabian Bazaar (12-31-38)	Sept. 1,'39.	1 rl.
Eternal Fire, The (1-28-39)		1 rl.
Fox Hunting (1-21-39)		1 rl.
Jersusalem (1-14-39)		1 rl.
Labanon Coast	Dec. 1,'39	
Petra (1-14-39)	Aug. 1,'39.	1 rl.
Rome Symphony (12-31-38)		1 rl.
River Thames (4-15-39)	Nov. 1,'39.	1rl.
Ruins of Palmyra	Oct. 1,'39.	1 rl.
Wanderers of the Desert	July 1,'39.	1 rl.

UNIVERSAL

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 55—(12-3-38) 3353	Oct. 3,'38†	9
No. 56—(11-26-38) 3354	Nov. 14,'38†	10
No. 57—3355	Nov. 28,'38†	1 rl.
No. 58—(2-11-39) 3356	Dec. 26,'38†	9
No. 59—(2-25-39) 3357	Jan. 30,'39†	9
No. 60—(311-39) 3358	Feb. 20,'39†	9½
No. 61—(4-15-39) 3359	Mar. 13,'39†	9
No. 62—(5-20-39) 3360	Apr. 10,'39†	9

(Reviewed under title, "America Takes to Skies.")

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 63—(6-3-39) 3361 (Reviewed under the title, "Theatre of the Sky")	May 15,'39†	9½
No. 64—3362	June 26,'39†	1 rl.
No. 65—3363	July 17,'39	1 rl.

LANTZ CARTUNES

Title	Rel. Date	Min.
Baby Kittens (12-3-38) 3245	Dec. 19,'38†	1 rl.
Birth of a Toothpick 3250	Feb. 27,'39†	7½
Bola Mola Land (5-27-39)	May 26,'39†	7
Cat and the Bell, The 3241	Oct. 3,'38†	7
Charlie Cuckoo (5-13-39) 3254	Apr. 24,'39†	7
Crack Pot Cruise 3253	Apr. 10,'39†	6½
Disobedient Mouse (12-3-38) 3244	Nov. 28,'38†	8½
I'm Just a Jitterbug (1-21-39) 3248	Jan. 23,'39†	7
Little Blue Blackbird (12-10-38) 3246	Dec. 26,'38†	7
Little Tough Mice (4-15-39) 3251	Mar. 13,'39†	7
Magic Beans (3-11-39) 3249	Feb. 13,'39†	7½
Nellies of the Circus (5-20-39) 3255	May 8,'39†	7
One Armed Bandit (4-8-39) 3252	Mar. 27,'39†	7
Rabbit Hunt (11-19-38) 3242	Oct. 10,'38†	7½
Sailor Mouse, The (11-19-38) 3242	Nov. 7,'38†	7
Soup to Mutts (2-4-39) 3247	Jan. 9,'39†	7

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Bank Notes (3-11-39) 3228 Gus Van	Mar. 15,'39†	19
Cafe Boheme (4-1-39) 3229 Ray Smeck & Islanders	Apr. 12,'39†	17
Down on the Farm (2-26-38) 2167 Billy Jones-Ernie Hare	Feb. 23,'38	17
Gals and Gallons (6-3-39) 3232 East and Dumke	July 12,'39†	17½
Music and Models (12-3-38) 3225 Jack Arthur	Dec. 14,'38†	18
Nautical Knights (1-28-39) 3226 Arthur & Morton Havel	Jan. 11,'39†	19
Patio Serenade (11-12-38) 3224 Tito Coral-Armida	Nov. 16,'38†	17
Pharmacy Frolics (5-20-39) 3230 Three Playboys	May 17,'39†	18½
Stars and Stripes (7-2-38) 2172 Ed East-Ralph Dumke	Feb. 15,'39	2 rls.
Swing Sanatorium (5-20-39) 3241 Dorothy Stone-Chas. Collins	June 14,'39†	18
Wild and Bully (2-18-39) 3227 J. Harold Murray	Feb. 15,'39	19
With Best Dishes (6-3-39) 3233 Charles Kemper	Aug. 9,'39†	17

SPECIAL

Title	Rel. Date	Min.
March of Freedom (5-20-39)	May 24,'39	20

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 55—Novelty (10-8-38) 3366	Oct. 10,'38†	9½
No. 56—Novelty (12-3-38) 3367	Nov. 21,'38†	9
No. 57—Novelty (12-17-38) 3368	Dec. 5,'38†	9
No. 58—Novelty (1-28-39) 3369	Jan. 2,'39†	9½
No. 59—Novelty (3-4-39) 3370	Feb. 6,'39†	9
No. 60—Novelty (3-4-39) 3371	Mar. 6,'39†	9
No. 61—Novelty (4-22-39) 3372	Apr. 3,'39†	9
No. 62—Novelty (5-20-39) 3373	May 1,'39†	9
No. 63—Novelty (6-3-39) 3374	June 5,'39†	9
No. 64—Novelty 3375	July 3,'39†	1 rl.

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Toyland Casino (10-22-38) 4011	Oct. 8,'38†	22
Two Shadows 4012 Ken and Ray Paige	Oct. 22,'38†	2 rls.
Cleaning Up (10-29-38) 4014 Cross and Dunn	Nov. 12,'38†	20
Star Dust (12-3-38) 4015 Benny Davis	Dec. 12,'38†	22
Boarder Trouble 4016 Joe and Asbestos	Dec. 17,'38†	2 rls.
Swing Time in the Movies (1-7-39) 4003 Fritz Feld (color)	Jan. 7,'39†	20
Hats and Dogs 4017 Wini Shaw	Dec. 31,'38†	20
Sophomore Swing (2-4-39) 4021 Harvest Moon Dancers	Jan. 21,'39†	20
Sundae Serenade 4020 Rosie Moran	Feb. 25,'39†	2 rls.
Projection Room 4022 Arthur and Case	Mar. 4,'39†	2 rls.
Small Town Idol, A (3-11-39) Ben Turpin	Feb. 11,'39†	20
Home Cheap Home 4023 Henry Armetta	Mar. 18,'39†	2 rls
A Fat Chance 4024 Johnny Perkins	Mar. 25,'39†	2 rls.
Rollin' in Rhythm 4025	Apr. 15,'39	2 rls.
Seeing Spots 4026 Duke McHale	Apr. 29,'39	2 rls.
You're Next to Closing 4027 Cross and Dunn	May 13,'39	2 rls.
Broadway Buckaroo (6-17-39) 4028 Red Skelton	June 3,'39†	20
Quiet Please (5-27-39) Fritz Feld (color)	July 1,'39	20
Wardrobe Girl 4029 Ginger Manners	June 17,'39	

COLOR PARADE

Title	Rel. Date	Min.
China Today (11-12-38) 4602	Oct. 1,'38†	11
Nature's Mimics (2-4-39) 4604	Dec. 3,'38†	10
Points on Pointers 4606	Jan. 28,'39†	1 rl.
Mechanix Illustrated, No. 3 (3-4-39) 4607	Feb. 25,'39†	10
The Roaming Camera (4-15-39) 4608	Mar. 25,'39†	11
Mechanix Illustrated, No. 4 (5-27-39) 4609	Apr. 22,'39	10
For Your Convenience (6-17-39) 4610	May 20,'39	10
Mechanix Illustrated, No. 5 4612	June 17,'39†	1 rl.
Modern Methods 4611	July 15,'39	

FLOYD GIBBONS'

"YOUR TRUE ADVENTURE"

Title	Rel. Date	Min.
Defying Death (12-10-38) 4303	Oct. 15,'38†	12
Toils of the Law 4302	Nov. 12,'38†	1 rl.
Treacherous Waters (12-17-38) 4304	Dec. 10,'38†	10
The Human Bomb (1-28-39) 4305	Jan. 7,'39†	12
High Peril (3-4-39) 4306	Feb. 18,'39†	12
A Minute from Death 4307	Mar. 4,'39†	1 rl.
Chained (4-15-39) 4308	Apr. 1,'39†	12
Voodoo Fires (5-27-39) 4309	May 6,'39	12
Haunted House 4310	June 3,'39†	1 rl.
Lives in Peril 4311	July 1,'39	

HISTORICAL TECHNICOLOR FEATURETTES

Title	Rel. Date	Min.
Declaration of Independence The (10-15-38) 4002 John Litel (color)	Nov. 26,'38	19
Lincoln in the White House (1-14-39) 4004 Frank McGlynn (color) (Exploitation: Feb. 25,'39, p. 68; May 20,'39, p. 61.)	Feb. 11,'39†	20
Sons of Liberty (3-25-39) Claude Rains	May 20,'39†	20

LOONEY TUNES

Title	Rel. Date	Min.
No. 59—Porky's Naughty Nephew 4802	Oct. 15,'38†	1 rl.
No. 60—Porky in Egypt 4803	Nov. 5,'38†	1 rl.
No. 61—Daffy Doc, The (12-3-38) 4804	Nov. 26,'38†	7
No. 62—Porky the Gob (12-31-38) 4805	Dec. 17,'38†	7
No. 63—The Lone Stranger and Porky 4806	Jan. 7,'39†	7
No. 64—It's an Ill Wind 4807	Jan. 28,'39†	1 rl.
No. 65—Porky's Tire Trouble 4808	Feb. 18,'39†	1 rl.
No. 66—Porky's Movie Mystery (3-24-39) 4809	Mar. 11,'39†	7
No. 67—Chicken Jitters (4-1-39) 4810	Apr. 22,'39†	1 rl.
No. 68—Porky and Teabiscuit (5-20-39) 4811	Apr. 1,'39†	7
No. 69—Kristopher Kolumbus, Jr. 4812	May 13,'39	1 rl.
No. 70—Polar Pals (6-17-39) 4813	June 3,'39†	7
No. 71—Scalp Trouble 4814	June 24,'39	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Merle Kendricks and Orch. (10-22-38) 4704	Nov. 12,'38†	10
Music With a Smile (7-30-38) 4705	Dec. 3,'38†	10
Dave Apolion and Orch. (12-17-38) 4706	Dec. 24,'38†	11
Clyde Lucas and Orch. (1-21-39) 4707	Jan. 7,'39†	10
Blue Barron and Orch. 4708	Jan. 21,'39†	1 rl.
Jerry Livingston and Orch. 4709	Feb. 4,'39†	1 rl.
Russ Morgan and Orch. (3-4-39) 4710	Feb. 25,'39†	10
Dave Apolion and Orch. 4711	Apr. 22,'39†	1 rl.
Clyde McCoy and Orch (5-27-39) 4712	Mar. 18,'39†	10
Artie Shaw and Orch. (4-8-39) 4713	Apr. 29,'39†	10
Larry Clinton and Orch. 4714	May 20,'39	1 rl.
Leith Stevens and Orch. (6-17-39) 4715	June 10,'39†	10
Rita Rio and Orch. 4716	July 1,'39	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 66—Little Pancho Vanilla (10-22-38) 4502	Oct. 8,'38†	7
No. 67—Johnny Smith and Poker Huntas 4503	Oct. 22,'38†	1 rl.
No. 68—You're an Education (12-3-38) 4504	Nov. 5,'38†	7
No. 69—Night Watchman, The (11-26-38) 4505	Nov. 19,'38†	7
No. 70—Daffy Duck in Hollywood 4506	Dec. 12,'38†	1 rl.
No. 71—Count Me Out (12-31-38) 4507	Dec. 17,'38†	7
No. 72—The Mice Will Play 4508	Dec. 31,'38†	7
No. 73—Dog Gone Modern (1-21-39) 4509	Jan. 14,'39†	7
No. 74—Ham-ateur Night 4510	Jan. 28,'39†	7
No. 75—Robin Hood Makes Good (3-4-39) 4511	Feb. 11,'39†	7
No. 76—Gold Rush Daze 4512	Feb. 25,'39†	1 rl.
No. 77—A Day at the Zoo 4513	Mar. 11,'39†	1 rl.
No. 78—Presto Change 4514	Mar. 25,'39†	1 rl.
No. 79—Bars and Stripes Forever 4515	Apr. 8,'39†	1 rl.
No. 80—Daffy Duck and Dinosaur (4-22-39) 4516	Apr. 22,'39†	7
No. 81—Thugs with Dirty Mugs 5417	May 6,'39	1 rl.
No. 82—Naughty But Mice 4520	May 0,'39†	1 rl.
No. 83—Believe It or Else	June 3,'39†	1 rl.
No. 84—Hobo Gadget Band (6-17-39) 4518	June 17,'39	7
No. 85—Old Glory (6-17-39) 4521	July 1,'39	10

TECHNICOLOR SPECIALS

Title	Rel. Date	Min.
Immortal Brush (10-22-38) 4402	Nov. 19,'38†	9
The Master's Touch 4408	Feb. 18,'39†	1 rl.

SPECIAL

Title	Rel. Date	Min.
Nine Million, The (2-18-39)		9

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Table Manners 4902 Ruth Aarons	Oct. 15,'38†	11
Vaudeville Interlude 4903	Nov. 19,'38†	1 rl.
Robbin' Good (12-3-38) 4904 Luis Zingone	Dec. 10,'38†	10
Ski Girl (1-28-39) 4905	Jan. 14,'39†	10
"Gadgeteers" 4906	Feb. 18,'39†	1 rl.
Tax Trouble 4907 Grouch Club	Mar. 18,'39†	1 rl.
The Crawfords "at Home" 4909	Apr. 15,'39†	1 rl.
Dean of the Pasteboard (5-27-39) 4910 Luis Zingone	May 27,'39	10
Right Way, The (6-17-39) 4908 Irene Rich	July 1,'39	9

OTHER PRODUCT

Title	Rel. Date	Min.
A. B. F. D.		
Legend of Norfolk, A (12-31-38)		
ABPC		
Come Back to Erin (5-20-39)		33
AMERICAN RED CROSS		
Footsteps (5-27-39)		11
AMERICAN TRADING		
La Traviata		
Little Journeys to Distant Lands		
Travel Talks		
ASSOC. OF SCHOOL FILM LIBRARIES		
New World for Old (6-3-39)		25
BRITISH		
Londoners, The (4-29-39)		35
Reporter Investigates Liberty (5-6-39)		17
Warning, The (4-1-39)		35
CENTRAL		
Chinook's Children (6-3-39)		10
CIVIC		
City, The (5-20-39)		44
G. P. O.		
Spare Time (6-17-39)		
Men in Danger (6-17-39)		
LENAUER		
Frosty Frolics (12-24-38)		11
Getting Your Money's Worth (12-31-38)		11
North Sea (7-9-38)		24
MOTION PICTURE INDUSTRY		
For Auld Lang Syne (4-22-39)		10
SANDERS FILM		
Midsummer in Sweden (11-5-38)		10
Fishing in the Fjords (11-12-38)		10
Dalecarlia, The Heart of Sweden (11-19-38)		10
SPECTATOR-DENNING		
Point of View (6-3-39)		
WORLD		
Andante et Dondo		
Ave Marie		
Children's Corner		
Jeune Fille Au Jardin		
Les Berceuses		
Song of Ceylon		
Valse Brilliante		
WPA		
Shock Troop of Disaster (2-25-39)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Flying G-Men (2-18-39) James Craig-Lorna Gray	Jan. 28,'39†	18
Mandrake, the Magician (5-13-39) Warren Hull-Doris Weston	May 6,'39†	(1st episode 27 min.)
Overland with Kit Carson Bill Elliott-Iris Meredith	Aug. 12,'39†	
Spider's Web, The (11-5-38) 9120 Warren Hull-Iris Meredith (15 episodes)	Oct. 22,'38†	19 (each)

REPUBLIC

Title	Rel. Date	Min.
Daredevils of the Red Circle (6-10-39) Charles Quigley-Herman Brix	June 10,'39†	18 (each)
Hawk of the Wilderness (12-10-38) 7301 H. Brix-J. Martin-Mala	Dec. 3,'38†	2 rls. (each) (1st episode 29 min.)
Lone Ranger Rides Again Robert Livingston-Chief Thunder Cloud (15 episodes) (Exploitation: Nov. 11,'39, p. 55.)	Feb. 25,'39†	2 rls. (each) (1st episode 30 min.)
Dick Tracy's G-Men Ralph Byrd	Sept. 2,'39	

UNIVERSAL

Title	Rel. Date	Min.
Buck Rogers (2-11-39) 3881-92 Buster Crabbe	Apr. 11,'39†	
Oregon Trail, The (5-20-39) Johnn Mack Brown-Louise Stanley (15 episodes)	July 4,'39†	21 (each)
Phantom Creeps, The Bela Lugosi Dorothy Arnold	Oct. 17,'39	
Scouts to the Rescue (12-31-38) 3781-92 Jackie Cooper-Vandell Darr (Exploitation: Jan. 14,'39, p. 65.)	Jan. 17,'39†	

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25

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MOTION PICTURE HERALD

Better Theatres

INTERIOR TREATMENT NUMBER

Carpeting

Glass

Lighting

Seating

Painting

Furniture

SECTION TWO

JUNE 24, 1939

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ANSWERED WITH FACTS

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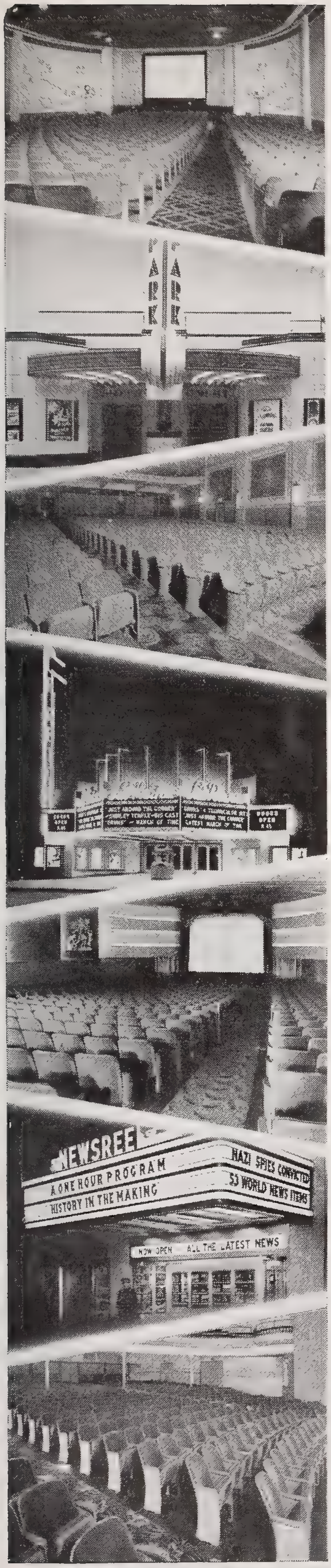
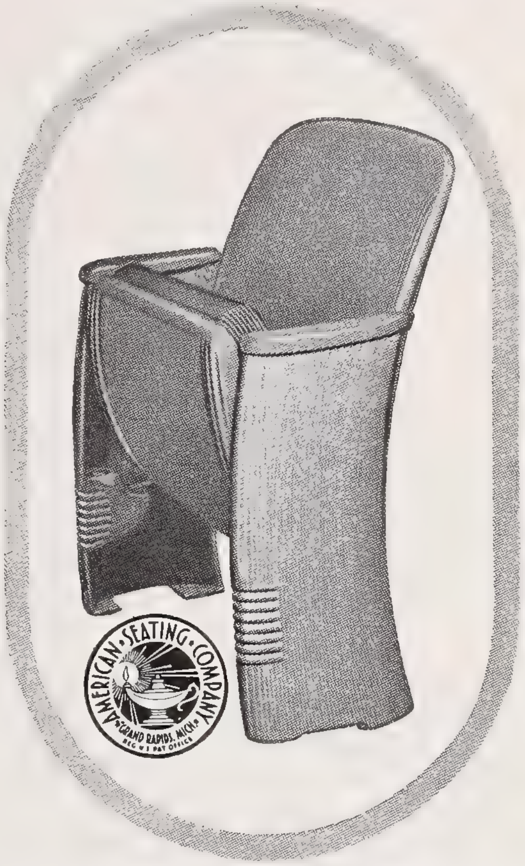


Since it was first announced in October . . . these leading theatres have purchased*

AMERICAN Bodiform RESTFUL CHAIRS



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GRAND	Crookston, Minn.
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SENATE	Detroit, Mich.
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MADISON	Cincinnati, Ohio
FOREST	Cincinnati, Ohio
PANTAGES	Sioux Falls, S. D.
MACK	Chester, Penna.
STONEHURST	Upper Darby, Penna.
ROXY	Fargo, North Dakota
STRAND	Shelbyville, Ind.
PARK	Indianapolis, Ind.
MUNRO	Rolla, North Dakota
ALHAMBRA	Shelbyville, Ind.
MADISON	Memphis, Tenn.
MARSHALL	Marshall, Mich.
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JULIAR	Baraboo, Wis.
NILE	Bethlehem, Penna.
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BLAKER'S	Wildwood, N. J.
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STATE	Endicott, New York
MERALTA	Los Angeles, Cal.
MILLWALD	Wytheville, Virginia
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BRAYTON	Long Beach, Cal.
ROSEWIN	Dallas, Texas
PALACE	Marlin, Texas
AVON	Stamford, Conn.
PALACE	Penacook, N. H.
MAXINE	Croswell, Michigan
LIBERTY	LaGrande, Oregon
REGENT	Allegan, Michigan
CASTLE	Newcastle, Wyoming
FOX	Philadelphia, Penna.
CRYSTAL	Glencoe, Minn.
DE ANZA	Riverside, Cal.
MAJESTIC	Houston, Texas
PALACE	Cedar Rapids, Iowa
ARROWHEAD	Onamia, Minn.
AVALON	White Bear Lake, Minn.
GARDEN	Flint, Michigan
GLADMER	Lansing, Michigan
GRAND	Cooper, Texas
CENTURY	Buffalo, New York
ISIS	Kansas City, Mo.
BROWARD	Ft. Lauderdale, Florida
LYNWOOD	Grundy, Virginia
DIKON	Wapato, Washington
LIBERTY	Whitesville, W. Va.
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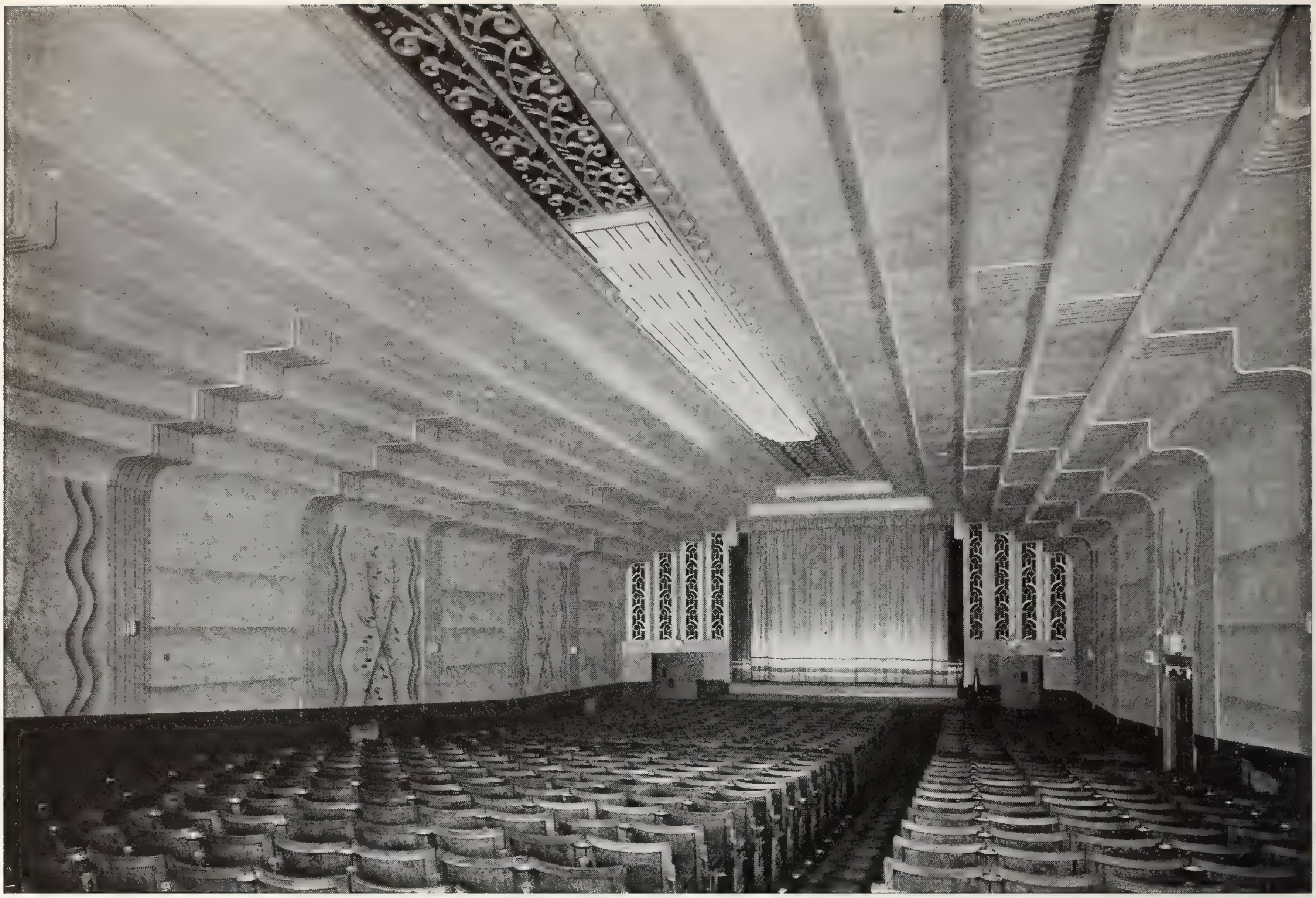
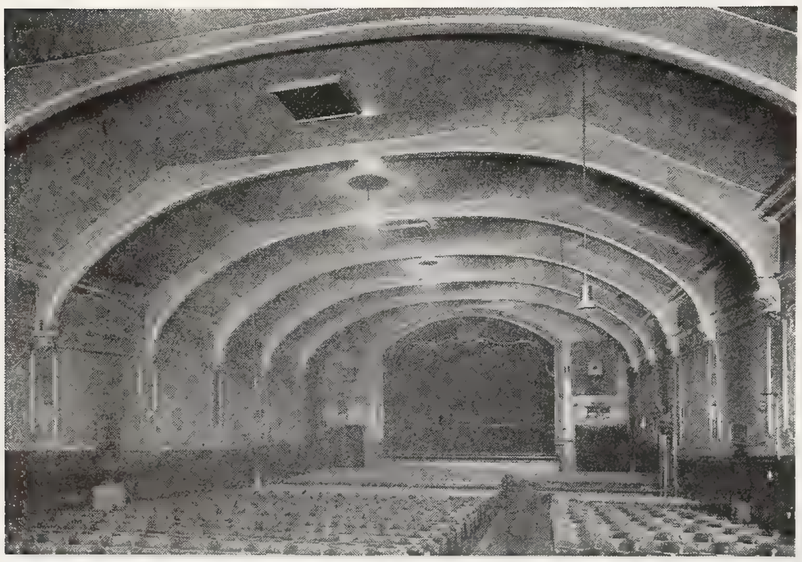


SALVAGING an OLD BRITISH THEATRE



Auditorium of the original theatre, called Smart's.

■ A suggestive example of effective remodeling from England. Above is pictured the modern auditorium of the new Rex in Bethnal Green Road, London, fashioned ingeniously from an antiquated theatre, called Smart's, which long had been in the service of the motion picture. The ceiling beams of the old construction, reinforced by order of the municipal authorities, suggested a full arch treatment, with the walls drawn by the design into the ceiling, first by form, as in the stepped cornices, and also by ornamentation. Incidentally, the full arch form, by reducing the total cubage and by eliminating high areas at the sides, substantially simplifies ventilation. Through the effect of angular recesses, the ceiling attains continuity with cornices, and the arch form is given full decorative value. Walls and ceiling are entirely of plaster, with a background of dove grey spattered with peach and gold. The wall panels are stencilled in an abstract pattern in venetian red, emerald green and brown. Fluted pilaster features are gold and peach. Grilles are decorated in blue, green, gold and russet. The dado is speckled brown, made of linoleum for durability. Illumination is provided by downlighting concealed within the ceiling grille and by a large, centrally located ceiling fixture, as well as by footlights reflected from the proscenium curtain. . . . The 814 new chairs, arranged in a one-floor, two-aisle plan, are upholstered in wine-colored material. Aisle carpet is of a matching red background with emerald green pattern. The proscenium curtains are champagne-color . . . The Rex theatre is located in an eastern suburban area of London and is owned by H. B. N. Picture Houses, Ltd., of which Ken Nyman is manager. George Coles was the architect.

Better Theatres

JUNE 24, 1939
Vol. 135 No. 12

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■ ■ ■

Fluorescent Carpeting Warner House Feature

CARPETING THAT glows in the dark has been added to the theatre's bag of decorative tricks. It received its official introduction with the opening June 15, of Warner Brothers' newest theatre in Washington, D. C., the Kennedy. The theatre, which was designed by John Eberson, seats 900, and is treated in a modern, colorful style.

The fluorescent carpeting, a development of Alexander Smith & Sons, is used only in the auditorium, and the "black," or ultraviolet, light sources necessary to make the carpet pattern visible in the dark, are confined to the aisles.

The end standards of the seating, which is by the Ideal Seating Company, have been designed with special light boxes, each standard having two 2½-watt General Electric argon glow lamps. These lamps have the advantage of being relatively inexpensive in both initial cost and operation, and of requiring no special transformer installation. In the Kennedy installation, however, the activating energy thus produced is regarded by some observers as being insufficient to give the carpeting its fully effective fluorescence. Inasmuch as the next size of available sources of "black light" is 100 watts, requiring transformer equipment, further development of the innovation, it is believed, will be concerned with the design of the light box.

The carpeting, which is predominantly red and green, is a Velvet weave to the pigments of which fluorescent materials have been added. The fluorescent materials are permanently impregnated in the yarn and are not affected, it is said, by dust and dirt to an extent greater than that characteristic of regular carpeting.

[*The Kennedy theatre will be described and pictured in the July 22nd issue.*]

Auditorium Lighting Needs Being Studied

STUDY OF auditorium lighting, including image intensity and light levels in the area surrounding the screen, has been begun by the Projection Practice Committe of the Society of Motion Picture Engineers, of which Harry Rubin, supervisor of projection for Paramount, is chairman. A special subcommittee has been appointed to carry on the work.

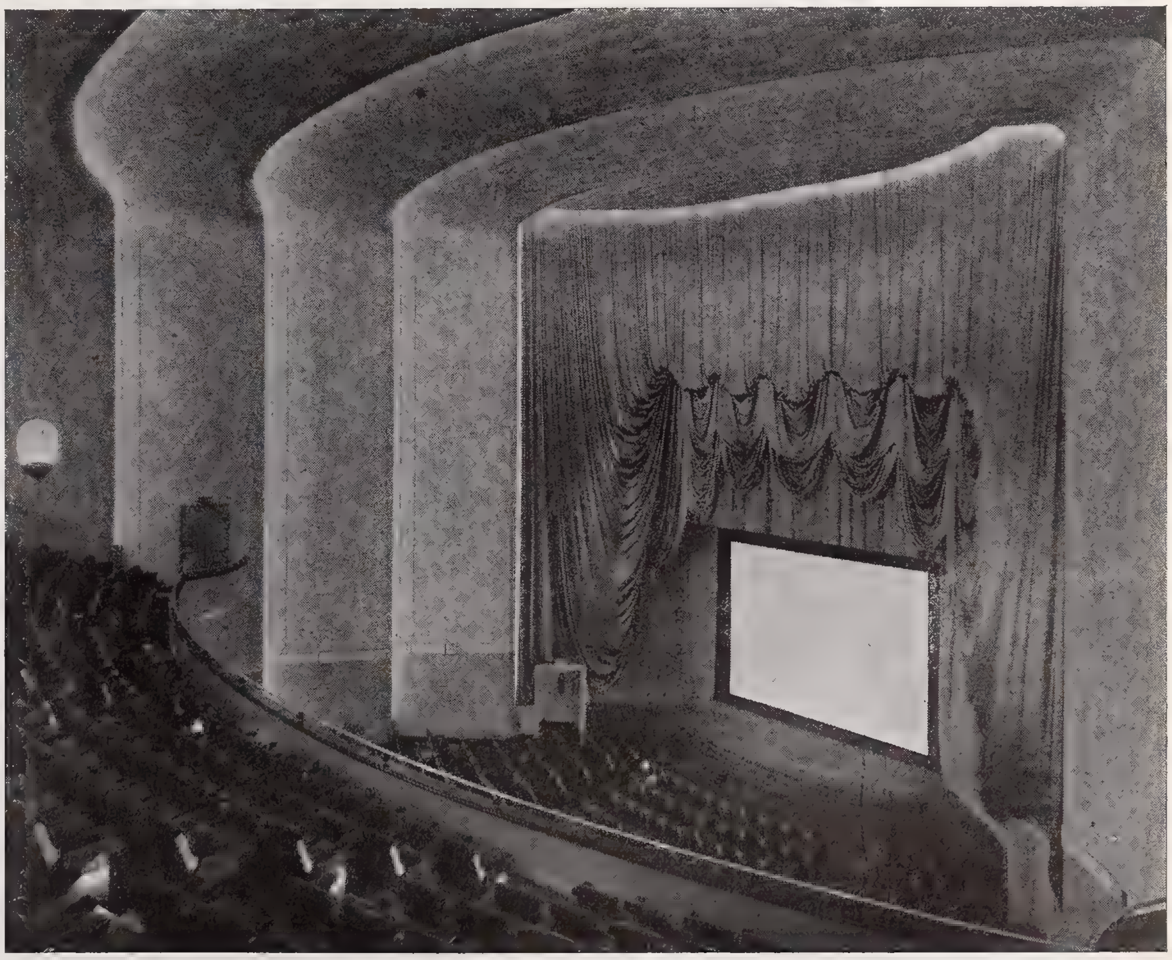
Also a part of the aggregate problem, but more directly concerned with the effectiveness of the projected image, is the treatment of the area immediately around the screen. There have been many objections to the masking of the screen and complete darkening of the surrounding area, and it is expected that the new Projection Practice Committee studies will develop data on this issue, which has bearing also upon the broader problem of general auditorium lighting.

The special subcommittee, which is continuing its sessions through the summer for the purpose of preparing a report to the fall convention of the SMPE, is composed of Charles Horstman, Earl Morin, Ben Schlanger, James Frank, Jr., Robert French and Donald Hyndman, president of the Society.

From the Greek Stadium To the Film's Esquire

THE STRUCTURE developed for the exhibition of motion pictures is given prominent recognition in the new edition of the Encyclopedia Britannica. As a part of the treatment of the history of the theatre and its arts, beginning with the Greeks; the Esquire theatre in Chicago, which was opened in 1938, is dealt with in a full page of pictures, with descriptive captions. The Esquire, which was designed by W. L. Pereira, Chicago architect, in association with Pereira & Pereira, theatre consultants, was selected as an example of modern functional planning of theatres. It is owned by a corporation of which Harry, Elmer and A. J. Balaban are the sole stockholders. It is not affiliated with Balaban & Katz, however, or any other circuit.

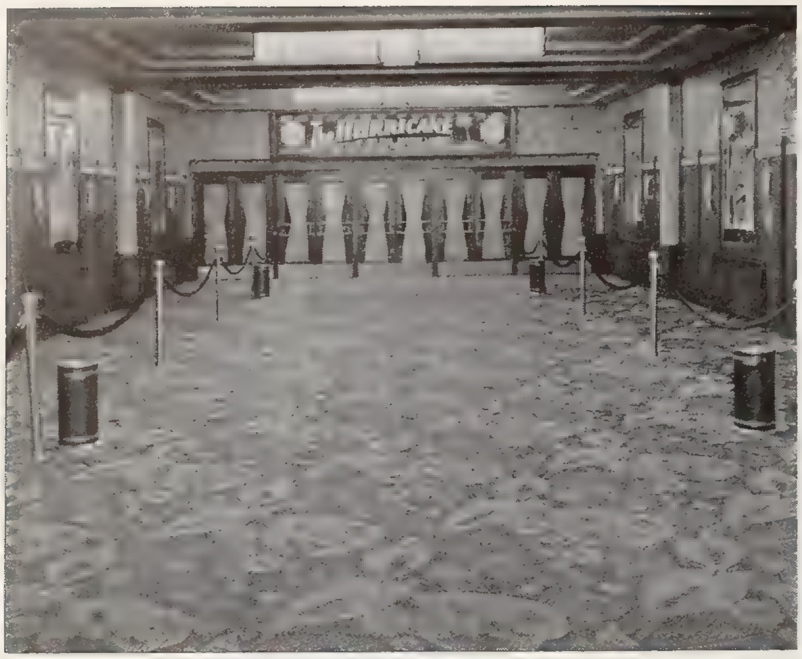
Seating 1,400, the Esquire is of lofty, sleek-lined modern design with a facade of brick, granite and aluminum, and an interior of modern patterns executed in mahogany veneer and plaster accentuated by light from both coves and fixtures. The Britannica pictures consist in views of the front, the main foyer (called a "music foyer"), the staircase leading to the balcony, and the auditorium.



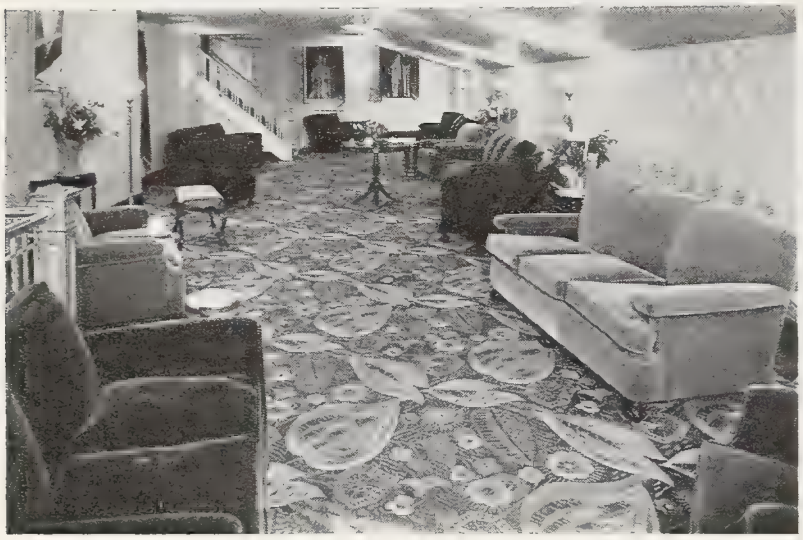
Auditorium of H. & E. Balaban's Esquire theatre in Chicago, which is pictured in the new edition of the Encyclopedia Britannica as an example of modern functional theatre planning.

Simple Rules of Good Carpeting

Citing some do's and dont's, also a trick or two, in carpeting the theatre



Above, Figure 1; below, Figure 1A, referred to in text.



By NORMAN PATTERSON

THE AMOUNT of money you wish to spend determines the quality of the flooring fabrics you put into your theatre. The pattern and color selection are entirely in your hands and it is up to you, no matter how much you invest in carpeting, to get the *maximum* in *showmanship* out of your purchase. A good showman knows his community and books his films accordingly. How about trying to book the proper carpeting effect for your theatre?

Although most people do not walk around the theatre with the eyes and nose of an interior decorator, you can be sure that they are more discriminating than ever, and remember it is the attention you pay to the *details* that finally determines the sum total of decorative atmosphere in the theatre. In other words you are either well dressed or sloppily dressed, regardless of the money spent. The most expensive carpeting can be sloppy-looking if it is not in scale or of a "becoming" style.

Striking patterns are not enough—the point is, do they strike the right balance? Patterns can be large or small, but it is their proper *application* that makes for striking effect, and that's why people prefer to see the same picture in a theatre that is *attractive,* but not in any way *garish.*

Here is an example or two:

The theatre represented in *Figure* 1 is an excellent illustration of the necessity to select the carpet design with proper consideration for the area occupied. In *Figure* 1, which shows foyer area decorated in an abstract leaf design, the plaster wall above the wood paneling finds a harmonious counterpart in the modernized floral pattern in the carpeting. The large, uninterrupted lobby floor is effectively broken up by the large leaves in the carpet and the repetition in the design, from wall to wall, is in practically the same proportion as the arrangement of the leaves in the wall space from the wood paneling to the ceiling. Through this careful co-ordination of floor to wall, and wall to floor, a balanced continuity throughout the treated room is achieved.

On the other hand in the mezzanine lounge of the same theatre (*Figure 1A*), identical design and pattern size carpeting is used. Here the overall effect is not nearly as interesting as in the foyer downstairs. The ceiling and walls, decorated sparingly so as to give the illusion of greater height and width, are adversely affected by the *size* of the carpet design. Harmoniously in balance in the lobby, but now confined to the narrow width of the mezzanine floor, the large carpet pattern makes the ceiling appear still lower. Even the large furniture placed directly on the flooring fabric is insufficient to overcome the visual intrusion of the large pattern. The design in itself is *well chosen and correct,* but it is simply *too big* for the area involved, and its value is accordingly minimized.

It so happens that the mill that looms this particular fabric has a large investment in the design shown. Its use in a carpet for theatres is not the result of mere accident or convenience. Designers, interior decorators, architects and other competent specialists were consulted during its development. The problems arising from the use of identical size of pattern in the theatre were thoroughly studied. Situa-

(*Continued on page* 23)

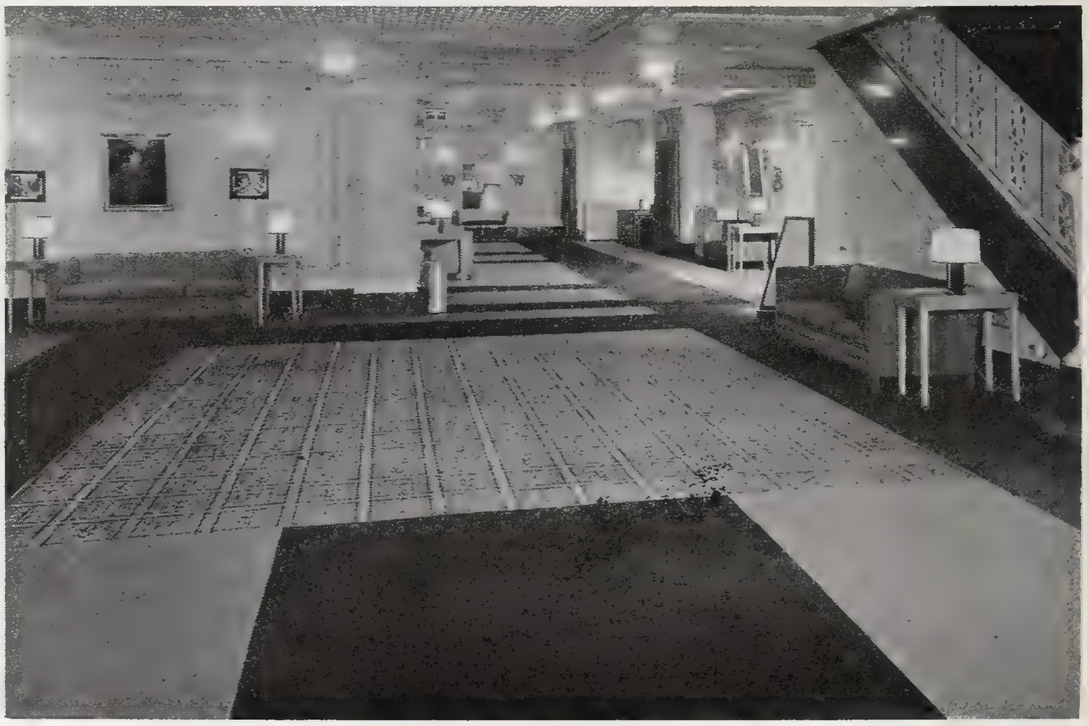
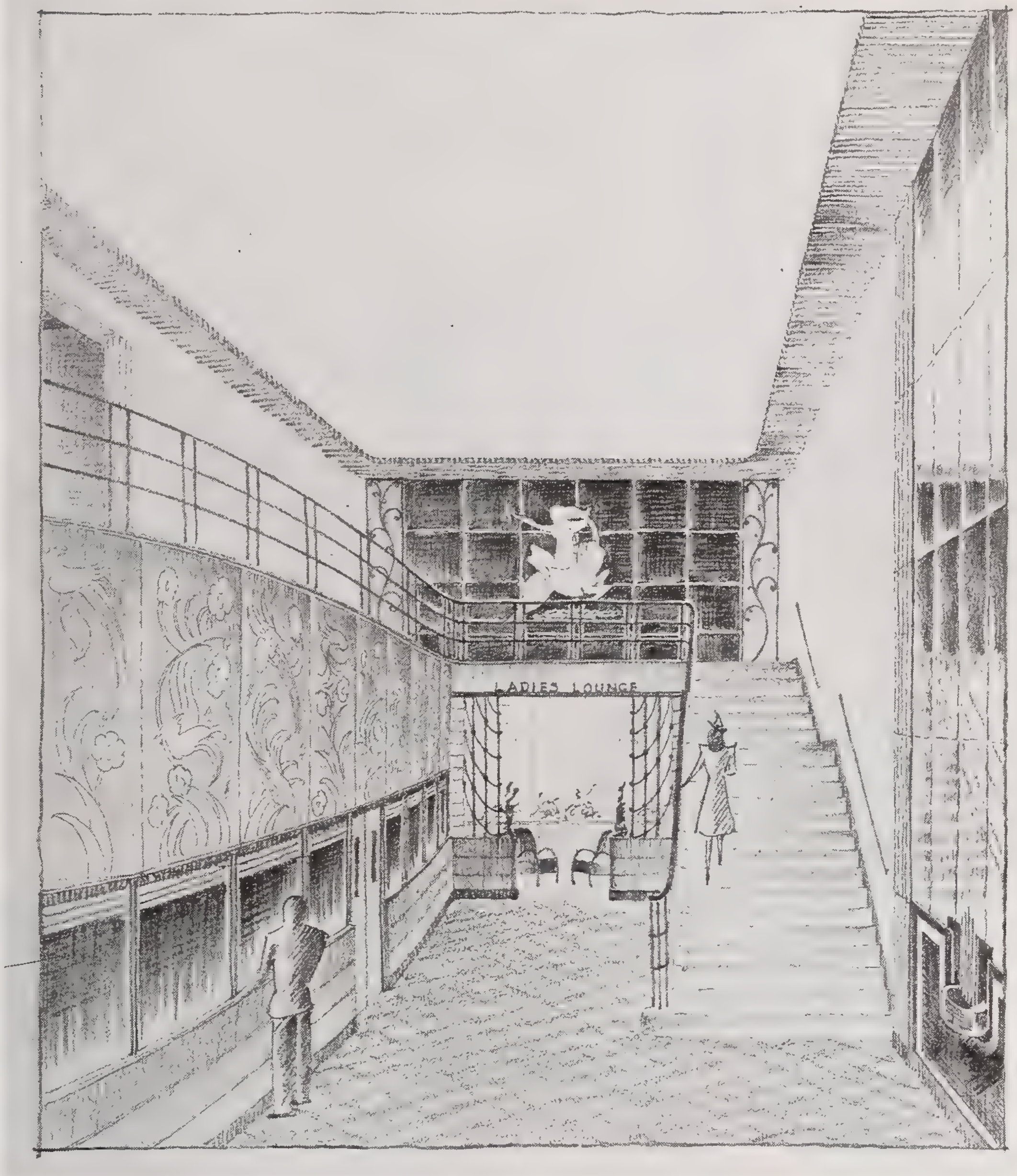


Figure 2. A combination of broadloom and patterned carpeting.

GLASS
inside the theatre

❡ Modern in its very newness as an industrial development, architectural glass is widely used for theatre fronts. But newer forms, as well as the familiar types, make glass just as adaptable to the theatre interior



■ Design for a foyer which suggests the use of various types of decorative architectural glass, as well as other features of interior treatment. Mr. Burton, by way of offering an example, has suggested colored opaque glass over the standee rail, with sandblasted figures, a ceiling-high mirror and a colored opaque glass panel on the balcony. His other suggestions are blue-gray walls, a vermilion wainscot, white metal railings and grilles, wine red carpeting, and a ceiling, light blue in color, with cove lighting. Note the drinking fountain as mirror base.

PRESENTING A GROUP
OF ORIGINAL DESIGNS

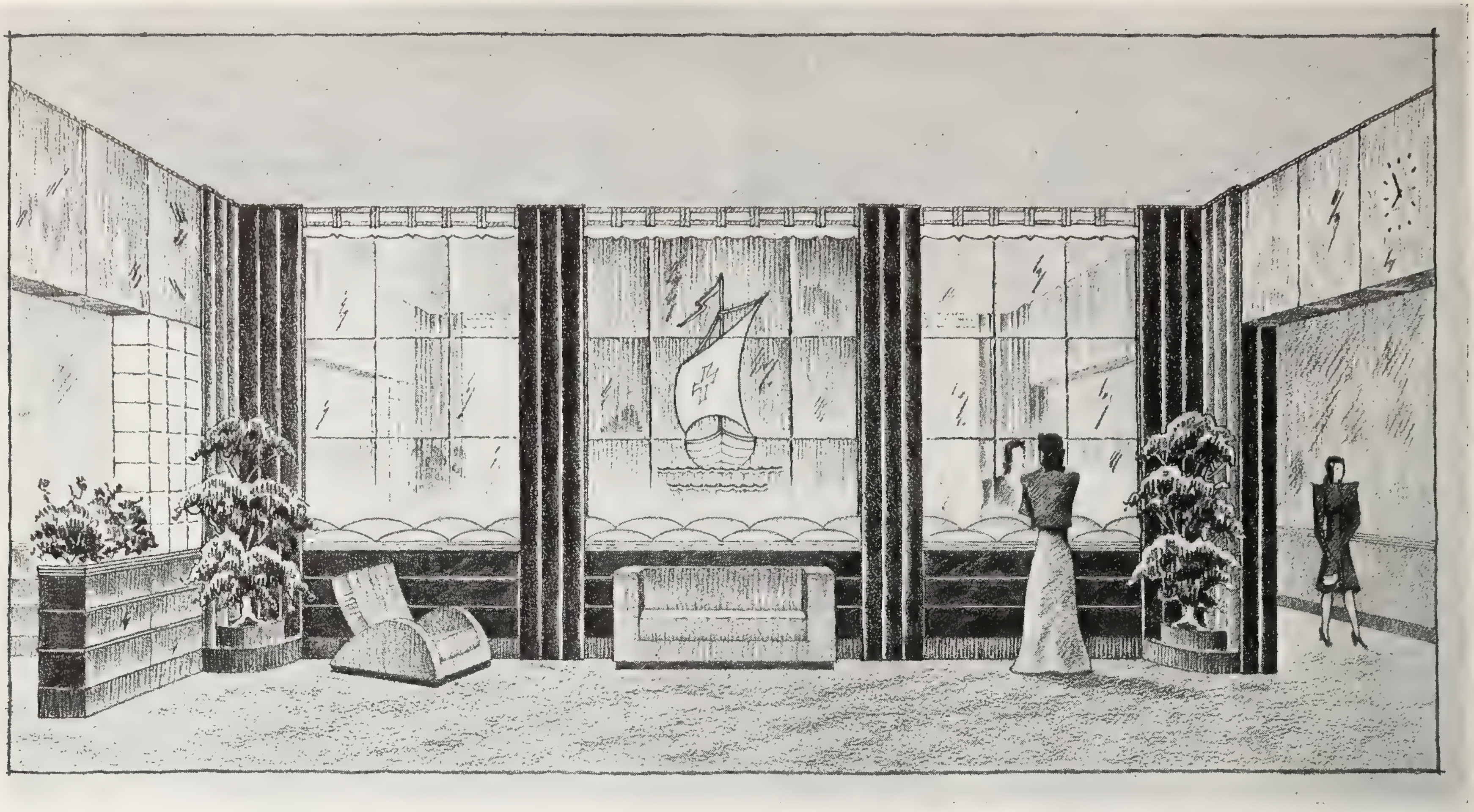
by Charles C. Burton

THE USE of glass architecturally is one of the most striking developments of the industrial research of our day. It is a development which theatre design already has taken advantage of, as witness the widespread and effective application of architectural glass tiles for the facing of fronts, and of glass blocks for facade trim, box office bases, and so on.

But glass is as well adapted to the interior of the theatre. New types have been produced which provide decorative qualities in themselves while serving functional purposes growing out of various possible illumination and space problems. Such use of glass inside the theatre is illustrated in the accompanying group of original designs by Charles C. Burton, architect and engineer for the Paramount Theatres Service Corporation. Following are the essential characteristics of the decorative forms of glass which have been the inspiration of these treatments.

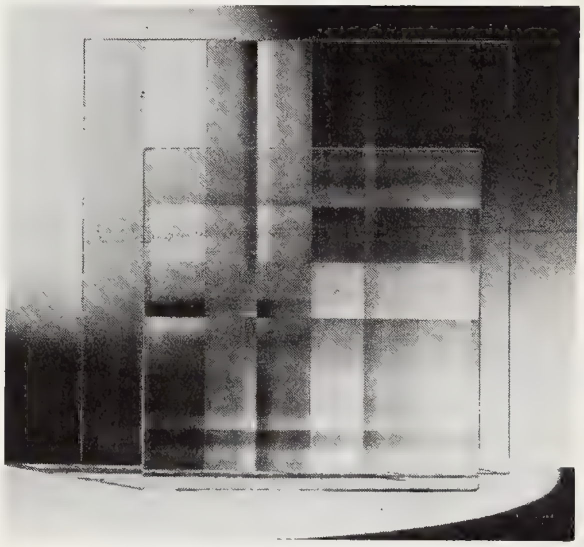
❡ Decorative Types

Vitrolux is a heat-strengthened, polished plate glass with the added feature of vitreous color, fused into one surface, and can be either translucent or opaque. It is ap-



■ Design for a general lounge in which glass of various types may be used. Mr. Burton has suggested a wainscot of light red opaque glass, dark red pilasters of the same material, arranged in moulded strip formation; a center panel of translucent pattern glass to which is attached a chrome figure of a ship; and blue glass mirrors over the doors. With such a treatment, a carpet of tan and red, and furniture covered in rust with black trim, are suggested. Note also the use of artificial plants.

LOUVREX: Horizontal



DOUBLE-GLAZED LOUVREX: Checkerboard

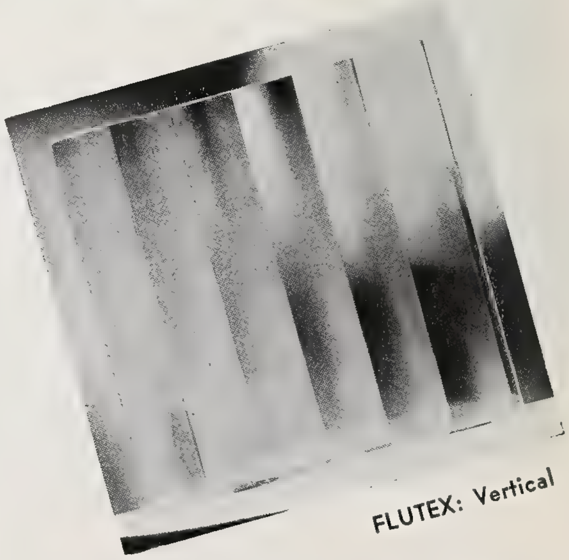
DOUBLE-GLAZED LOUVREX: Diagonal

proximately five times as strong as ordinary plate glass and will withstand about 40 times as much sudden blunt impact. Vitrolux is highly resistant to sudden changes in temperature (molten lead can be poured upon its surface without damage while it rests on a cake of ice). It can be bent through an angle of 20° to form curved surfaces. These properties make Vitrolux applicable to uses in which durability, strength, color and diffusion of light are deisrable.

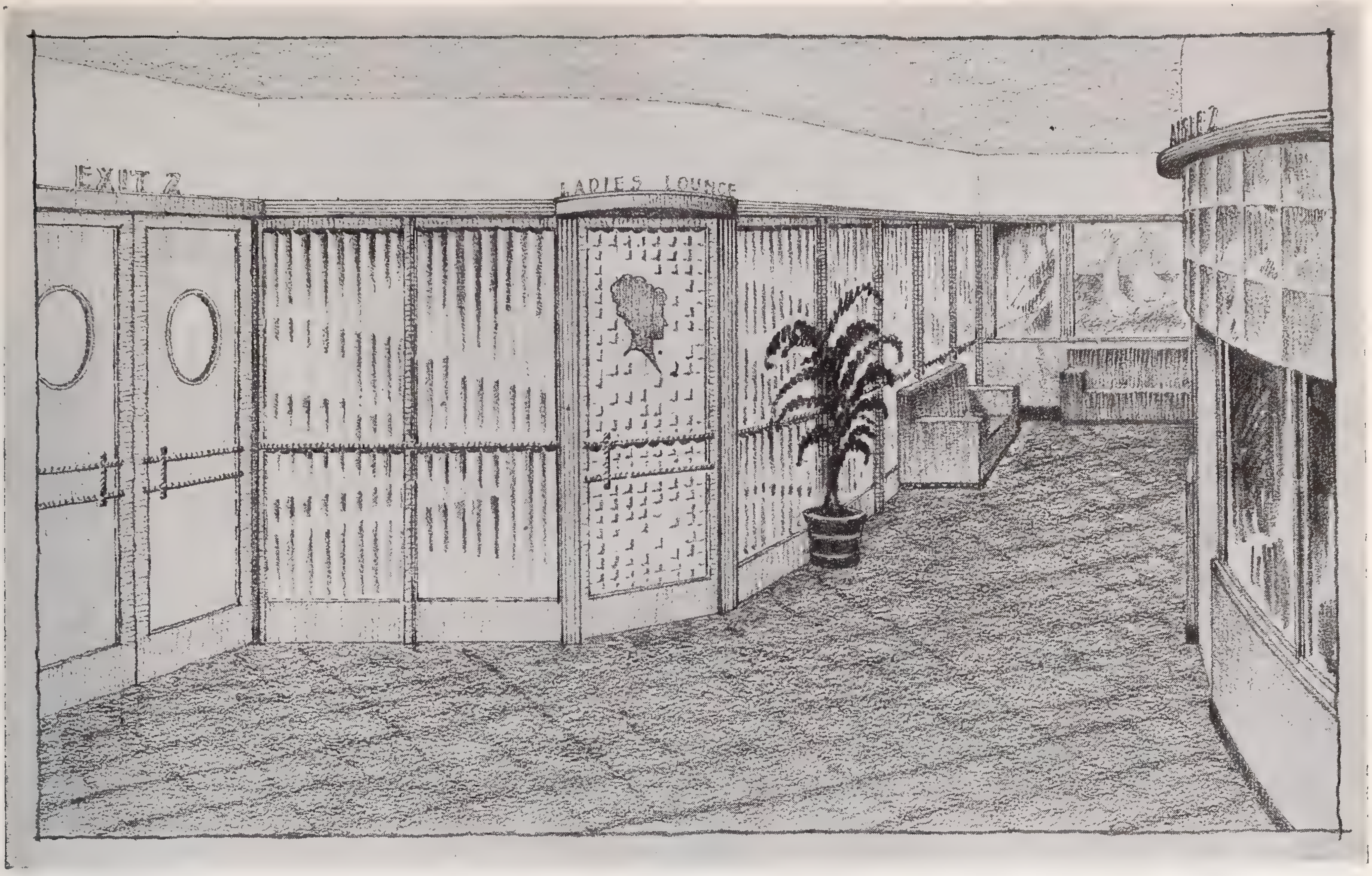
Vitrolux is available in eighteen translucent, and nine opaque (no light transmission) colors, and other colors may be obtained on special order. The coloring is produced by fusing ground glass into one surface during the tempering process, so that the color becomes an integral part of the glass and will show no change with age. Letters or designs in a different color (for example, a woman's head in an illuminated door to a women's lounge) can be fused into one surface so they will be silhouetted when light passes through the glass. Such designs can be translucent or opaque—*translucent* Vitrolux appears as *colored opaque* glass by daylight.

Fluted Pattern

Fultex is a new type of flat glass designed to produce light and line. One surface is flat, the other consists of a series of adjoining convex flutees 1 inch wide, each being in effect an elongated magnifying glass.. It is highly suitable for "privacy partitions" in the interiors of fine buildings, transmitting a high percentage of diffused light, hence



FLUTEX: Vertical



■ This design represents an attack upon the problem of providing lounge space—and a women's lounge is usually essential—when space is at a premium. By the use of a partition of translucent pattern glass, Mr. Burton has here walled over such lounge area from the remainder of the foyer. A room of sufficient privacy, yet one that is essentially a part of the foyer, is thus introduced. Mr. Burton further suggests a vermilion wainscot, beige leather doors to aisles, marine blue carpet.

is adapted to walling off lounge areas, for example, from foyers. It can be installed in large panes, single or double glazed. It weighs approximately 3½ pounds per square foot polished.

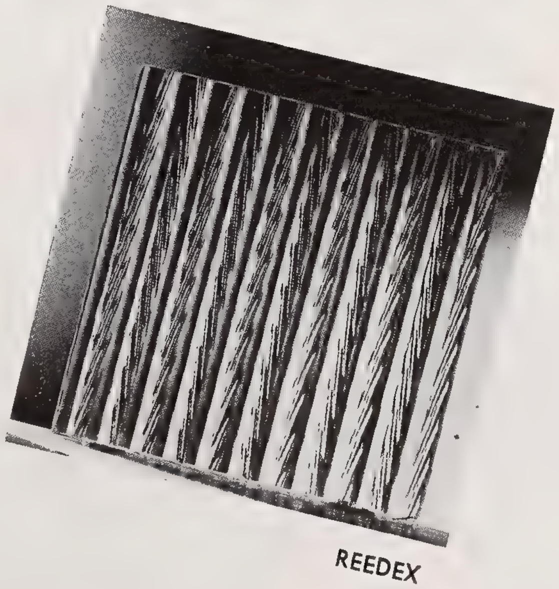
Line and Square Effects

Louvrex glass, designed with a directional pattern, resembles a series of louver strips, as in Venetian blinds. The ribs forming the pattern are one inch wide. It is made in three finishes—polished, plain and "satinol."

Single-glazed Louvrex allows sweeping expanses of horizontal or vertical lines. Double glazed Louvrex produces a checkerboard effect (or parallelograms) if one sheet is imposed at an angle. "Satinol" finish increases diffusion and affords soft, restful illumination.

Louvrex may be used to screen off a portion of a room while at the same time maintaining the effect of size for the room. It is adapted to decorative partitions, to the trimming of columns and pilasters and to windows of lounges. It weighs approximately 3½ pounds per square foot polished, and 2½ pounds in "satinol" finish. Maximum size of panes is 54 by 136 inches.

FLUTEX: Diagonal Effect

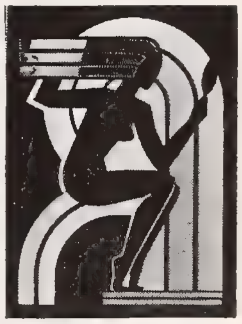


REEDEX

Reed Pattern

Reedex glass has a pattern made up of a series of half-inch corrugations, with a herringbone design on the ridges. Viewed as a whole, the pattern produces a reed-like effect. Reedex diffuses slightly more than Flutex or Louvrex and it is rated high in light transmission.

It is produced in three types—fire polished, mechanically ground and polished, and "satinol"-processed on the flat side.



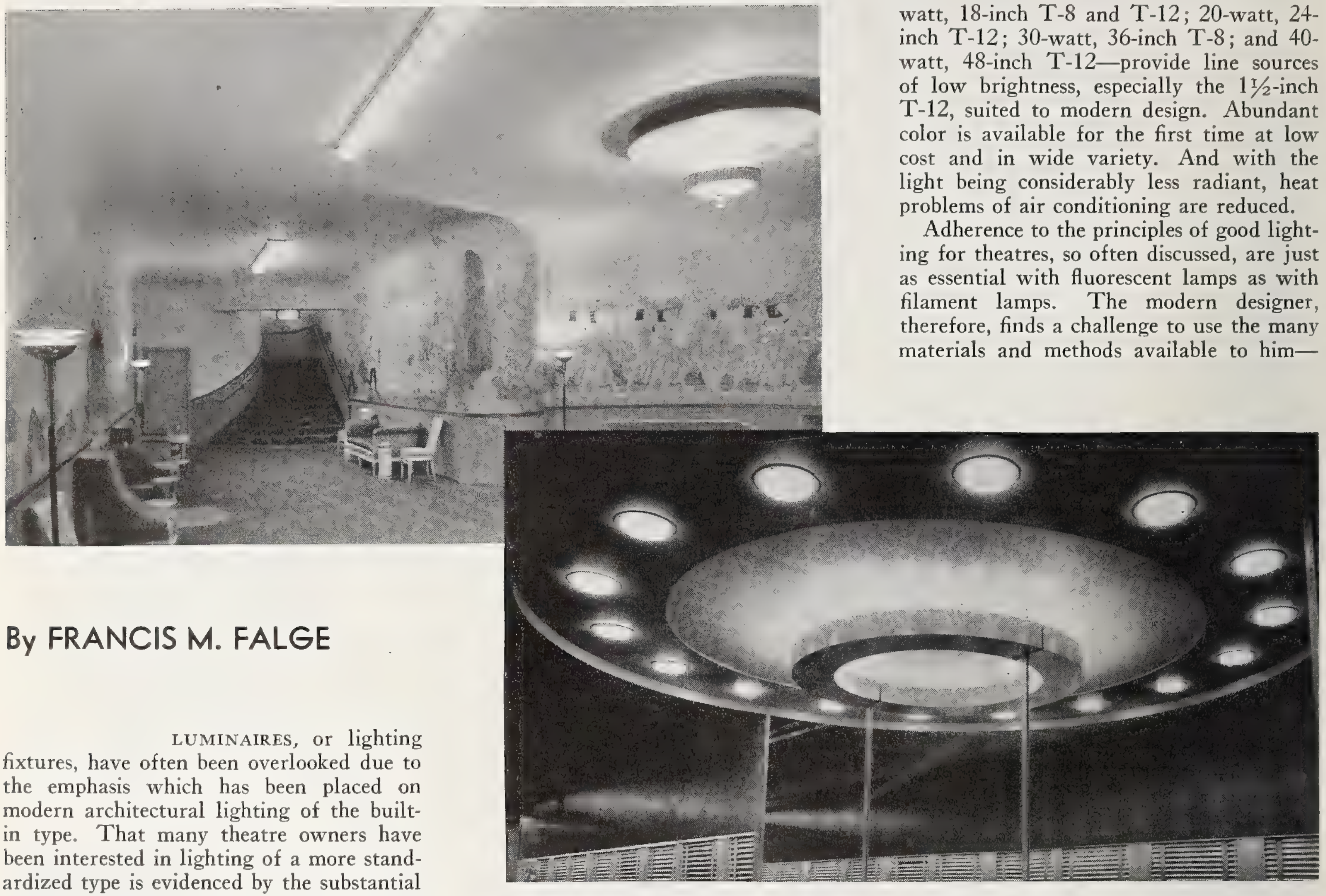
Design for sandblasted figure in opaque flat glass suitable for door to women's lounge.

Opaque Flat Glass

Also adapted to Mr. Burton's interior designs (see captions) is the structural glass used for the facing of theatre fronts (and familiar by now to many theatre operators under such trade names as Vitrolite and Carrara). This type of achitectural glass, which is opaque, is available in a great variety of colors.

Modern Lighting with Fixtures

¶ Suggestions for the effective use of luminaires in today's theatre schemes

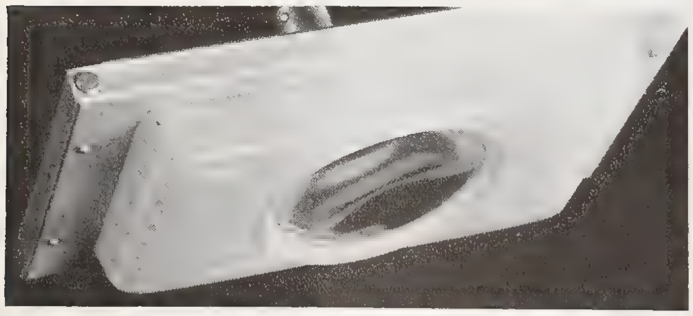


Standard-type glass bowls as employed by Henry Dreyfus to form a modern decorative effect with trough lighting over the bar of the New York Central's Mercury. The top view is of the lounge of the Colony theatre in Cleveland, showing a combination of styles of luminaires executed by the Rambusch Decorating Company from designs by John Eberson, architect of the Colony.

By FRANCIS M. FALGE

LUMINAIRES, or lighting fixtures, have often been overlooked due to the emphasis which has been placed on modern architectural lighting of the built-in type. That many theatre owners have been interested in lighting of a more standardized type is evidenced by the substantial sale of luminous element fixtures using staves of flashed-opal glass, or similar types with multiple color circuits. Many of the more pretentious theatres, too, have made excellent use of custom-made luminaires which harmonize well with the architecture of the theatre.

Custom-made luminaires are often found to be too expensive by many theatre owners. On the other hand, the familiar standardized luminous-element type luminaires have often failed to provide the quantity and quality of light for the various theatre locations. Other standard luminaires of various types should meet the needs of that large group of theatres lying in the range between the larger, more pretentious houses and the small ones.



One of the newer luminaires, used on streamlined trains, and as well adapted to theatre standee areas, stair wells, lounges.

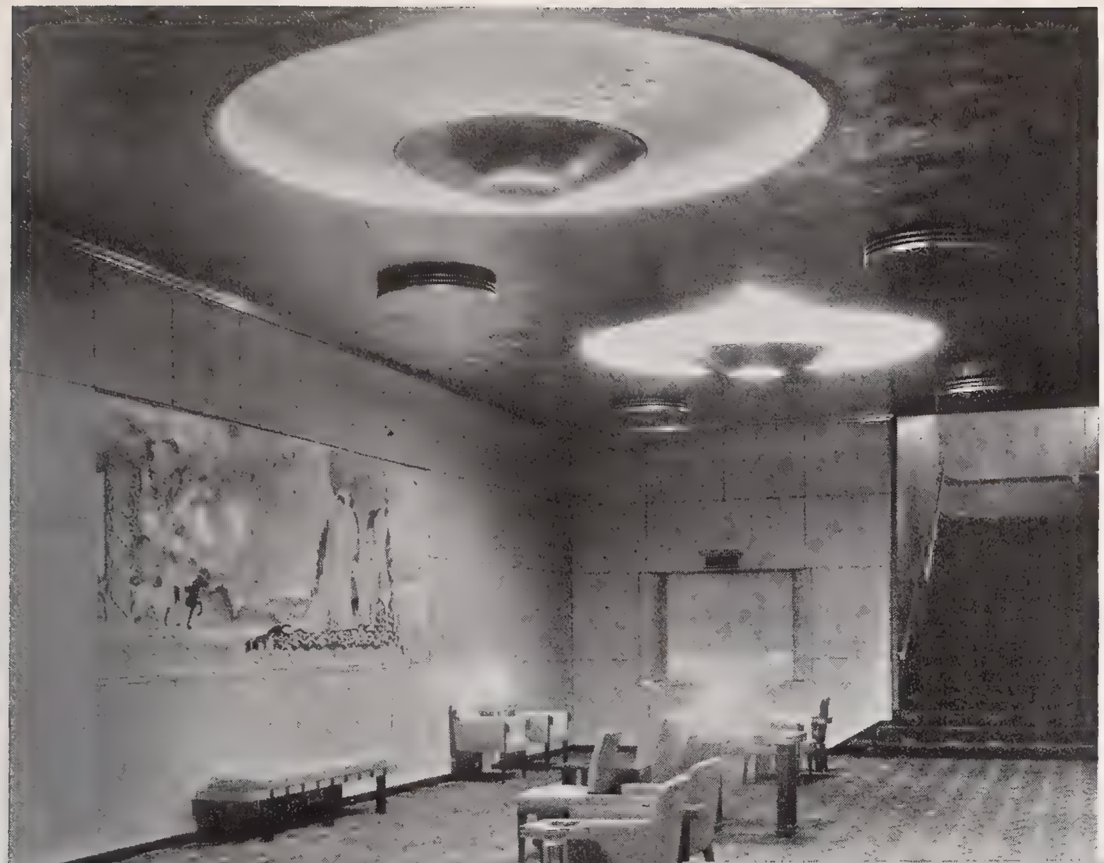
With the wealth of new materials now available, wide possibilities lie open to us for new technique in luminaire design. In an accompanying tabulation are indicated some of the materials obtainable, with their responses to light.

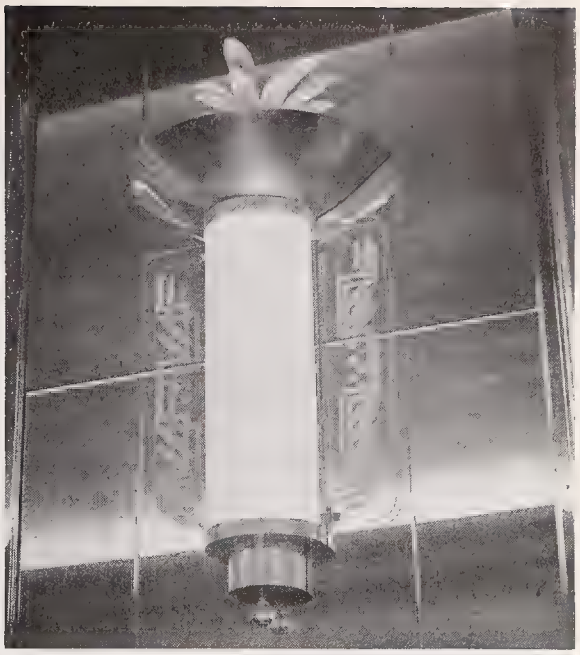
The fluorescent lamps, now available in seven colors—white, daylight, green, gold, red, pink, and blue—offer excellent possibilities in combination with filament lamps for application with these materials. The sizes—15-watt, 18-inch T-8 and T-12; 20-watt, 24-inch T-12; 30-watt, 36-inch T-8; and 40-watt, 48-inch T-12—provide line sources of low brightness, especially the 1½-inch T-12, suited to modern design. Abundant color is available for the first time at low cost and in wide variety. And with the light being considerably less radiant, heat problems of air conditioning are reduced.

Adherence to the principles of good lighting for theatres, so often discussed, are just as essential with fluorescent lamps as with filament lamps. The modern designer, therefore, finds a challenge to use the many materials and methods available to him—indirect lighting, edgelighting, luminous panels, coffers, etc. At the same time, filament lamps, reflector and projector lamps, etc., may often be combined with fluorescent lamps to produce the desired aesthetic or utilitarian effect.

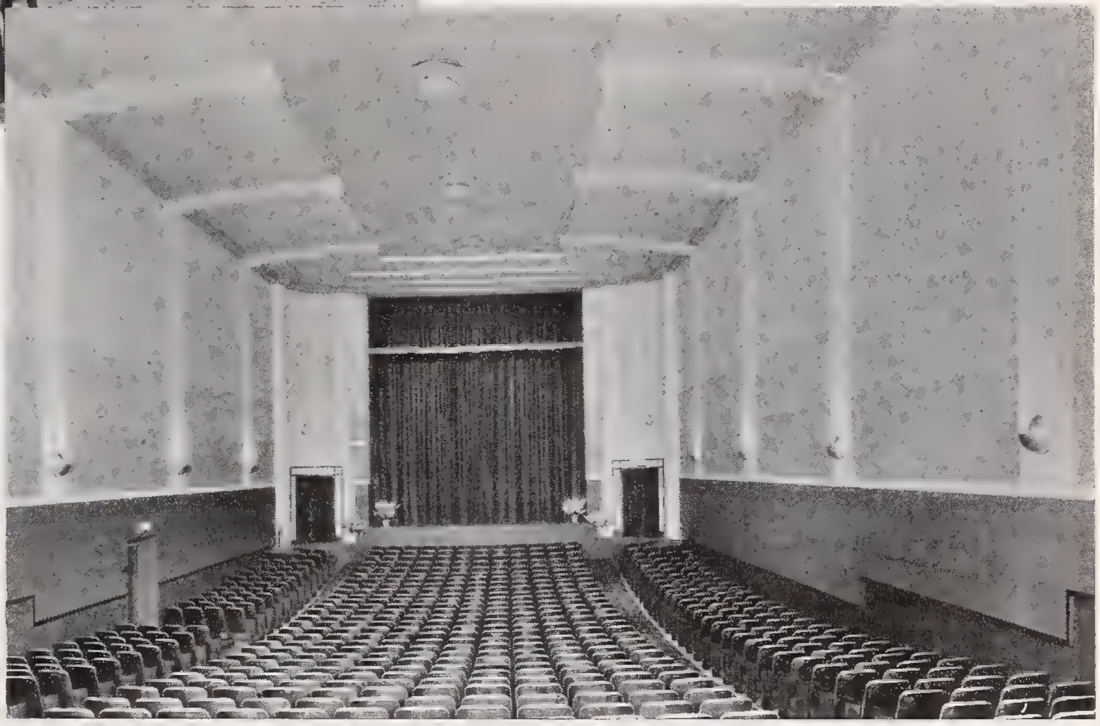
Ideas from Other Fields

The theatre has had its share of ingenuity in the application of unusual lighting effects, but it can also profit by the experiences of other fields which have attracted the interest of the best modern designers. As an example, an interesting treatment by Henry Dreyfus for the New York Central's *Mercury*, shown in an accompanying photograph, consists in an ingenious application of simple diffusing bowls to create a modern decorative pattern. In the field of transportation much pioneering has been done in the development of standard luminaires which combine good design with ef-





A luminaire suitable to a foyer or lobby, using a mirror reflector and combining an indirect bowl with a lumiline-lighted, decorative glass cylinder.



These installations illustrate several effective, yet simple, devices discussed in the text. In the upper view is shown standard luminaires combined with coffers to provide an attractive modern architectural effect, yet with low cost because only a few large, efficient lamps are used. In the above view, which is of the Uptown theatre in Kalamazoo, mirrored side-wall urns are combined with pin-hole downlights to provide the auditorium with adequate "seeing" illumination.

ficiency. Many such examples are to be noted on our modern streamlined trains.

The use of standard luminaires, or glassware, with an architectural treatment that ties the units together into an interesting design, should solve many problems.

Illustrated in an accompanying photograph, is a technique, used here in a lounge, of placing indirect luminaries in coves or coffers designed to produce interesting highlights. Such a method provides a modern and unusual effect, and in addition has practical advantages over the use of an inexpensive standard luminaire. The single, higher-wattage lamp used in each fixture is more efficient than are many smaller lamps. Since only one lamp and one socket are used per unit, initial wiring and maintenance costs are reduced.

Many similar applications are possible with various shapes of coffers and the use, for example, of several luminaires per coffer. There are many kinds of luminaires applicable for this purpose—completely indirect ones, those with light reflected to the outside of the luminaire, with light reflected to color the luminaire, and glass and plastic decorative types which become completely luminous.

A somewhat similar but less expensive system utilizes the same luminaires, but with a flush ceiling on which are applied chrome mouldings of various types arranged in circles, lines or other forms. Such patterns can produce a more interesting result than a flat ceiling will provide.

Auditorium Side Walls

The side walls of the auditorium offer the practical advantage that the lighting equipments located there are readily serviced. From the lighting standpoint, however, it is not so favorable because the luminaires are close to the line of vision. Thus they are likely to be glaring and distracting unless provision is made for directing the illumination in such a manner as to reduce the brightness to a value below that of the screen itself (values of around 5 foot-lamberts are satisfactory—a footlambert is, in simple terms, a foot-candle multiplied by the reflection or transmission factor of the material involved). Well-spread indirect units or large diffusing-glass areas provide low brightnesses, but in this case the wattage must be so low that the luminaire becomes primarily a decorative element and contributes little to the useful "seeing" illumination in an auditorium. Similarly, indirect wall urns, for example, produce bright spots on the wall near the units. The wall surfaces are often darkened to light, but here again wattages must be kept low.

A method which permits the use of considerably more light without objectionable glare is to install a mirror immediately above the indirect cavity (see photographs on this page, of the Uptown theatre, and of the wall fixture, on page 30). All light is then directed *upward,* and due to reflection it is impossible for people to see the reflected light sources unless they look from above the unit—an impractical condition, of course.

Such luminaires may be simple units, as shown, or they may be combined with

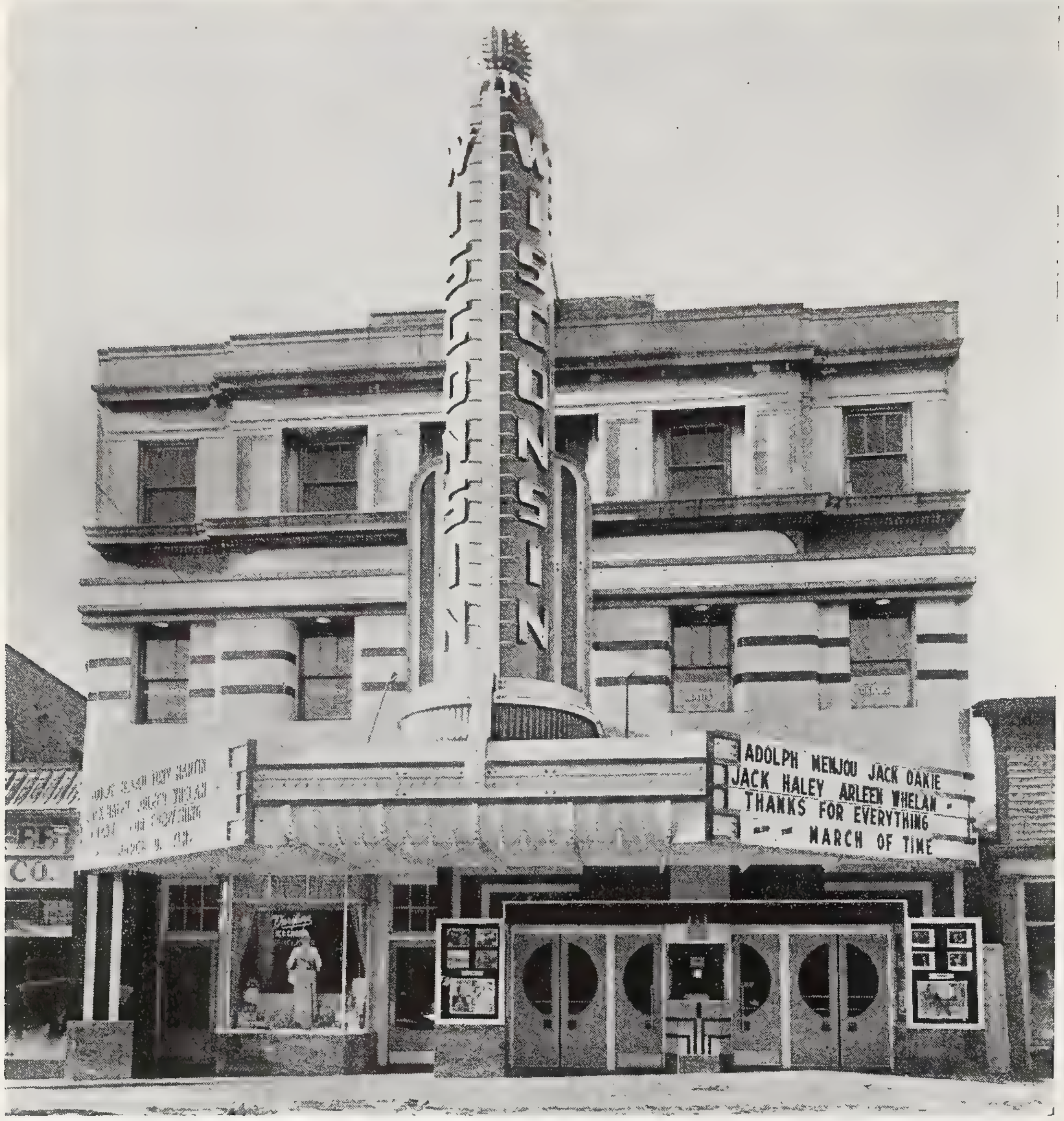
(*Continued on page* 30)

Purveying Luxury to Theatregoers In a Small Rural Town

• Although Wisconsin Rapids has a population of only 9,000, Frank and Henrietta Eckhardt have opened their third theatre there, and one notable for an interior fashioned with a generous hand and good taste.

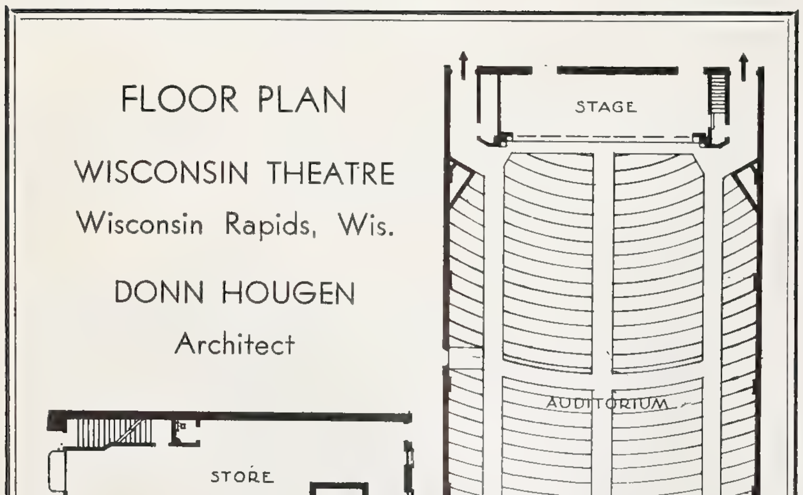
WHEN FRANK and Henrietta Eckardt planned their third theatre for Wisconsin Rapids, a small town in central Wisconsin, they were able to draw on personal experience with show business dating back to 1913. In 1923 Mr. and Mrs. Eckardt bought their first theatre in Wisconsin Rapids, the Palace, which they have since remodeled from time to time so that today it is up to date in every respect. In 1927 they bought the Rapids in the same city. That theatre likewise has been progressively remodeled. It was with this background that Mr. and Mrs. Eckardt projected plans for their new house, named the Wisconsin, and located in the business section of the city, which has a population of approximately 9,000 and is a rural trading center and shipping point.

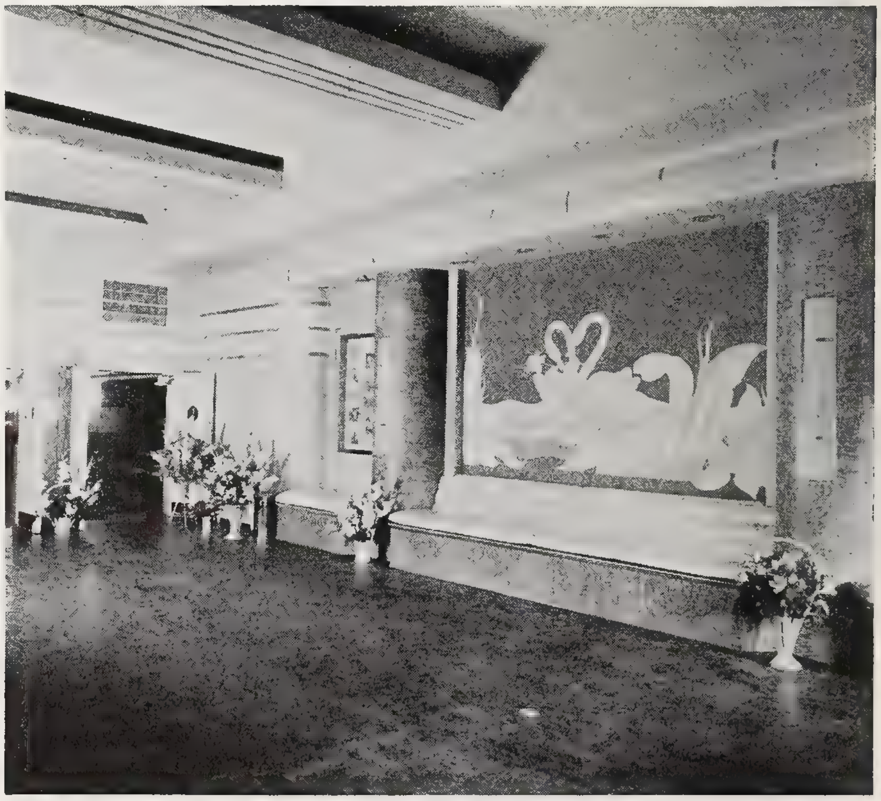
The theatre, designed by Donn Hougen, local architect who redesigned the remodeled theatres of Mr. and Mrs. Eckardt, is built on an L-shaped plan which includes a three-story former bank building, now housing a large lobby with lounges above; and a new structure for the auditorium,

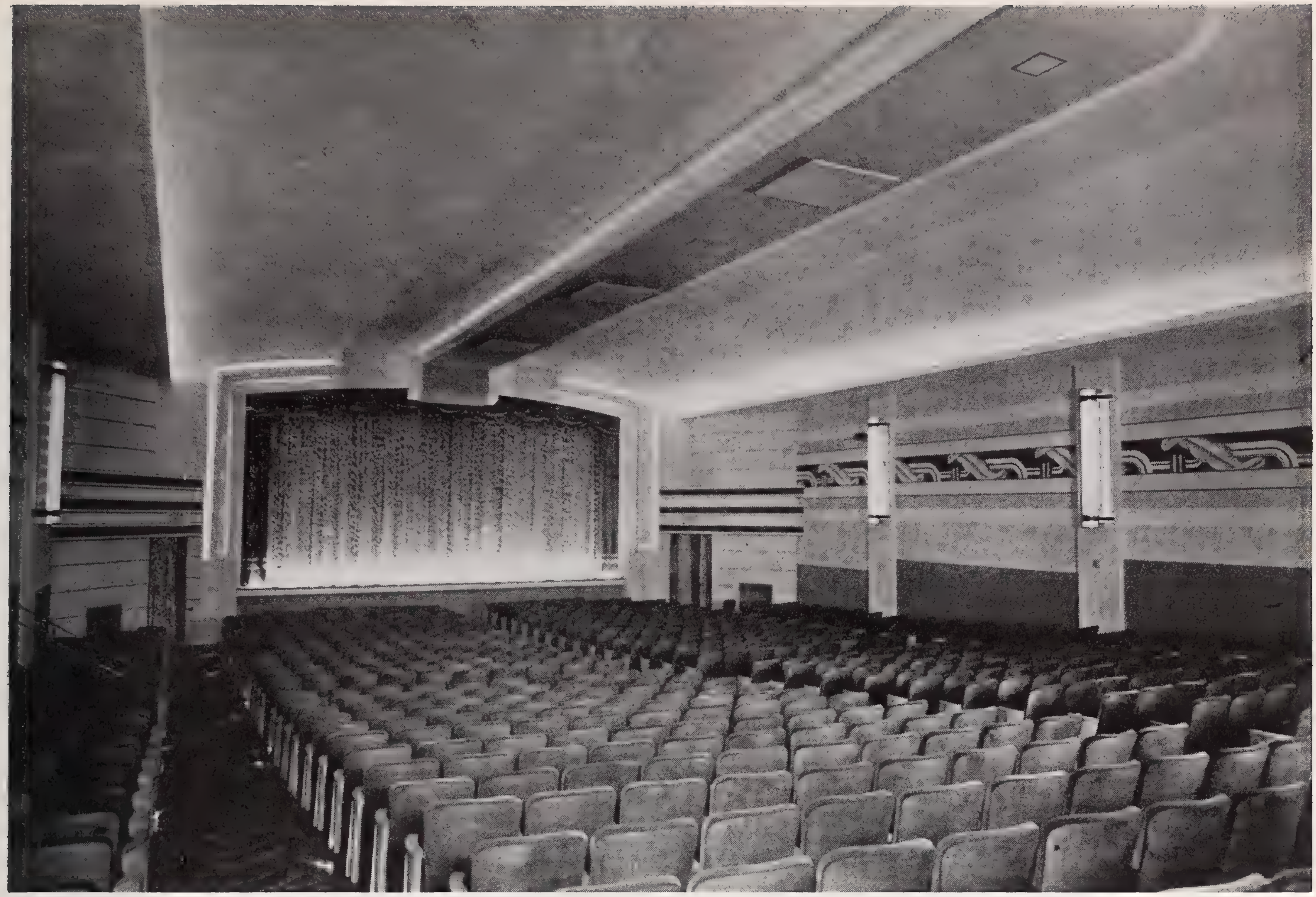

WISCONSIN
ADOLPH MENJOU JACK OAKIE
JACK HALEY ARLEEN WHELAN
THANKS FOR EVERYTHING
MARCH OF TIME

The front, formerly the facade of a bank building, now is faced with glass and porcelain enamel, with neon also contributing to the design.

The lobby (below) occupies the ground area of the existing building. A built-in seat arrangement, with a mural, is the dominant decorative feature.


FLOOR PLAN
WISCONSIN THEATRE
Wisconsin Rapids, Wis.
DONN HOUGEN
Architect
STAGE
AUDITORIUM
STORE
LOBBY
INNER FOYER





The auditorium has walls finished in decorated Celotex, and neon cove lighting in addition to ornamental luminaires.

foyer area, equipment rooms and office. With the theatre area having a total cubage of 285,000, and with prevailing wages 50c for common labor, $1.25 for masons, and $1 for carpenters, the aggregate construction cost was $60,000. New construction is of cinder-cement block with brick facing, steel roof trusses and 20-year bonded asbestos roof. The owners report the equipment cost at $20,000, including air-conditioning.

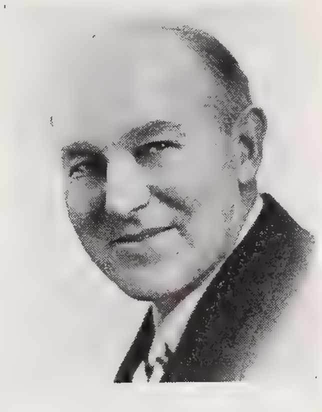
The Front

The new front has a base course, three feet high, of rainbow granite, topped by structural glass in dubonnet color and sun tan as high as the marquee. Chromium trim is used on doors, display frames, ticket booth and store show window. The ticket booth is faced with a granite base course and structural glass, including a black glass deal plate. Its less conspicuous portions are pine, painted oyster white. The ticket booth extends into the lobby, where an inner window allows patrons to buy their tickets inside during severe winter weather.

Above the marquee, across the second story, the building has been faced with tan porcelain enamel trimmed in horizontal porcelain enamel stripes of dubonnet, red and green; and similar striping, with three lines of neon between, forms a cornice effect across the front of the building parallel with cornices in the design of the original building. Illumination has been further used to meet existing architectural conditions in the placement of recessed reflector lamps in the lintels of each of the second-story windows, which thus do not appear at night as dark openings unpleasantly intruding into the front architectural treatment.

The marquee, centered on the building rather than the entrance (see plan) is surmounted by a vertical sign cylindrical in shape. Rising the height of the building, the sign is capped by a ball studded with incandescent lamps flashed to give a revolving effect. The sign carries green channel letters, outlined in red neon, on a yellow field, while down its front a line of lamps extends from the ball to the rounded and lamped edge of the marquee.

The marquee soffit is lighted by widely spaced rows of yellow incandescent lamps.



Mr. and Mrs. Eckhardt

The splayed sides of the marquee consist wholly in silhouette letter attraction boards with recessed neon trim at each end. Display frames are chromium, and the cases are lighted by concealed lumiline lamps.

The Lobby

The lobby, occupying almost all of the ground floor of the original structure (see plan) is a spacious room decoratively created in the manner of a foyer, except that the floor is entirely in asphalt tile laid on concrete. Modern in style, it has plasterd walls painted salmon color with bands of oyster white and green. From the ceiling, which is also painted salmon color, are suspended five metal lighting troughs, 4 feet wide and extending transversely from wall to wall. Each contains two parallel rows of white incandescent lamps and red neon tubes.

The lobby floor is left free for traffic, but built-in walnut seats with leather

The foyer, finished in plaster and with a color scheme of white, rust and green.

cushions are provided along one wall as part of a decorative feature dominated by a mural painting between two half-round walnut columns. This entire feature (see accompanying photograph) is surmounted by a continuous series of light boxes with louvred openings in the soffits.

There are display cases adjoining the columns and along the opposite wall.

The Foyer

The lobby opens upon one end of the foyer, where immediately to the left are stairs to a mezzanine level extending back over the lobby, on which are located a general lounge, men's and women's lounges and toilet rooms, and a "cry-room" glazed off from the auditorium. A manager's office is also located on this level, but is reached by stairs at the further end of the foyer, as is the projection room. Forming a corridor behind the auditorium, the foyer has plaster walls and ceiling in sand float finish; the walls are painted oyster white, with rust banding about half-way up from the floor; the ceiling pastel green. Midway down the foyer, opposite doors to the center aisle, is a decorative feature in connection with a wide settee; the settee sets beneath a mirror, which is flanked on either side by painted wall designs in modern fantastic patterns.

The ceiling above this feature is coffered into a rectangular panel with coves all around containing eighty 10-watt lamps spaced 6 inches on centers. Otherwise the foyer is illuminated by wall fixtures consisting in two lumiline lamps against a small mirror, spaced along the banding; and by a few ceiling drum-type fixtures which are equipped with translucent glass bottoms.

Carpeting begins here in a Velvet weave having a modern leaf pattern of gold and black flecked with dubonnet on a rust ground, which is used on all stairs, in the aisles and the lounges, excepting only the men's lounge.

The several pieces of furniture in the foyer, including the settee noted, are upholstered in soft fabrics and leatherette in terra cotta, eggshell and green, while drapes are pale green plush.

The Auditorium

Seating 800 on one floor, the auditorium has a four-bank seating plan with a maximum of only ten chairs to the row in the middle banks. The "cry-room" accommodates 22 patrons.

With walls finished in Celotex boards, the ceiling in plaster, the auditorium combines moderate ornamentation in paint with incandescent-fixture and neon lighting in a modern scheme in which the principal colors are yellow, green, rust and oyster white. Above a rust dado, the walls are painted in narrow bands, alternately yellow and green, on either side of a broader middle band of rust ornamented with a modernistically stylized leaf design in yellow and green. Painted pilaster-effects interrupt the bands, and on each of these (making a total of three to the side) is an ornamental luminaire of aluminum-finish metal and glass. At the rear wall 1-inch Celotex is laid over 2-inch Thermax; decorative treatment corresponds to that used on the side walls.

The ceiling begins at each side at plaster built-out coves, each containing two lines of neon, green and red. The proscenium arch is similarly bordered. Painted oyster white overall, the ceiling is unornamented except for green bands above and to the sides of a middle drop-panel extending from arch to rear, which acts as a light trough and also carries along its rust-painted soffit the air outlets. Alternating with these are recessed reflector light sources which are provided with diffusing glass covers.

The chairs, almost all of which are 20 inches wide, have end standards of modern pattern in jade green with ivory and silver trim; mohair backs, which are rust across and green at sides; and leatherette seats, which reverse the color-scheme of the backs, being green across and rust at the sides.

Stage curtains and drapes carry out the color scheme in jade green plush, copper-colored velvet, and eggshell damask. The curtain is a traveller controlled from the projection room.

The Lounges

The general lounge has plaster walls painted a shaded rose, and an off-white flat ceiling. Carpeted, as observed elsewhere, it has chairs and settees of walnut wood upholstered in mohair, Anvers, and leatherette, alone and in combination, in dubonnet, tan, green and eggshell. Lighting is by metal and glass fixtures.

Both the men's and women's lounges adjoining are finished in plaster. The women's lounge, or cosmetic room, is noted elsewhere [page 23]. Walls of the men's lounge are painted green with a wide gold band; the ceiling is white. The floor is covered in asphalt tile in dark brown marble effect. Lighting is by a ceiling fixture. Furniture is of metal construction with cushions covered in brown and tan leatherette.

Projection

The projection room is 19 feet wide, 12 feet deep, and 8 feet high. Walls are hard plaster painted white throughout; the ceiling Celotex acoustic tile; the floor tan linoleum. Lighting is by ceiling bowls. Motor-generators are installed in a room in the basement. The screen image is 18 feet wide, projected at an angle of 10°. (See Equipment and Furnishings below for projection equipment.)

The Wisconsin theatre is completely air-conditioned, with all parts of the theatre interior served by the general ventilating system.

—

The Wisconsin theatre was built under a general contract by the M. E. Greenberg Company of Minneapolis.

Equipment and Furnishings

Marquee, sign, attraction boards, stage lighting: **Vent & Canopy Company, Minneapolis.**

Ticket register **(General Register)**, coin changer **(Brandt)**, ticket chopper **(Newman)**: **National Theatre Supply Company.**

Projectors **(Simplex E-7)**, projection lamps **(Peerless Magnarc)**, rectification equipment **(Hertner motor-generators)**, rewinder **(Simplex)**, lenses **(Bausch & Lomb Cinephor)**, curtain tracks and control **(Vallen)**, spotlight **(Rotochrome)**: **National Theatre Supply Company.**

Auditorium seating: **American Seating Company, Grand Rapids, Mich.**

Carpet **(Alexander Smith Crestwood)**, men's and women's lounge furniture **(U. S. Metal Royalchrome)**, vacuum cleaners **(National Super Service)**: **National Theatre Supply Company.** General lounge furniture: **Levine Brothers, Minneapolis.**

Interior lighting fixtures: **Vent & Canopy Company and Anderson Electric Company, Minneapolis.**

Compressor **(York)**, fans **(American Blower)**, coils **(Aerofin)**, boiler **(American States)**: **Westerlin & Campbell Company, Madison, Wis.**

Hearing Aids: **Trimm Radio Manufacturing Company, Chicago.**

- *To the left,* a swanky new design in Heywood Streamline Theatre Seating. It's one of our famous, low-priced, 600 series of chairs.

Smartly STYLED . . . Soundly BUILT

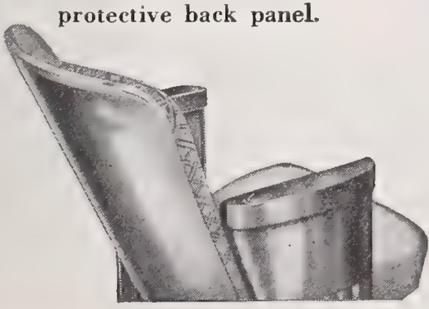
HEYWOOD STREAMLINE CHAIRS look smart and wear long. They give luxurious comfort to your patrons . . . give *you* the economy of troubleproof maintenance, year after year. The *real* value of Heywood chairs is in their *solid, practical,* sturdy construction. In their all-steel hinges; all steel back panels and bottom boards; cold rolled Streamline edges; protective extra-wear backs; in these and scores of other construction features, Heywood chairs represent more value per dollar of investment than any other chair yet offered. May we tell you about them in detail?

HEYWOOD-WAKEFIELD

Established 1826

GARDNER
MASSACHUSETTS

Below: one of three backs available on the new Heywood low priced chairs. This style has a turned-over, protective back panel.



. about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Joe C. Hewitt of Robinson, Ill., has leased his Lincoln theatre, in Robinson, Ill., to the Frisina Amusement Company of Springfield.

The Griffith Amusement Company is remodeling a building in Sepulpa, Okla., into a theatre. **Jimmy Zartaludes** will be manager of the house.

The Lexington theatre, formerly operated by Warner Brothers in Chicago, has been taken over by the Indiana-Illinois circuit, according to Alex Manta, president. It will be thoroughly remodeled at a cost of about $50,000.

T. A. Little and **A. B. Craver**, both of Charlotte, N. C., have become sole owners of the Visulite theatre, suburban house. They bought the stock belonging to the Hofheimer interests of Norfolk, Va., operators of theatres in North Carolina and Virginia.

John Wolfberg, **A. N. Abrams** and **High B. Downey** have formed the Bell Theatre Corporation, with $5,000 authorized capital, to operate theatres in Kansas City.

John L. Guidry is president of a newly organized company called Black-Gold Theatres, Inc., in New Orleans. **J. H. Summersgill** is secretary and treasurer.

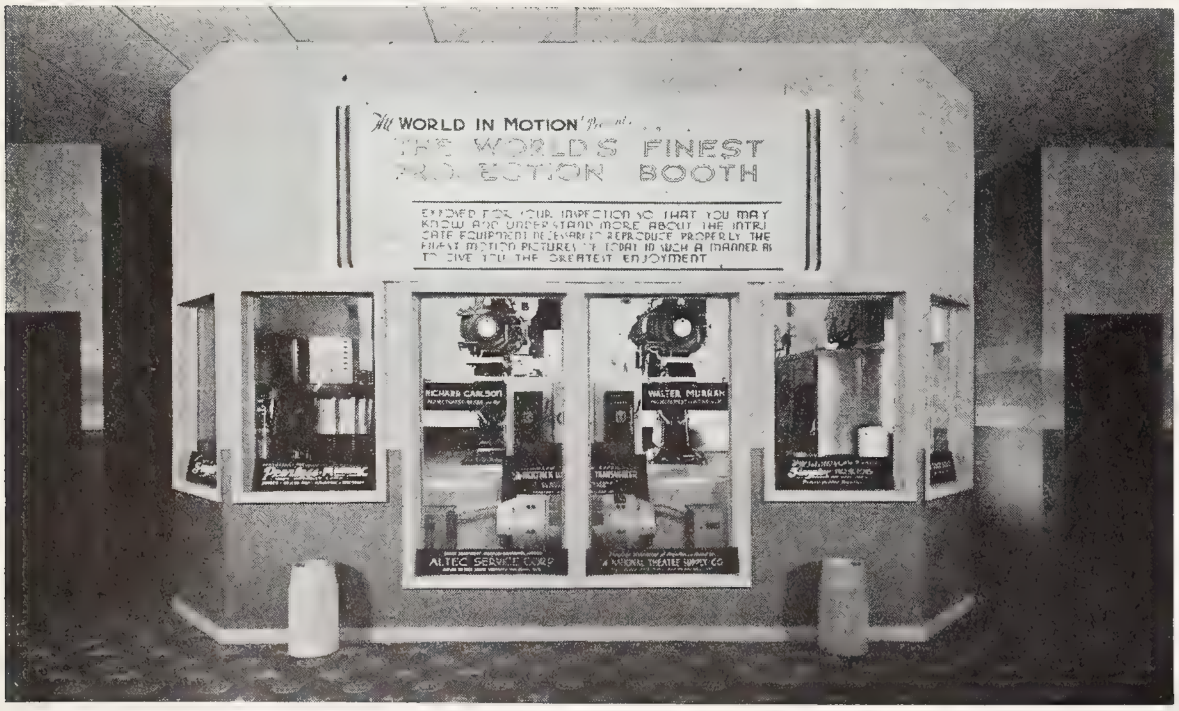
Billy Rose, **Sid Conn** and **Julian B. Tuthill**, of Hartford, Conn., have leased the 250-seat theatre in Hartford and have renamed it Conrose's Cinema City.

Earl Hewitt, who operates a theatre at Bethel, Ohio, has taken a ten-year lease on the Arcade theatre, at Georgetown, Ohio, from **Mrs. Ida Purdum**. They will remodel the interior.

Wallace Martin, assistant manager of the Palmetto theatre in Columbia, S. C., has been appointed manager of the new Five Points theatre now being constructed at Five Points. **Warren Irvin**, district manager of the Palmetto Theatre Company, who announced Mr. Martin's appointment, said that the new house would open soon. It is modern in style, has a seating capacity of approximately 700, and will have a complete air-conditioning system by Carrier.

Matt Saunders, manager of the Loew-Poli theatre in Bridgeport, Conn., has converted his outer and inner lobbies into a summer "garden," with white lattice-work made by the house carpenter covering the lower portions of the wall, and arching display frames and entrances. Growing vines and flowers are placed at frequent intervals along the wall space, and concealed green lights give a naturalistic effect. A central rock garden with blooming plants and lighting effects is also lattice-enclosed, and summer garden furniture and umbrellas are placed in the inner lobby.

The South Side theatre, a 350-seat house and the oldest theatre in Ironton, Ohio, which has been operated but a few times since the 1937 flood, in which it was considerably damaged, has been taken over by the Hunter Theatre Company of Huntington, W. Va. They will remodel the house and reopen it under the name of the Roxy.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THE WORLD'S FINEST PROJECTION BOOTH
EXPOSED FOR YOUR INSPECTION SO THAT YOU MAY KNOW AND UNDERSTAND MORE ABOUT THE INTRICATE EQUIPMENT NECESSARY TO REPRODUCE PROPERLY THE FINEST MOTION PICTURES OF TODAY IN SUCH A MANNER AS TO GIVE YOU THE GREATEST ENJOYMENT
RICHARD CARLSON
WALTER MURRAH
ALTEC SERVICE CORP
NATIONAL THEATRE SUPPLY CO

Lloyd C. Ownbey, manager of the San Francisco branch of National Theatre Supply Company, arranged this projection room on the main floor of the "World in Motion" theatre at San Francisco's Fair. Here patrons watch the process of projecting pictures which they are about to see.

The Midwest Theatre Supply Company, Chicago, has been purchased by the Stanley Theatre Equipment Company, also of Chicago. **Stanley Levine** will manage both companies.

The Auditorium theatre in Pocatello, Idaho, owned by **N. B. Grossman**, was recently damaged by fire to the extent of $50,000.

A new drive-in theatre has been opened in Fort Wayne, Ind., by **Roy Gordon**, managing director of Allen Theatres, Inc. Mr. Gordon plans to open a similar house for colored patronage.

William Leggerio, former manager of the Keeney and Regent theatres in Rochester, N. Y., will become city manager for Warner Brothers in Hornell, N. Y.

■ ■ ■

Frank Boost, formerly assistant manager of the State theatre, in Denver, Colo., is now with the Warner Brothers exchange there.

Elizabeth Theatre Corporation, with principal offices in Charlotte, N. C., has been incorporated to operate theatres, with authorized capital of $100,000, subscribed by **T. A. Little**, **A. B. Craver** and **T. B. Autry**, all of Charlotte.

Major I. C. Holloway, well-known theatre manager of Lexington, N. C., has been elected president of the local Chamber of Commerce.

Buzz Briggs, manager of the State theatre in Denver, is remodeling and redecorating the house at a cost of $10,000.

Harry A. Beynon has taken over the Ritz theatre in Kansas City from **H. H. Barrett**, who has operated the house since 1925. Mr. Barrett is retiring because of ill health.

The Ramova theatre building, in Chicago, Ill., has been purchased by **Harry A. Reckas** for a reported $130,000, from A. E. Stanmayer, G. J. Kaspari and F. E. Dreyer, as trustees of the West Central Building Liquidation trust.

Jimmie Howell has resigned as manager of the Roxy theatre, in Denver.

C. J. Lee has purchased the interests of his former partner, **L. A. Schelling**, in the firm of Schelling and Lee, operating the Town Hall theatre at Quincy, Cal.

Fred Fritz has repurchased the Oxford theatre, at Oxford Junction, Iowa, and will redecorate it.

Joseph Reed has opened the new Bantam theatre at Washington Depot, Conn. It is one of the four single feature houses in the state.

E. A. Page has opened a new theatre at Calistoga, Cal., located in an existing building remodeled for the purpose.

George A. Delis, district manager for Interstate Theatres, Inc., has appointed R. C. McWilliams assistant manager of the Palace theater in Canton, Ohio.

Ruby Teller of Imperial, Neb., has sold the Star theatre there to R. M. Hough.

J Street Theatre, Inc., has been incorporated at San Francisco, Cal., with 1,000 shares, by B. E. Kragen and F. E. Cannom.

Griffith-Dickinson Theatres, Inc., has taken over the 500-seat Mainstreet theatre in Independence, Kan., from R. H. Montgomery.

Paul Hoppen has repurchased the Palace theatre in Denver from Ruptle & Wagner.

■ ■ ■

The Princess theatre in Vancouver, B. C., will undergo complete modernization at the cost of $40,000 to $50,000. Thomas L. Kerr, architect, is preparing the plans.

John Bourgeois has converted the Town Hall in Stafford Conn., into a 250-seat theatre. The house will operate five nights a week.

Jack Blair has been named new manager of the Pine theatre in Dierks, Ark.

Leonard Grossman has succeeded A. J. Cooper as manager of the Alhambra theatre in Milwaukee.

John O. Denman, operator of the Broadway theatre in Denver, has closed the house for alterations. Plans call for new seats and new carpeting.

Enea Brothers have purchased the Concord theatre, at Concord, Calif., formerly operated by Lawrence De Rosa.

The Home theatre, in Oblong, Ill., a 278-seat house, has been leased by the Home Theatre Circuit Corporation, to S. Bowman of Albion, Ill.

Vogel Gettier, who has been associated with circuit and independent theatre

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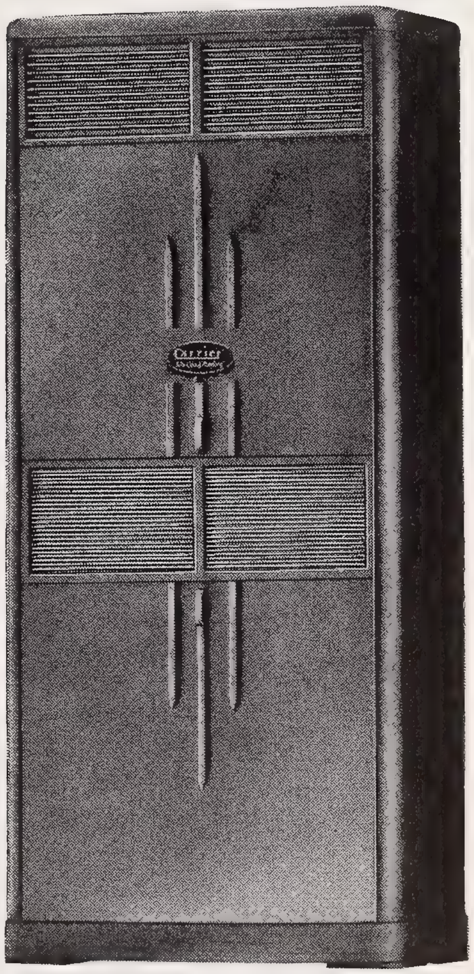

HOW MANY PLEASE? That's the cashier's continual chant in a Carrier Air Conditioned theatre. Patrons gladly stand in line for every show when you feature "Carrier Cool Comfort".

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NEW "SHORE" THEATRE SCORES WITH FLUORESCENT AND INCANDESCENT LIGHTING !

Architect was Paul Matzinger of Cleveland. Installation by the Gustav Hirsch organization of Columbus, O., and the attraction letters were supplied by the Adler Sign Letter Company of Chicago.

General Electric Fluorescent MAZDA *lamps are available in 18, 24, 36, and 48-inch lengths, several wattages, and seven colors including gold, pink, blue, green, red, white and daylight.*

THE Associated Theatre Circuit's new 1600-seat Shore Theatre at 225th Street and Lake Shore Drive, Euclid, Ohio, offers a good example of the effective combination of both G-E Fluorescent MAZDA lamps and regular G-E MAZDA lamps to provide greater attraction value.

Lighted from behind with 28 daylight Fluorescent MAZDA lamps, the attraction letter sign stands out by contrast with the usual surroundings. The "Shore" sign is lighted with green fluorescent tubing. In addition, Fluorescent MAZDA lamps are used to excellent advantage in the lobby and other parts of the theatre. These new lamps offer theatres a wide variety of colors never before practicable. At the same time color changes are easily made.

The borders of the attraction letter sign lighted with 600—10 watt yellow incandescent lamps provide an effective contrast. In addition, three 500 watt G-E MAZDA lamps flood the theatre exterior above the marquee and 230—25 and 60 watt incandescent lamps are used under the marquee.

For new lighting ideas to give your theatre greater attraction value, write General Electric Company, Department 166-BT-F, Nela Park, Cleveland, Ohio. Ask for a copy of the useful booklet, "Transmitted Light Signs."

G-E MAZDA LAMPS
GENERAL ELECTRIC

operation in the middle west for some years, and ALEXANDER SABRY have taken over the Colonial theatre in Kansas City, from E. E. WEBBER and W. D. FULTON.

H. A. BLACK has bought the Empress theatre in Spokane, Wash., from RONALD CAMP. The theatre will be modernized.

Fire, smoke and water damaged the State theatre in Washington, Ia., recently to the extent of about $4,000. The fire started in the storage room next to the booth. The building is owned by R. E. DOUGHERTY. It will be remodeled.

Title to the Cameo theatre in Atlanta, Ga., has been transferred from MRS. JOHN S. COHN to SAMUEL C. DOBBS. The reported price paid was $119,250. The property is under lease to the Cameo Theatre Company.

HERBERT GRIFFIN, executive vice-president of the International Projector Corporation, attended the Allied Convention in Minneapolis, Minn., and has been visiting western branches of the Nation Theatre Supply Company.

M. F. NICCUM is opening a theatre in Ekalaka, Mont. The seating, by the General Seating Company, Chicago, has been purchased from the Western Theatre Equipment Company of Butte, Mont.

LEE SPROULE has taken over the Star theatre in Clay Center, Kas., from MAX DAVISSON.

■ ■ ■

WILLIAM A. GEDRIS, president of the Ideal Seating Company, attended the opening of the Kennedy theatre, new Warner theatre in Washington, D. C., which was seated by Ideal.

ARTHUR ARCE, head of the S. O. S. Cinema Supply Corporation export department, has gone to the Caribbean area regarding installations in a number of new motion picture theatres.

The Princess theatre in Prosser, Wash., recently suffered a projection room fire with a reported loss of $6,000. RICHARD LAWS and his assistant projectionist, ACIL MARLEY, escaped with minor burns.

HARRY TANNER of Pana, Ill., has let a contract to GLENN STIMSON of St. Louis, Mo., to build a 1,000-seat house at Pana.

ALBERT L. SMITH has reopened his Tower theatre at Walnut Beach, Conn.

The St. Louis Amusement Company has awarded a contract for the remodeling of the Pageant theatre in St. Louis, to Sal Abrahams & Son Construction Co. Plans were prepared by LEO ABRAMS, architect. The proposed work, including new equipment and furnishings, will cost $50,000, it is reported.

Planning & Furnishing the Theatre

... a department of
news and guidance on
design • decoration
construction methods
carpeting • furniture

Paint and Painting

AN OUTLINE OF FACTS TO MEET THEATRE NEEDS

TO THE CASUAL glance all paints look pretty much alike, except for color. The process of painting also seems not to vary under different circumstances, but to involve nothing beyond running a brush over a given surface. Actually, paints differ tremendously; so do the requirements of painting.

An inferior paint, or one not suited to a given job, wastes far more than its own cost. It wastes the labor cost of applying it, which in most cases is much the larger figure. Under some circumstances, further and still greater losses may be involved.

Paint serves two purposes—decoration and protection of a surface. It may peel or crack either because it is not the right kind of paint, or was not rightly applied. If it does this when conditions of weather, patronage or both prevent prompt re-painting, the desired decorative effect is destroyed, and the surface to be protected is exposed to more or less serious deterioration. Depending on conditions, the losses involved in this way may add up to far more than the complete cost of several painting jobs.

There are some simple procedures for the testing of paints, and some very simple rules that govern the process of painting.

TYPES OF PAINTS

Paints, or more accurately, surface coating materials, are of three general kinds, used in different ways and serving different purposes, but interchangeable to some extent. These are paints (properly so called), varnishes and lacquers.

The basis of a paint is an oil which dries (oxidizes) on exposure to air. This may be linseed oil (boiled or raw) China wood or Tung oil, soya bean oil or certain fish oils, etc. When a drying oil is given maximum exposure to air by being spread in a thin layer it hardens into a tough, horny film which clings by reason of the fact that while still liquid it penetrated into the crevices and pores of the surface, and locked itself firmly in place on hardening.

Color is added in the form of a fine powder, called the pigment, which is "suspended" in the paint by grinding very much as mud may be suspended by stirring it in water. The mud will eventually settle to the bottom; gravel would settle quicker; the finer the particles the better they will remain in suspension. Pigment particles are ground to less than 1/300th inch in diameter.

All paints are diluted with turpentine or other thinner because in pure form they would be too stiff to work with. The thinner evaporates when the paint is applied.

The proportion of oil to pigment is varied according to whether a glossy finish or a "flat" finish is desired.

Paints contain "driers"—compounds of cobalt, lead, manganese or other metals, as a rule—which speed up the oxidation of the oil.

VARNISH

Varnish may consist of paint to which resin has been added. Natural resin is the fossilized gum of certain types of trees; it is now being largely replaced by synthetic resins which are more constant in quality. Varnish may also be the resin alone, in a suitable solvent, with or without addition of transparent coloring matter, but without pigment particles that would make it opaque. The use of the term varies somewhat, in the trade. So does the use of the term enamel, which may mean a varnish to which pigment has been added, or a paint to which resin gum has been added in quantities sufficient to produce a high gloss. Shellac is a special form of natural resin (an insect product) dissolved in alcohol.

LACQUERS

The term lacquer is also used in more than one way, but now generally means cellulose nitrate dissolved in acetone or other volatile solvent—essentially dissolved motion picture film which, when the solvent evaporates, forms a tough, durable coating.

Other materials that have come into use recently include bakelite-type varnishes, and the casein paints that have water as the essential portion of their vehicle.

SIMPLE PAINT TESTS

The primary factors in a paint are covering or hiding power, working quality, "running," drying quality, gloss and durability.

Covering power is tested in ordinary practice with the help of black-and-white checker boards, obtainable on request from some paint makers, to which a thin layer of paint is applied. For highly accurate comparisons small, measured quantities of two paints are applied with a very small brush to two such boards. The hiding power depends on the quantity and nature of the pigment.

Working quality is tested by painting a few square feet of obscure wall. The paint should be thin enough to allow the brush to work easily, avoiding waste of labor time.

Running is the condition of forming streaks or tear-drops, caused by improper boiling or incorrect ratios of pigment to oil. It is not related to the thickness or thinness of the paint, except in a very general way. A thick paint may run, and a thin one may not. This condition is also tested by a sample painting on a few feet of obscure surface.

Drying quality can be checked only over a period of time. Some cheap paints are diluted with non-drying oils in such quantity that they never oxidize completely, but

(*Continued on page* 24)

by BEN SCHLANGER
Theatre Architect
and Consultant

■ ■ ■

Theatre PLAN & FORM

THERE IS now a material available for use in connection with lighting which will allow a greater flexibility in the design of the interior of the motion picture theatre auditorium, and at the same time make possible economical design. This material is made of cellulose acetate and it comes in thicknesses of 1/16-inch and also somewhat thicker. Within the thickness of the material there appears a continuous arrangement of slanting black louvers, or "blinds," of minute thickness (*This material is further described on page* 31). These louvers can control the direction in which the light placed behind the material will travel.

Lighting fixtures can be made, the face of which could be flush with the ceiling or wall surfaces, to blend with the surface so that no special attention is drawn thereto. The light does not show from the fixture to those persons seated and viewing the performance but does show to persons leaving the auditorium. Thus the lighting fixtures can be placed in almost any position or area without interfering with the desired scheme of decoration.

At the present time, the placing of lighting fixtures of available types raises two definite problems. Firstly, they force a scheme of surface decoration which must be subordinated to them because of their prominence; and secondly, they may prove annoying to the seated patron while viewing the screen. Due to these objections, some theatre designers have resorted to the use of elaborate indirect lighting schemes to obtain an even bath of light over all the surfaces and avoid the annoyance of contrasty bright spots. This latter scheme is expensive to install and makes for very large electric current bills.

Actually, if the interior surfaces are not too dark in color there is no need for any lighting during the lighter film scenes, but during the dark sequences of the picture, and in the event of a picture break, lighting fixtures or other means of secondary lighting becomes important. This lighting could be termed traffic picture light and should not be confused with surface lighting needed during the picture performance. Wall and ceiling surfaces should be tinted with a small but even amount of light during projection periods to avoid the hard contrasty feeling of a bright picture in dark surroundings.

With respect to the forward part of the auditorium, and to some extent the standee area, the synthetic material cited above may be an answer to the problem of introducing light without having the source obtrusive.

These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants on inquiries from readers seeking counsel on the planning of theatres.

Changing Floor Slope To Improve Vision

MANY inquiries from owners of small theatres indicate the existence of flat auditorium floors upon which they desire to superimpose a new raised, sloped floor to improve vision. In many instances this would cause a hardship, since the lobby floor and entrance level is affected by such a change. In one example in particular, the floor was sloped three feet to a high point at the standee rail in a depth of 30 rows of seats, yet the desired improvement was not achieved. A total slope of at least five feet would have been necessary in this case, and any compromise on this amount would not have proved sufficiently helpful.

Where flat floors exist, it is far more effective and economical to use a combination of the stagger seating arrangement and a compound upward and downward floor slope of nominal pitch. With this method, about a third of the length of the floor can be left absolutely flat at the center of the length of the floor. The amount of pitch upward toward the screen, and upward toward the standee rail, will vary with the depth of seating, but it can be controlled to stay within a maximum of a little over a foot in thirty rows of seating depth.

It is very important to use a minimum size of screen, its width being determined by dividing the distance from the screen to the last row of seats by 5.3, which will make it possible to place the screen at the highest possible level.

Sometimes delay is caused, and really helpful advice prevented, by the absence of necessary information from inquiries received by BETTER THEATRES *on theatre planning problems. Such problems are so variable that the required data cannot be prescribed. In general, however, all relevant dimensions should be given, and existing conditions with respect to site or building should be described in at least their essentials. Additionally, the problem should be stated in a group of questions that are as specific as possible.*

ACOUSTICS in Form & Decoration

■ ■ ■

by
C. C. POTWIN
Consultant in Acoustics

DECORATION, as it relates to the use of acoustical materials, often presents a major problem in theatre planning and modernization. Either the material itself must be of a type which has, inherently, the decorative qualities desired, or it must be of such a character and composition that it can be painted or otherwise decorated successfully.

Needless to say, *the sound absorbing properties of acoustical materials installed in many theatres have been markedly impaired by careless or improper decoration.* Oil base paints, for example, are harmful to many materials which depend principally upon their porosity for the absorption of sound. Laboratory tests indicate that there are a number of acoustical units which are not affected by oil base paints. Nevertheless, care should be exercised in application, because in some cases the oil paint has been applied to these materials in such heavy coats that their absorbing efficiency has been greatly reduced.

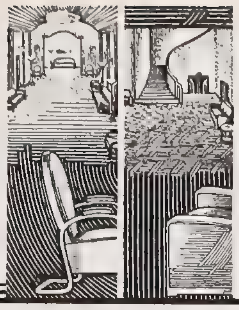
Perforated materials, or those having an outer surface drilled with symmetrically spaced holes, can usually be painted as desired. Here again, precautions must be taken to avoid heavy or thick applications which might fill or clog the holes, particularly if these holes are very small.

Water color paints and non-bridging lacquers are preferred for most materials, and are actually among the very few types of decoration that can be used successfully on acoustical plasters and pre-cast acoustical blocks. The *spray* method is the best solution to the problem of applying water color paints to such materials, and the application should be as uniformly light as possible over the entire surface.

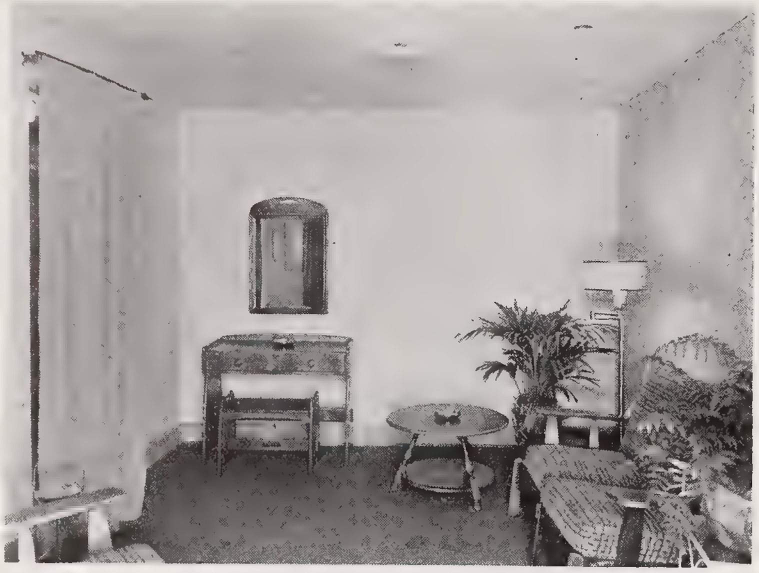
A relatively large number of pre-colored acoustical materials are available today. In many cases the use of these materials obviates the necessity for painting at the time the original installation is made.

Since the sound absorbing properties of many acoustical materials outlive their decorative appearance, consideration must be given initially to *maintenance,* or *possible future restoration* of the decorative properties of a material. The *vacuum process* of cleaning a number of the pre-colored materials is generally well known and is effective when the time intervals between cleaning periods are not too great. The most desirable method of redecorating materials which initially required painting for the desired decorative effect, often presents a more complex problem, particularly if the surface has been neglected and the pores of the material are filled with dust.

FURNITURE • for lounge & foyer



Luxury Lounges—Inexpensively



Women's lounge of the Illinois theatre, Jacksonville, Ill.

TIME WAS, and not so long ago, when the lounge was the boast principally of the "picture palace." Today at least the women's lounge is an essential part of the theatre plan. One may often dispense with the general lounge (using foyer area), and even restrict the men to a small entry with a couple of chairs and an ash urn; but the women expect a quiet, private, well appointed room where they can leisurely and comfortably chat while they revive fading lips, get the hat on straight.

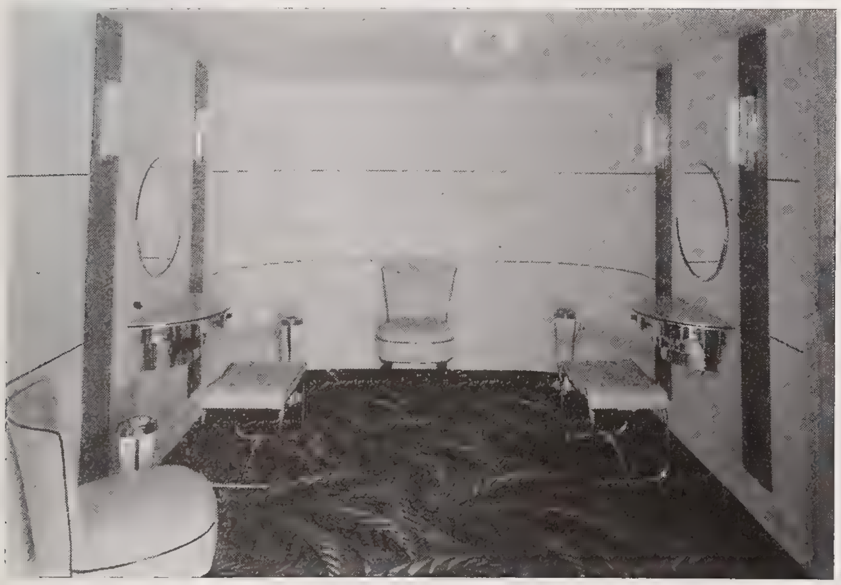
This room must have a feeling of luxury. Not luxury, however, in the sense of spectacular splendor and over-abundance. But luxury interpreted as comfort, convenience, refinement, good taste. Space for lounges in the average theatre is usually very limited, the budget similarly restrictive. The lounges illustrated here meet both of these conditions, yet provide authentic luxury. Both of recent design, one has been selected to demonstrate a traditional, homey treatment, the other a definitely modern style.

The furniture in the women's lounge of the Illinois theatre is the type being executed today in maple and birch for use in homes; with characteristics reminiscent of Rural Colonial, it nevertheless is the product of modern designers. Here we have it in pieces by Heywood-Wakefield, arranged in quantity and kinds to fit the scene of the small room, against a plain background of textured plaster walls.

Blue and tan is the color scheme. Walls are tinted baby-blue, the ceiling cream. Of maple-finish birch (tan), the pieces have spring cushions upholstered in light and dark blue patterned tapestry. Carpeting is tan—an Alexander Smith caracul broadloom. A simple opal glass drum fixture and a modern but home-like floor lamp, provide illumination.

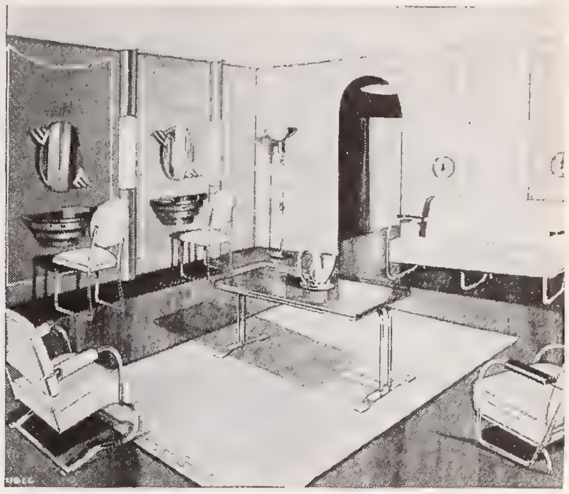
Modern in its very pattern, with rounded ends (avoiding "cold" corners), plaster walls painted in horizontal bands alternately white and yellow, which are interrupted by vertical strips of dubonnet (a color akin to purple), the women's lounge in the Wisconsin theatre has Royalchrome metallic pieces combined with chairs of wood construction. They are covered in leatherette of bold yellow with binding in dubonnet, both colors that appear also in the Crestwood Velvet black - gold - dubonnet leaf pattern.

Illumination is provided by lumiline brackets above chromium makeup "shelves" having brown marble-like Royaloid tops, and by a louvered metal ceiling drum.



Women's lounge of the Wisconsin theatre, Wisconsin Rapids.

GLEAMING CLEAN LOUNGE



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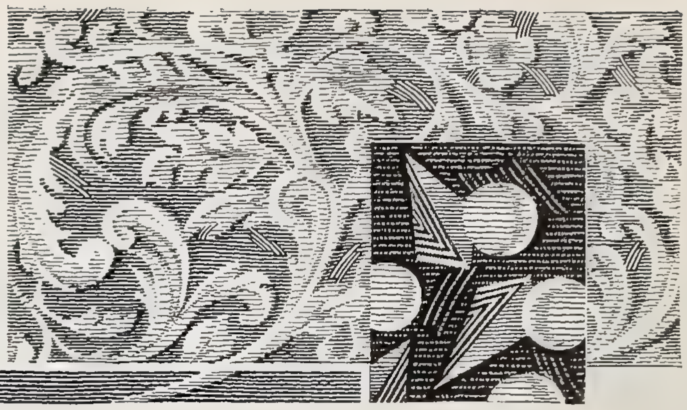

Selecting and Laying Carpet Lining

• All padding saves carpeting — but how much real economy is effected depends upon both the kind of padding and how installed.

NO MOTION PICTURE theatre operator need be "sold" on the idea that carpet cushioning is a necessity for his theatre. Mere acceptance of the idea, however, is insufficient; some notion of what qualities and weights of carpet lining are practical and suitable is necessary if one is to effect the saving of carpeting that one is looking for.

In the fiber linings, qualities available fall into three broad classifications, the weights in nearly all cases being the same. There is on the market:

1. All-jute (or vegetable fiber) lining.
2. Hair and jute in combination lining.
3. All-hair (cattle hair) lining.

All-Jute Lining

The first *all-jute,* is made solely of plant fibers and can be easily identified by its lack of resiliency. Placing a match to sample of all-jute causes it to burn freely, as shown in *Figure* 1. Even under favorable conditions, vegetable fiber padding under carpeting in the theatre is economically unsound, as it soon packs down, with resulting lumps and wrinkles in the carpet. Moisture causes it to mat, and dryness brings about a distintegration to the point of powdering. As soon as it loses its springiness, its function as a cushion is valueless and for that reason alone all-jute, or vegetable fiber, padding has no place under carpeting subject to the abuse and heavy traffic of the average motion picture theatre.

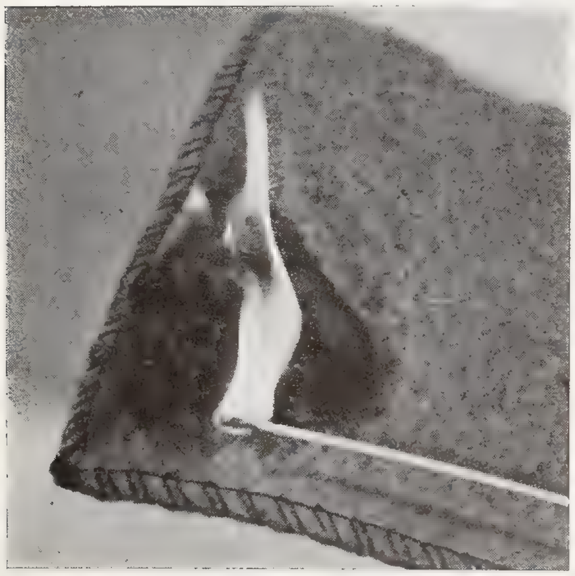

Figure 1. A test for jute: Pull a few fibers up from the surface of a sample of a pad, front and back, and hold a flame to them. If they burn freely without an animal odor, the lining is all-jute.

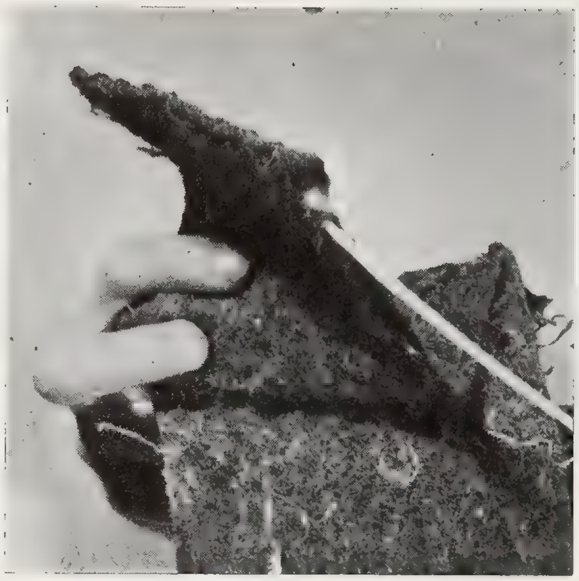

Figure 2. Hair and jute can be easily separated at the point where the two layers meet. The hair layer feels more springy when pressed between the fingers, and when held in a flame, it is only singed, giving off a definite animal odor. The jute will burn (see Figure 1).

[PHOTOS BY FLOYD STONE, STAFF PHOTOGRAPHER]

Hair-Jute Combination

The second type, *hair and jute* in combination, consists, as a rule, of a top layer of all-hair, a layer of jute, the reinforcing burlap which all carpet cushions should have, and a layer of jute to complete the back. The hair and jute padding cost 25% to 35% less than animal hair cushioning of the same weight, but the difference in quality and performance ranges from 10% to 50% of the service that can be expected from all-hair construction. The hair content in hair and jute padding runs from 20% to 50% of the total amount of fiber used in construction, and this is very important to the theatre operator.

In the past there has been a tendency to represent hair and jute as all-hair cushioning, and even the term hair and jute is meaningless unless you know *how much* hair and *how much* jute you are getting in your lining. Even though the jute materials are generally dyed the same color as the hair, it is easy to tell the hair from the jute. The hair is laid in a layer on top of the vegetable fiber and can be readily separated at the meeting point by feeling the difference in texture. Flame applied to these two different fibers produces a *charring only* of the hair, while the jute burns up immediately (*see Figure* 2).

Hair and jute padding stands up much better than plain all-jute. Even then the jute layer underneath soon mats and breaks down with resulting damage to the hair. For this reason it cannot be reused. Although much more inefficient than cushioning entirely of cattle hair, hair and jute has found its way into many theatres through competitive pressure.

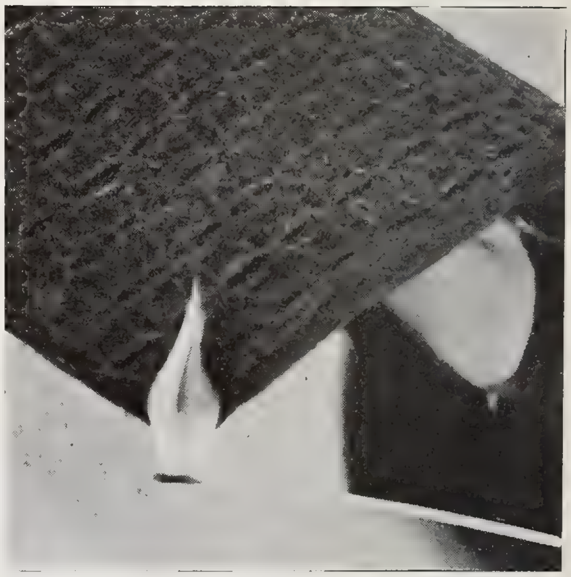

Figure 3. An all-hair lining, springy to the touch and does not burn, but merely singes, when either side is held in a flame.

All-Hair Lining

All-hair carpet cushions are manufactured solely from animal hair fibers with the best grades incorporating cattle hair in their construction. Properly made and mothproofed, they outlast the carpeting over them and can, in most cases, be reused as the padding for new carpet installations. They are of the same texture all the way through, resilient to the touch, and have a burlap webbing through the center as a binder and reinforcement. A lighted match applied to either the top or bottom of this material (*see Figure* 3) results in *singeing only*, since animal hair cannot burn.

Varying weather conditions and moisture from spillage do not affect this padding. The highest priced (in dollars and cents) of the three linings mentioned, it is the most likely to prove economical in the long run, for it retains its softness and resiliency indefinitely and extends the life of the covering carpet from two to three times.

Weights and Installation

Taking for granted that the heavier the weight of the lining, the more luxurious the underfoot feeling and the wear, for theatre purposes the weight of the cushioning in from small to medium houses should be not less than 45 ounces to the square yard—for all straightaway surfaces. All others, for best results, should use not less than 64 ounces per square yard. Steps, in most cases, require 86-ounce padding, but for light traffic 65-ounce will do in a pinch.

On level surfaces it is not necessary to cement the lining to the floor, but where there is a light slope, cementing the lining lightly with linoleum paste for a distance of from 3 to 4 inches in back of each seam will prove helpful, especially when the carpet has to be restretched at some later date after installation.

On ramps and the steeper slopes cementing all over is an advisable practice. On the steps, not only should the padding be firmly cemented all over, but careful attention should be paid to the shape of the nosing on the step proper. If it is not rounded and is sharp, the best cushion in the world will cut away on the knife-like edge, leaving the carpet unprotected. The nosing should be rounded down, or if this is not practicable, either an extra layer of lining or some other material should be firmly pasted over the step edge in order to achieve some protecting roundness.

Simple Rules of Good Carpeting

(*Continued from page* 6)

tions arising, as shown on the mezzanine floor, are covered by producing the *same design* in a pattern size approximately one-half of that shown in the photographs. It is available at little extra cost, and if the yardage is sufficient, it can be had at no additional charge whatsoever. This is just another instance where maximum decorative effect was available within the same price framework.

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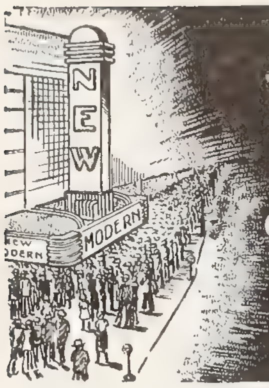

Modern Theater Designing
CONSTRUCTION
and
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pattern carpeting, large or irregularly shaped areas in the theatre can be effectively treated with results as shown in *Figure 2.* With remodeling expenditures confined to repainting and similar refurbishing, modern furniture and carpeting were incorporated into the decoration of this theatre foyer with a restraint that is admirable, considering the fact that the repainted original interior is in a traditional style. Alcoves, bays and other areas out of the way of the general theatre traffic can be given individual treatment, as shown here, by judicious inclusion of sections of carpeting in small allover patterns using the general purpose broadlooms for the main walk areas. The plain broadloom fabrics furnish direction and serve to tie in that portion of the house traversed from the entrance lobby to the auditorium proper.

By proper placement of lounge furniture around the patterned portion of carpeting, a rug effect is subtly suggested with the attendant implication that this is specifically a lounge area. The problem of achieving an intimate atmosphere in a lounge created from surplus public space is considerably lightened by this method.

An opportunity to purchase carpeting on the basis of a "good buy" may mean "goodbye" as far as decorative effect is concerned. It may seem smart at the immediate moment to save actual cash and take somebody's surplus yardage off their hands, but if the design is not in keeping with your theatre, it will be four or five years before your bargain stops staring you and the patrons in the face, with the net result that a dollar a yard saving in initial carpet investment will cost you $10 a yard in the theatre atmosphere and charm that is really the good showman's stock in trade.

Paint and Painting

(*Continued from page* 19)

will continue to present a tacky surface months after they are applied. Some paints carry an insufficient quantity of drier, and though they will dry eventually, take a long time to do it, and are inconvenient accordingly.

Gloss or flatness are matters of direct observation after a paint has dried.

Durability is very had to test, and varies with the nature of the surface and the location. Some white lead paints will darken in industrial communities where the air contains sulphur fumes. Titanium white is a very permanent pigment. Ultramarine blue is generally permanent, but somewhat subject to fading in the presence of acid conditions. The nature of the surface to be protected is also important. Red lead mixed with linseed oil provides an excellent undercoat protection for iron work, under all circumstances, but the need for painting a darker color over it makes its use more expensive. In the matter of durability it is necessary to rely somewhat on the supplier, and he should be acquainted with all the relevant conditions, including nature of surface and comparative purity of air.

APPLICATION OF PAINTS

Since the permanence of a paint job depends on the firmness of the bond between the paint layer and the underlying surface, it is obvious that no paint can hold if the surface to which it bonds itself is in turn not firmly locked down. Any paint whatever may peel if it is applied over dirt, rust or moisture (in the case of oil paints). Minor amounts of dirt or rust may be locked in place by a layer of new paint penetrating through them and bonding itself to the firm surface beneath. When they are present in large amounts, the paint contacts them only, and will chip, scale or peel at points where they are thickest. Surfaces often need washing (with mild soap and water) before painting. They must be *thoroughly* dry when the paint is applied, however, or the paint will not adhere to them.

Where an oil-base paint is used on a damp wall—on new plaster, for example, or on any surface during extremely humid weather—there may be no bond at all. The pores of the surface contain moisture; oil and water will not mix; the liquid paint never enters the pores and when it dries there is nothing to hold it in place.

In short, the most important part of a paint job, from the point of view of permanence, is proper preparation of the surface. This sometimes requires preliminary sealing of the surfaces with a "priming coat" of shellac, aluminum paint or specially-made primer. Priming is essential with fresh plaster, or raw wood.

Lacquers and some varnishes also may require special conditions, according to their nature and composition. When they are bought, the supplier should always be advised of the circumstances under which they are to be used, and the nature and condition of the surface.

Modern lacquers are exceptionally well suited to theatre work because they are quick-drying. They harden as quickly as the solvent can evaporate (oxidation is not involved) and the solvents used are highly volatile. They are also inflammable, making smoking or any open flame dangerous while such paints are applied or drying out. Lacquers leave a high gloss finish, and while more expensive should always be preferred to shellac, which is far less durable and turns white when exposed to moisture in the course of cleaning, or even on exposure to very moist air. The new lacquers to the contrary are highly durable.

Equipment and Operation

a department of news & counsel dealing with management of the physical theatre and with its equipment in general, including . . . LIGHTING • SEATING AIR-CONDITIONING AND VENTILATION • MAINTENANCE • MARQUEE & SIGNS

OBSERVATIONS

of the editor

THE TROUBLES OF OUR TIMES—ALSO A NOTE ON COOLING AND SEAT WIDTHS

WE don't read editorials as a rule, and don't intend the outgivings in this place to be classified as such. Still, they represent editorializing, and when an editor puts paper in typewriter he ought, at least once in awhile, to view with alarm and offer remedies with vigor. Half an hour ago that was our plan. We were in the mood for it. We also thought we had some good subjects (with terrific names for certain kinds of people we don't like). But here we are, alarmed at nothing, and the only remedy we can think of is Peruna.

It appears that everything is all right. The processes of thought, as the expression goes, by which we have come to this conclusion, are pretty obscure, but we do recall having reflected upon many of the troubles of our times and our business.

The impending war in Europe came to mind (which is about as far as any war ought to get). We heard of an exhibitor the other day who wanted to remodel his theatre, had the cash to do it, but was afraid to begin because Europe was going to have a war. Well, we couldn't make any sense out of that, and finally wound up by deciding, out of sheer necessity, that there wasn't going to be any war in Europe anyway. You can't wait forever for a war! In the meantime, what?

So we tried television. What was it going to do to the motion picture? Would it sound the death knell of the cinema? (Too bad we Americans don't go for that word; we have to use two or three words to say the same thing.) If so, when? Why would it? It was in trying to answer the last question that we decided that so far as the motion picture was concerned, television was still in the chimera stage of development. Up to now, everything in status quo, with no real signs of change, and you can't make an editorial out of that.

■ ■ ■

Then came to mind the recent remarks of a manufacturer, who is developing a nice mess of gastric ulcers over the confusion that might result from the use of 16-millimeter in the theatre. But Hollywood is announcing plans for a new season without any indication of using 16-millimeter, while adaptation of it to any substantial extent would require many adjustments, both technical and financial. So we couldn't squeeze any alarm out of 16-millimeter.

Ah, but how about business! Well, for a minute we thought we had something there. Then we discerned that our ideas were the same notions we'd had in 1932. And six years later, in 1938—relatively bad year generally—the motion picture theatres of this nation grossed well over three-quarters of a billion.

We decided that what we thought was a mood to view with alarm was simply a case of good old-fashioned jitters. Probably something we ate.

■ ■ ■

In an institution so much an organism as the motion picture theatre, most elements are tied together in one way or another; therefore it was not surprising to note, in going over material on air-motion recently, the possible relationship between air-conditioning processes and auditorium chair widths.

The body cools itself by radiation and evaporation. When bodies with more heat than they want are too close together, their cooling "systems" can't work well. Air, and it should have some motion, is necessary to take up the heat being given off, and to provide a medium for the absorption of perspiration. Just a thin layer of air is better than none—if it has sufficient motion, a little is enough. Wouldn't it aid air-conditioning, and in general contribute to "breathing comfort," if auditorium chair widths were great enough to make touching the person next to you unnecessary?

We asked Mr. John R. Parson, New York physicist who has made a special study of air-conditioning from the medical point of view, and Mr. J. T. Knight, Jr., well known throughout our business as a theatre engineer. They said, emphatically, yes. And there you are, gratis.

—*George Schutz*

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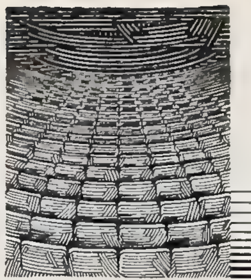
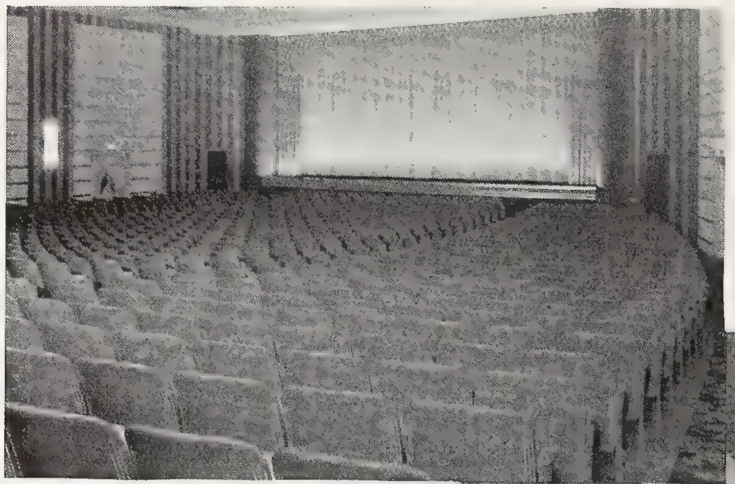
SEATING the auditorium

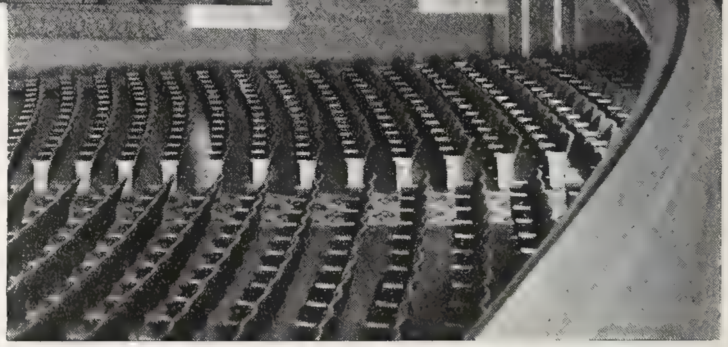


". . . no theatre can be better than its seating."

Fitting the Seating to the Auditorium Decorative Scheme

SINCE THE auditoriums of motion picture theatres are illuminated only at relatively low levels most of the time, it is natural to ask: What has the seating got to do with auditorium decoration? If the answer were "Nothing," then there would be no point in decorating the auditorium at all—the brick or tile walls of the structure itself, adequately sealed, would be at least admissible. Not only are the house lights up at intervals, but the running illumination, plus the light from the screen, provide enough visibility to make every sizeable element of the auditorium an important *environmental* factor. And the auditorium is mostly seating.





Illustrating the idea of "seating block rhythm" as a decorative, or environmental, factor in the auditorium. Above it is strikingly indicated in a view of the 4-Star theatre, Grand Rapids, which has the American Seating Company's latest model. It is also notably demonstrated in the Penn Theatre in Washington (shown at the right) which was designed by John Eberson and seated by the Ideal Seating Company.

Since the seating is in reality a functional grouping of furniture in a specified physical formation, the chairs probably should be regarded, so far as appearance is concerned, first of all in their aggregate effect, as a unified composition, with proper allowance for the patterning inherent in the repetition of identical forms in rows and in banks. A natural *rhythmic* pattern is produced by alternation of the end standards and chair backs with the dark spaces between, and with the aisles.

The end standards (in some instances, also the chrome or enameled chair back mouldings) afford the most visible design of the seating, and for that reason it is good practice to co-ordinate the decorative surface of the end standard with decorative features of the auditorium design. Because of the narrowness of the end standards, and the fact, as mentioned above, that they are part of a greater pattern, it is not advisable to use small, intricate designs, or miniature replicas of figuring in wall decoration, in an attempt to tie in the chairs with the auditorium decorative scheme. In the first place, the figuring is hardly visible even under full lighting, while, secondly, the standard can only *suggest*, and should not be asked to *mirror* on a small scale the auditorium decorative theme.

It is therefore fortunate that the modern chairs being offered by leading manufacturers today are available with end standards that are structurally "clean" in form and that have patterns which are essentially simple in themselves. Disregarding colors, the simple flutings, stripes, curves, etc., being used today, immediately become a part of the larger auditorium pattern, and if the auditorium of an outmoded style, a modernizing effect is immediately created.

Pattern Relationships

Although end standards are available with elaborate ornamentation reflecting many different period treatments in theatre interior decoration, a more effective relationship with the interior design is accomplished by the use of the newer modern

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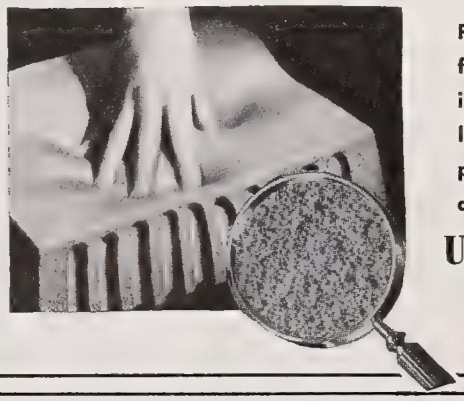

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chairs, since their simple decorative devices—vertical flutes or reeds, fret banding, and so on—more or less readily adapt themselves to any auditorium style. The newer designs, "streamlined" though they may be, are more akin to basic classical decorative forms than they are to the highly stylized *modernistic* ornamentation conspicuous a few years ago.

On those standards that have raised ornamental surfaces, it is good practice to have no greater number of colors than there are design formations in the standard. The background of the standard usually should be treated in the lightest color within the range of the decorative scheme, to provide for general visibility of the rows and to allow accentuation of the design.

Some designers and theatre operators think the ground color of the end standard should be harmonized with the colors of prominent decorative features on the walls, others prefer to have the ground color blend with the fabric of the chair back, leaving the ornamentation of the standard to tie in, from a color viewpoint, with the walls. Both methods represent good practice; the specific character of the auditorium scheme will determine which is better in any one instance, and often either will prove as effective as the other.

Fabric Coloration

The chair fabrics serve as a means of connecting the color scheme of the interior with the seating. Since fabric textures definitely contribute to the pleasurable effects of seating materials by sight and touch, their proper selection is important, considering the large area they occupy. Before seselecting the fabric, be it a soft fabric or artificial leather, it is well, when convenient, to provide the chair manufacturer with samples of the colors that appear on the walls, with some indication of the lighting. His knowledge, based on experience, of the varied light absorbing and reflecting qualities of covering materials, will increase the possibilities of achieving maximum decorating effect.

The approximate effect of colored lights on the colors of soft fabrics are as follows:

Under amber light:
  Red becomes orange of low value.
  Yellow becomes amber of high value.
  Light Blue becomes grey of low value.
  Dark Green becomes grey-green of low value.
  Light Green becomes grey-green of high value.
  Purple becomes red-violet of low value.
  Orange becomes yellow-orange.

Under a red light:
  Red becomes a more intense red.
  Yellow becomes orange.
  Light Green becomes warm grey.
  Dark Green becomes dark red approaching black.
  Purple becomes red-violet.
  Orange becomes reddish-orange.
  Light Blue becomes light purple.

Under a blue light:
  Red becomes purple.
  Yellow becomes green.
  Light Green becomes blue-green.
  Dark Green becomes dark blue-green.
  Purple becomes deep blue-violet.
  Orange becomes black or brown.
  Blue becomes more intense blue.

Under a green light:
  Red becomes brownish grey.
  Yellow becomes green.
  Dark Green becomes more intense green.
  Purple becomes greyish blue-green.
  Orange becomes grey-yellow.
  Blue becomes blue-green.

Mohairs and velours tend to absorb light, artificial leathers to reflect light. For that reason, in pile fabrics, advancing colors such as the many reds, oranges, yellows and greens are most vividly effective within the darkened auditorium. Receding colors, such as blue, brown and violet, should be used in the lighter tones in these fabrics to avoid the grey, or greyish-black appearance they present at low illumination levels. The artificial leathers offer greater light reflection due to the lacquer used in manufacturing them; for this reason darker shades can be used.

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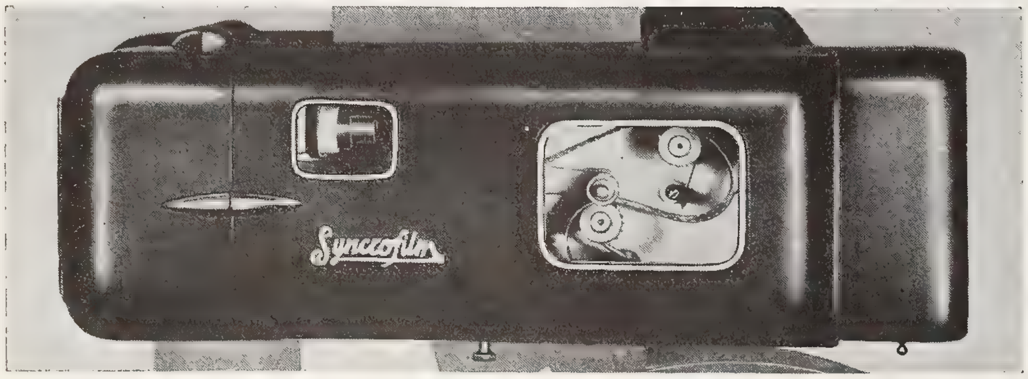

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News Notes on the • THEATRE EQUIPMENT MARKET •

Distributing Metal Reflector

ARRANGEMENTS have been made by the National Theatre Supply Company with Heyer-Shultz, Inc., of Montclair, N. J., for the exclusive distribution of the latter's metal projection lamp reflectors. The Heyer-Shultz reflector, a 14-inch mirror made entirely of metal for low-voltage high-intensity projection lamps, has been installed in many theatres both in the United States and abroad since its introduction five years ago. A catalog on this product is now available from all National branches.

Open New York Office

OFFICES in New York have been opened by Vallen, Inc., of Akron, Ohio, manufacturers of curtain tracks and control equipment, at 229 West 42nd Street. Lee B. Spivack is in charge.

Named Los Angeles Dealer

THE GAY ENGINEERING Corporation of Los Angeles, has been appointed exclusive Carrier representative in Los Angeles County, and in addition will make large-size Carrier installations, of the type previously handled from the Carrier home office at Syracuse, in ten Western states. Herbert Peacock and C. M. Wert, Carrier engineers, will work with Gay engineers. Carrier will maintain its own office in Los Angeles for supervision and assistance of dealers.

Operations Expanded

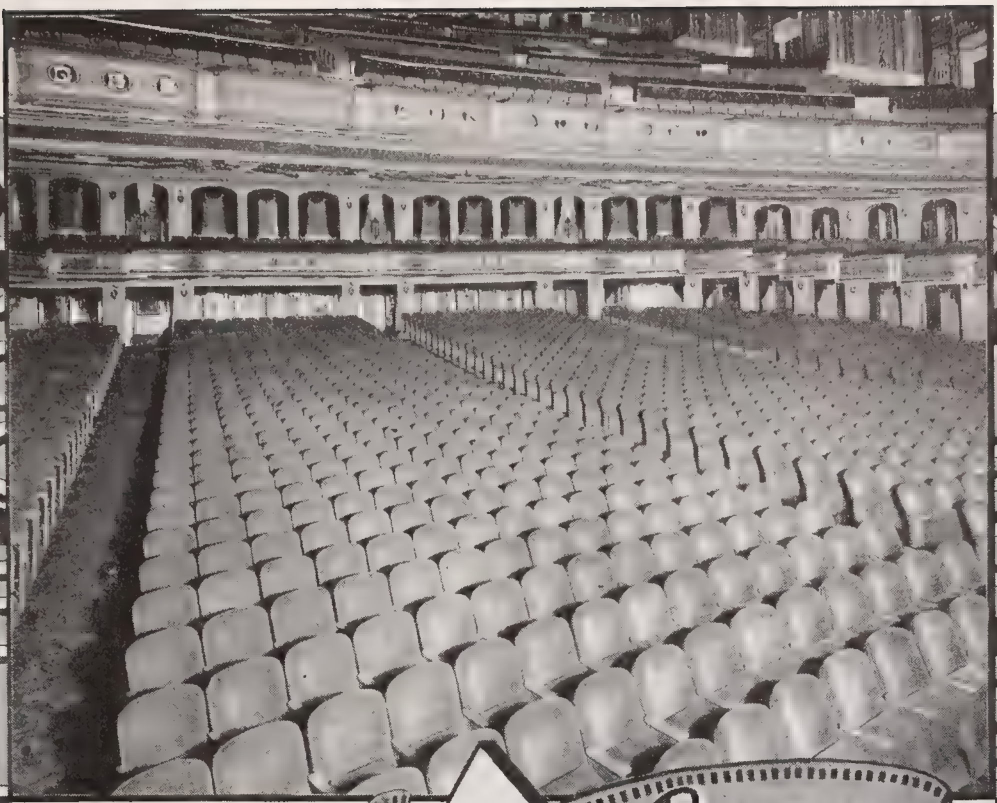
THE TERRITORY served by the Oklahoma Theatre Supply Company of Oklahoma City, has been extended to Kansas and Western Missouri for the distribution of Heywood-Wakefield auditorium seating and U. S. Air-Conditioning Corporation equipment.

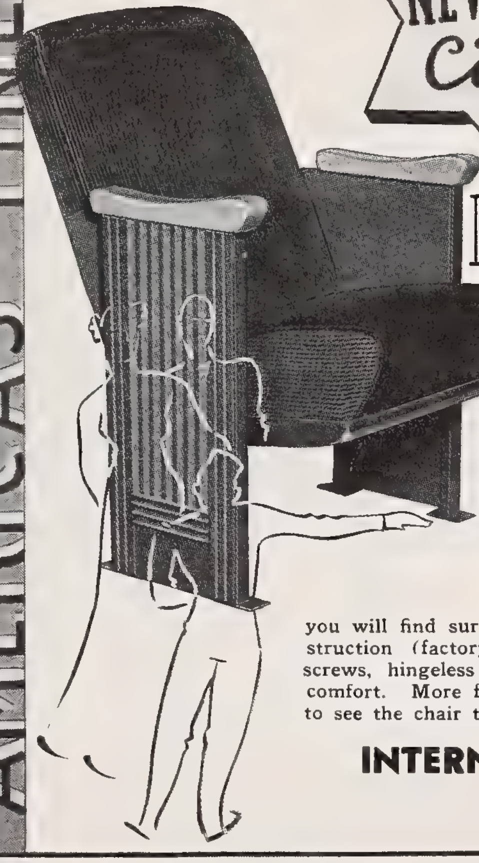
Named Distributor

BLAGDEN BROTHERS, INC., of New York, has been appointed distributors of General Electric heating and air-conditioning apparatus in New York, Bronx and Westchester counties. The New York district office of G-E's air conditioning department has been moved, without change of personnel, into the home office at Bloomfield, N. J.

Acquires Paint Line

ACQUISITION of the Rainbow Color Company of Chicago, manufacturers of show card colors, paints, varnishes, paint brushes and sundry items, has been announced by Edward H. Wolk of Chicago, distributor of projection parts.





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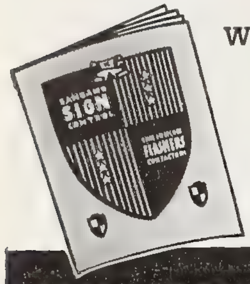

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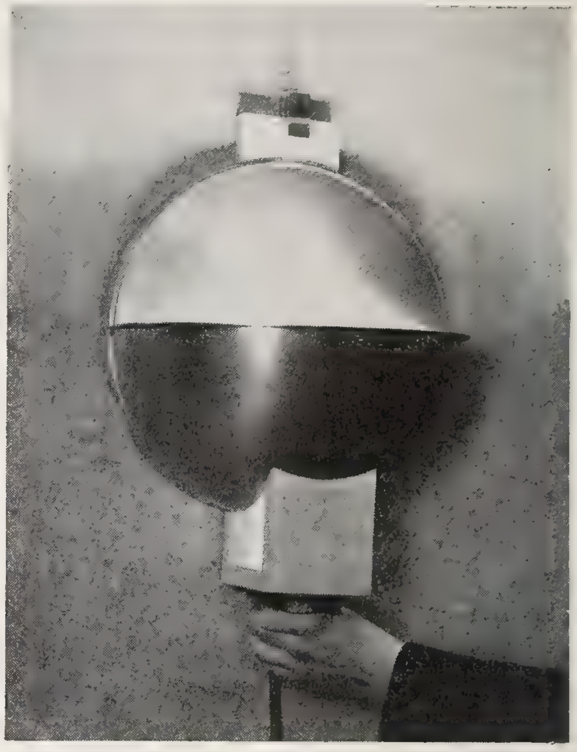
Modern Lighting With Fixtures

(Continued from page 11)

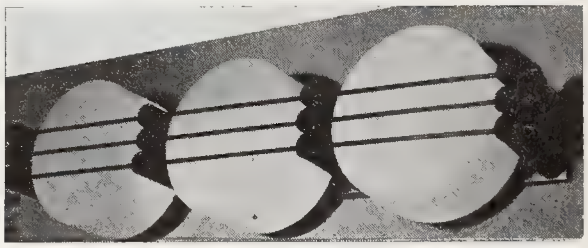
standard multi-color, luminous-element type units to aid the "seeing" illumination so vitally needed.

A lobby device is shown in the accompanying picture of a decorative luminaire which is appliqued against a full-length mirror. The fluted glass half-cylinder, with edge-lighted wings, provides a decorative effect. If desired, colored effects can be obtained with fluorescent lamps. The half-bowl at the top conceals lamps, which may be quite high in wattage and provide considerable lobby illumination.

Luminaires for trains show a number of planned-lighting applications of the type which might well be used in theatres. Combination glassware, which provides a low brightness on the wall, but with some directive characteristics, can be an important tool for theatre lighting.



An urn for side-wall auditorium lighting—a mirror at back of the lamp directs light upward, yet prevents viewing the lamp by reflection. Thus higher illumination levels are provided without causing objectionable glare spots, and at low cost.



An example of the use of standard opal globes, as by the Hoyt circuit in Australia, with decorative rods and posts to provide an inexpensive fixture.

Today there are many directional types of glassware which can be used to considerable advantage. Among these are circular Fresnel types, roundels, and squares. Standard boxes permit easy installation of these directional glasswares for lighting posters, murals or other wall surfaces. At the New York World's Fair, an interesting innovation is being extensively used—that of coloring the vertical edges of these lensed units, thus providing a touch of color and at the same time reducing the side brightness.

Another interesting example of the use of standard glassware is shown in the accompanying photograph of a type of luminaire used by Hoyt's Theatres in Australia.

[*The author, a frequent contributor to* Better Theatres *for many years, is an illuminating engineer who has specialized in theatre lighting, for which he has originated widely used methods.*]

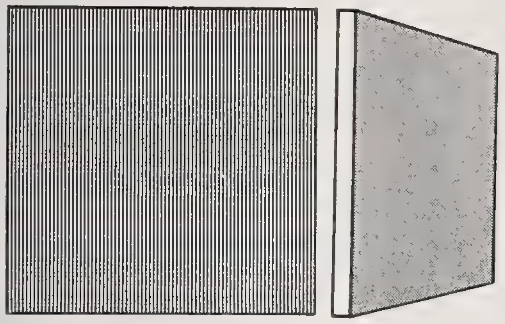
Table of Transmitting and Reflecting Materials for Luminaires

TRANSMITTED LIGHT APPLICATIONS		REFLECTED LIGHT SURFACES	
Smoothness	Opal Glass Flashed-Opal Glass Ceramic Glass Laminated Plastics	Diffuse	Oil Paints Casein Paints
Variable Brightness	Alabaster Glass Sandblasted Glass Cel-O-Glass	Diffuse Specular	Porcelain Enamel Structural Glasses Aluminum Paint
Sparkling Effects	Configurated Glasses Glass Block Lensed Glasses Prism Glasses	Mirrored	Plain or Colored Mirrored Glass Processed Aluminum Sheet
Edgelighting	Clear and Colored Glasses Clear and Colored Glasses	Sparkling Effects	Brushed Stainless Steel Polished Corrugated Metal Polished Reflex Metal
Special Purposes	Translucent Marble Louvered Plastic Textured Plastics		

Plastic Material With Louver Effect

ONE OF THE new synthetic materials regarded as applicable to theatre lighting, especially in the auditorium, is a colorless plastic manufactured by Doane Products Corporation of Meriden, Conn., and distributed by the Ivan T. Johnson Company of New York, under the name of Louverglas.

The material consists of thin sheets of transparent cellulose acetate "ribbed" with opaque lines of pigment (colored or white) in predetermined patterns. Used as the covering panel of a recessed light box, it will transmit clear light at an efficiency rated close to 80%, but viewed from an angle it shows no glare, the "ribs" acting somewhat after the fashion of louvers. Dust-tight construction of light troughs is also readily obtained by covering them with the new material, which presents only a flat surface easy to clean.



A representation of Louverglas, the left-hand drawing indicating its transparency and the "ribs," and the other sketch indicating its "opacity" when viewed from sufficient angle.

Louverglas is available in sheets from which panels may be cut with shears, or special fixture forms pressed by application of heat. It is cleaned with water, or with kerosene or naphtha. Holes can be drilled in it with an ordinary brace and bit if care is taken to avoid excessive pressure on the drill. Two or more pieces of Louverglas can be cemented together.

Scratched surfaces can be repolished by hand, using a soft cloth and turpentine-chalk mixture. It is mounted to metal with the aid of rubber, felt or other flexible material, or by means of oversize bolt holes.

Louverglas is well suited to the use of fluorescent lamps in view of the shape and temperature of such light sources, but can also be used effectively with the regular incandescent lamps. It must not be placed very close to the larger lamp bulbs, however. Direct flame will ignite it, but it burns slowly. It deteriorates on exposure to strong ultra-violet light.

[*Use of Louverglas is discussed by Ben Schlanger in his column on page* 20.]

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[This is the third article in a series which is designed to clarify fundamental purposes and processes in comfort air-conditioning. It was to have dealt with air-motion. Discussion of some of the comfort problems involved in summer air-conditioning with Mr. John R. Parsons, New York physicist who has specialized in these matters, led to the preparation of a map charting recommended Effective Temperatures for theatres throughout the United States, and this, with Mr. Parson's own explanation of the map and the bases of his recommendations, is presented in place of the discussion of air-motion because of their present seasonal interest.—THE EDITOR.]

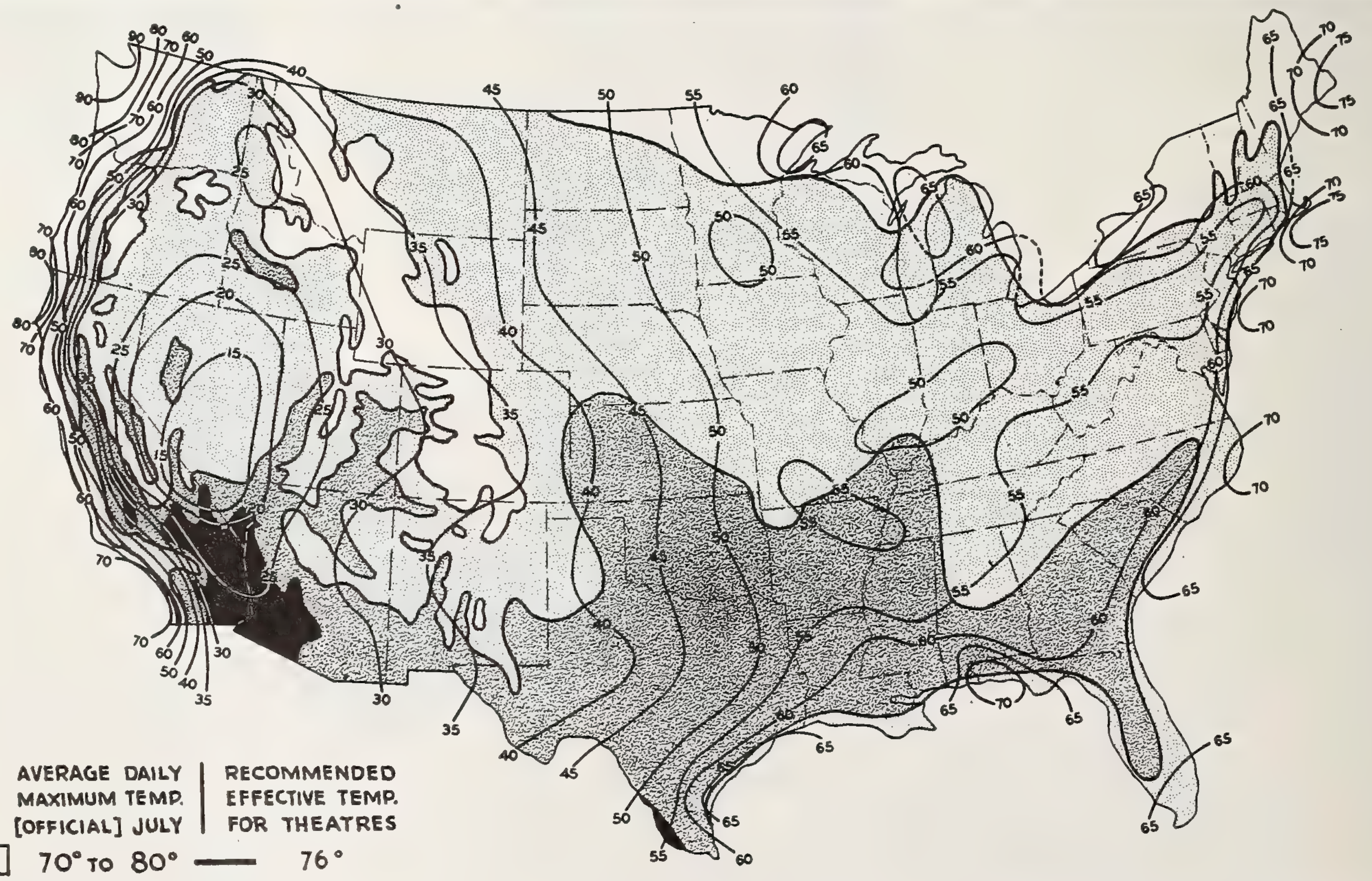
Providing Healthful Comfort In Summer Air-Conditioning

by JOHN R. PARSONS

IN THE FIRST article of this series, to which I have been asked to contribute the present discussion, was given, under the title of "Just What Are We After in Theatre Air-Conditioning?", what was in my opinion a very simple and direct explanation of those things which must be understood as the first step in a practical appreciation of proper comfort conditions. The point properly stressed was that the ordinary, or dry-bulb temperature was not a proper guide, and that the factors relative humidity and air-motion had to be considered also. The sum total effect of all three of these factors, mixed together as you would a cocktail, is called *Effective Temperature.* As in a good cocktail, no one thing should be *too* prominent.

Now here, right at the start, let me emphasize one important point: *There is no standard for what is the proper temperature, relative humidity or air motion, taken separately.*

You can't say that the people of England,



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☐	80° TO 90°	78°
▨	90° TO 100°	80°
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PARSONS-KNIGHT UNITED STATES EFFECTIVE TEMPERATURE MAP for indoor theatre differential as against outdoor average maximum during July and August.

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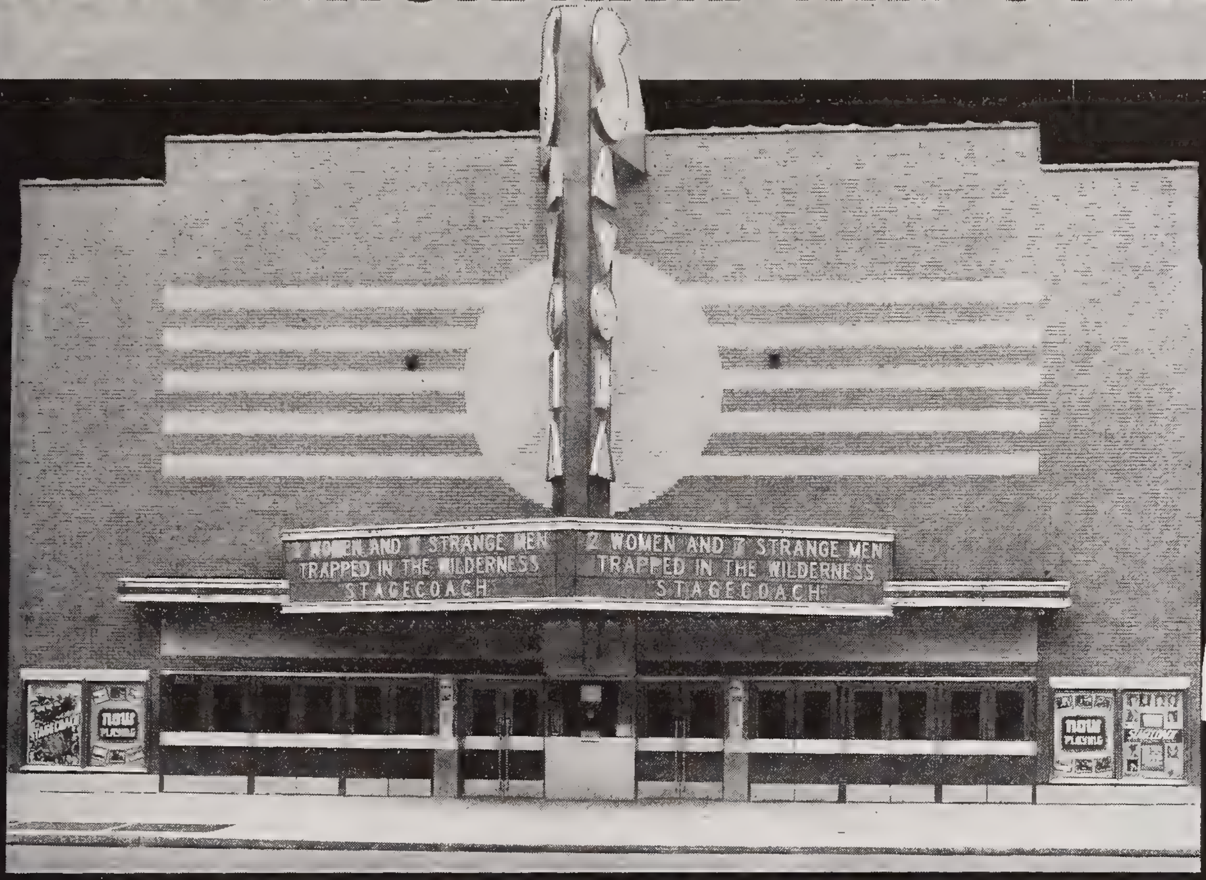

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living in moderate summer temperature and high average humidities, are any better or worse off than the people living in Arizona and New Mexico with high summer temperature and low relative humidity; or that the inhabitants of Chicago, known as the "Windy City," can't thrive under their particular climatic conditions. It all goes to show that these factors are more or less interchangeable—*that it is the sum total effect that counts.* It is this which explains what has been termed *"Effective Temperature."*

Then one other point: Let us remember that it is a *fixed body* temperature that we are shooting at.

Comfort Range

The whole range for a seasonally dressed person is between 70° and 80° Effective Temperature, *still air,* for ideal comfort. This doesn't mean that people can't be comfortable in higher or lower *Effective Temperatures;* they can be, by adopting a corresponding change in (a) dress, (b) diet, and (c) activities.

This is well illustrated in controlled tests carried on the past year with male subjects from different parts of the country. Subjects born and raised in Mississippi felt cold at the same Effective Temperature level at which those born and raised in Massachusetts were perfectly comfortable. And the reverse is true in that, generally, those from the northern parts of the country suffer more than the natives do in the humid heat of some parts of the South, until they become acclimated. And yet this whole range of temperatures, taken as the average maximum high for July, is between 100° ordinary, or dry-bulb, temperature at the extreme southern Gulf section, to 70° on the Canadian border.

Let us refer now to the United States Continental map showing the average extremes we have to knock down to the proper level at which we can sell comfort. The intensity of shading shows the average maximum dry-bulb temperature zones for a period of twenty years. The continuous lines show the channels of Relative Humidity, (in percentage, as indicated by the numbers on the lines) for July noon, over a period of eighten years. Half the distance between any two borders, north and south, would be the *intermediate temperatures* in any zone.

For example: In the zone bordered on the south by 90, and on the north by 80, midway would be 85. Spot your locality by State lines (which is near enough provided there is not some local condition which you know to have a special and distinct bearing), then find the nearest relative Humidity line and you have a fair idea of local climatic conditions.

If the humidity in your locality averages above 50%, you must add so many degrees to the air temperature. The reverse is true if the humidity averages lower than 50%.

The key to indoor Effective Temperature is based on three levels of *outside* Effective Temperature, ranging from the extreme high outdoor Effective Temperature of 100° to 90° in the South, with an 80° Effective Temperature *indoors;* through the zone from 90° to 80 °outdoors, with 78° indoors; to the zone 80°-70° outdoor, with 76° indoor Effective Temperature.

Here it would seem proper to use a few words of caution. When outdoor air conditions attain warmth values above the point of producing comfort when that air is introduced indoors, you are forced to resort to refrigeration of some sort—in other words you are creating artificial climate. It is necessary, however, only to drop the Effective Temperature enough to bring it to the proper comfort level. Do not try to knock 'em cold!

The principal points in your favor are these:

1. When outdoor conditions are extreme, any drop in temperature is immediately acceptable no matter if it is a drop of only a few degrees in Effective Temperature.
2. No one is a good judge of what the proper condition *should* be until he has had from 15 to 30 minutes to readjust his physical condition to his surroundings.
3. The true reputation you build up for running a well-conditioned theatre is based on your patrons' *second* reaction to comfort, and how he feels *coming out* again into the higher temperature outdoors.

Below 85° *outdoor* Effective Temperature, the problem is simple and any good manager should be able to meet it with very little trouble. It is *above* 85° Effective Temperature outdoors and especially from 90° to 100°, that we face the real problem.

Some engineers have set a variable indoor Effective Temperature in relation to the difference between outside and inside temperatures, as changes occur. This, I feel, is neither practicable nor desirable. My judgment is based on the experiences of one of the largest and best run circuit of theatres, which has been supervised by one who is, in my opinion, the keenest theatre engineer in the business. A *fixed monthly level,* according to the season, is far more practicable and, in the long run, more satisfactory.

Dress-Diet Factors

For the purposes of practical operation of theatre air-conditioning equipment, we must take into consideration the change that has quite generally taken place in dress during the summer months, and also, though perhaps to a smaller degree, in diet. Many years ago men wore essentially the same type of clothes in summer as in winter while the women retained in summer at least a petticoat or two. That has been gradually changing, until today men's suits of white linen, Palm Beach cloth, tropical worsted, and so on, are common even in small towns, and the women—well, they dress very lightly indeed. In other words, people themselves are making some substantial adjustments to air conditions.

With respect to changes in diet one may

point to the rapid growth in the last few years of sandwich counters and soda fountains as places to get one's noon-day lunch, and to the fashion which dictates that women keep their weight down (and men, too, are "watching their calories" these days).

In July and August they start out in the morning prepared for the worst. Now let us suppose that by 3 o'clock, the outdoor heat and humidity causes a 95° Effective Temperature and you are told *not* to maintain over a 10° differential. You will have an 85° temperature in the theatre which may not afford much relief from the outside air, especially if there is a breeze outside. An 85° Effective Temperature not give comfort even with the lightest clothing permissible in public, and heat radiation between closely packed people in a crowded auditorium will only make matters worse.

John R. Parsons

It has been definitely established that no real comfort can be felt under these conditions above an 82° Effective Temperature. That is your limit no matter what outside conditions may be. Now suppose that at 5 o'clock a thunderstorm changes the whole outside condition and the outdoor temperature changes 15° or 20°. Are you going to drop your indoor temperature to 75° Effective Temperature? That would be a good way to empty the house. The better way would be to maintain a straight 78° or 80° Effective Temperature. People will come from the colder air outside and find things just right *for the way they are dressed.*

Try these suggestions—they are made in the interest of everybody concerned. We cannot expect perfection right away, but we can eliminate as soon as possible certain justified complaints against air-conditioning.

Calibrating the Theatre

To calibrate the theatre for its different Effective Temperature levels simply means determining the differences between the principal locations in the theatre at half capacity and when it is full. For our purpose here we ignore air motion and consider only two factors, ordinary or dry-bulb temperature, and Relative Humidity. At the present stage of development in equipment and control, it is felt unnecessary to take humidity readings at more than one or two locations in the theatre. With fair circulation and constant change, a Relative Humidity reading taken at a proper representative location will come fairly close to the average all over the house.

The main point is that at some such location there should be a permanent instrument that correctly indicates relative humidity. This could be any one of the better wet and dry bulb instruments, the readings of which can be interpreted by reference to a chart (none of the cheaper direct reading devices are any good.) If you are going to accomplish anything, start with the proper tools. After making a few tests for humidity under varying conditions to find the proper permanent location for the instrument, place four or five good standard thermometers (dry-bulb) at different locations in the theatre where they can be easily read at all times. By combining the humidity as indicated on the main instrument, with the air temperature as indicated by the different thermometers, the Effective Temperature level at the different stations can be readily determined.

There should not be a greater differential than 2° Effective Temperature between any of these stations. If there is, an adjustment should be made to bring the differential within 2° or less.

[*Managers and engineers who adopt or experiment with Mr. Parson's suggestions and recommended Effective Temperature levels, are invited to report on their experiences and to submit any questions. When replies are indicated, they will be made by mail.*—THE EDITOR.]

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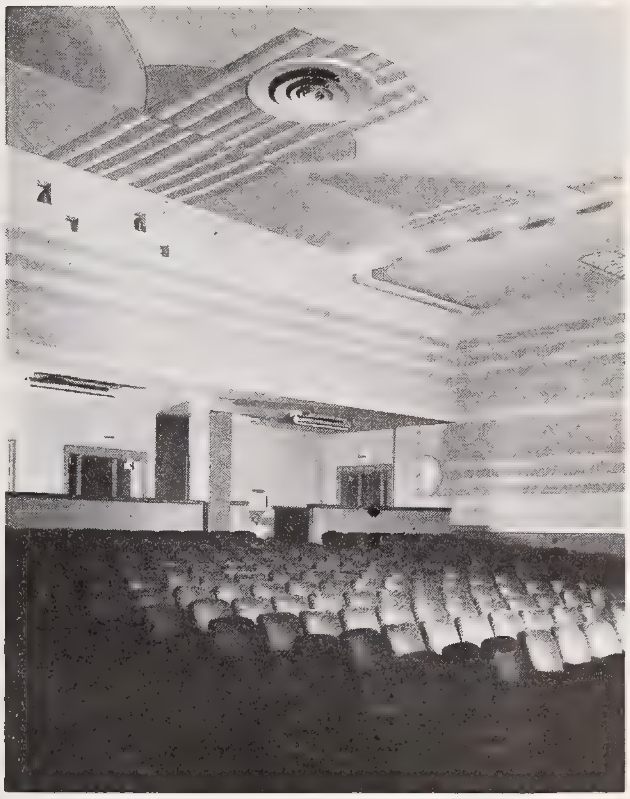
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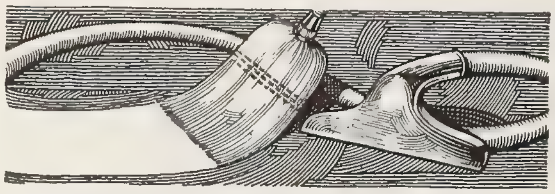


Efficiency in Vacuum Cleaning

A THEATRE VACUUM cleaner, essential for the care of carpeting, seat upholstery and many other fabrics, must be convenient to handle, avoiding waste of labor time. It must be able to work under seats and on carpeted stairs, to penetrate behind radiators and other fixtures, and to reach up to drapes and tapestries. It must stand the gaff of heavy duty, such as a domestic cleaner never encounters. It should be easy to service.

Lastly but above all it must be efficient. It is used only for the removal of loose or dry dirt. When grease from the air settles on dirt particles they become a stain which must then be submitted to the more difficult and expensive process of washing. This happens not only in difficult corners which the vacuum could not reach; it happens everywhere over a longer period of time, if the cleaner has been inefficient.

Efficiency is rated by a combination of two figures: cubic feet of air moved per minute, and degree of vacuum created. If the latter is cited in inches of mercury, it means the reduction in barometer reading created at the cleaner nozzle. The rating may be given in inches of water instead; mercury inches multiplied by 13.55 gives the water reading. Efficient theatre cleaners, in general, may move 30 cu. ft. of air per minute at 6 inches mercury vacuum, or 60 cu. ft. per minute at 3 inches vacuum, or may work at any intermediate combination. Extreme vacuum is likely to be somewhat damaging to fabrics.

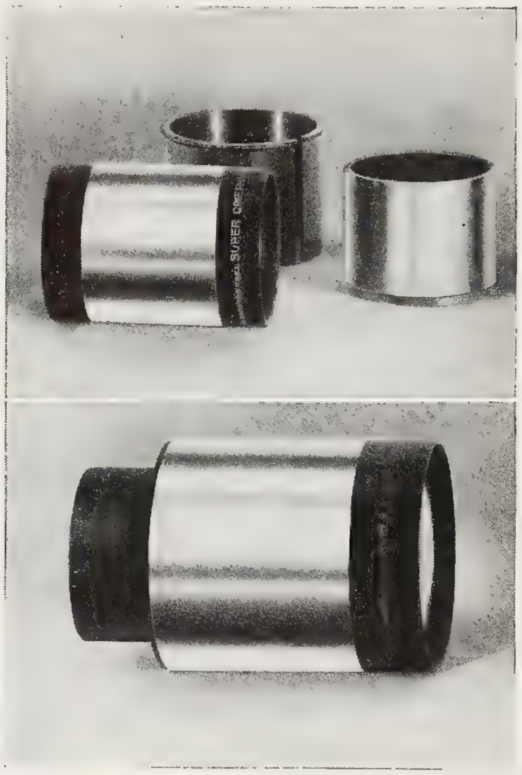
Equipment for Theatre Service

Semi-portable and stationary types of equipment predominate in theatre cleaning. One of the newer semi-portables is a light tank, moving on swiveled castors, from which air hose extends to the actual point of work. In cleaning, the porter needs to move only the light hose and cleaning tool, and hence can work rapidly. There is a full set of tools for work on out-of-the-way carpets, stairs and on seats, and for penetrating corners, as well as long tube extensions for reaching high-hung drapes. The ⅝ths h.p. motor can be detached from the tank and carried by shoulder strap to places otherwise difficult to reach effectively. Heavier rubbish—cigarette butts, hair-pins, etc.—is caused to drop into the tank and only light dust passes through the fan and into the bag. Weighing only 50 pounds, including motor, the cleaner is pushed about the theatre on its swiveled castors as the convenience of the work requires.

Stationary equipment of course provides the most convenient means of fabric cleaning. The entire plant is in the machinery room; porters merely plug hose into properly located pipe openings, and cleaning tools into the hose. In one make, dirt is separated without any bag or filter, being driven by centrifugal force against the walls of a collecting tank, thence falling to the bottom, while the air is evacuated from the center of the swirl and reaches the fan almost entirely clean. The exhausted air, carrying the finest dust particles, is vented outdoors. With stationary equipment even those fine dust particles that pass through the meshes of a porous bag are removed from the theatre.

Heavy Duty Portable Cleaners

The portable theatre cleaner resembles the domestic machine in appearance and construction, but is more sturdily built and has a heavier motor, hence more suction. It is equipped to take a full set of cleaning tools and is adequate for theatres not having much carpeted area, also as auxiliary equipment in other theatres.



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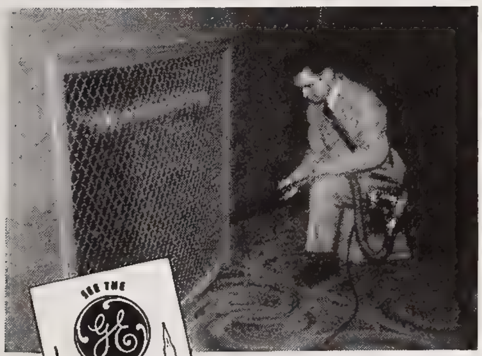

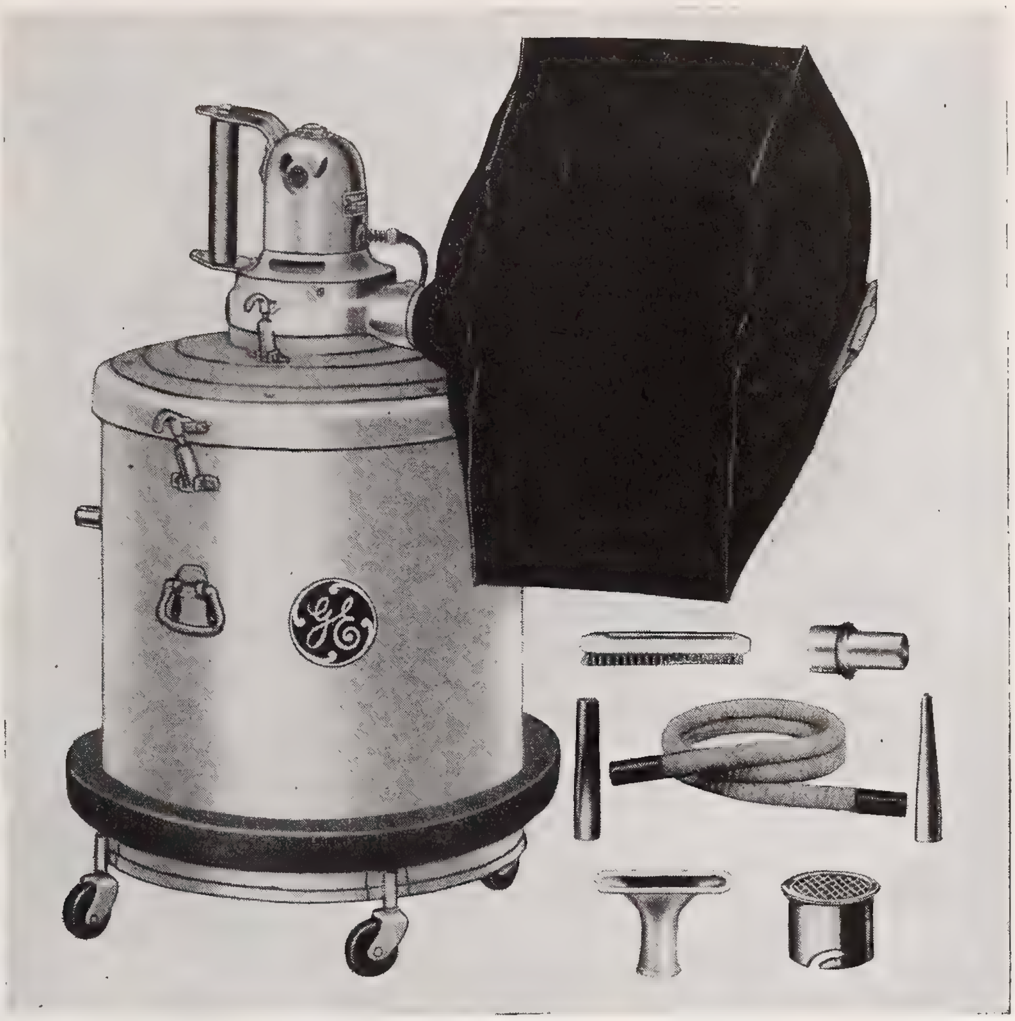

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Theatre Television—and the Projectionist

• A non-technical examination of practical, if obscurely distant, possibilities both in the art of radioed motion pictures, and in its effect on the projection craft

By DR. ALFRED N. GOLDSMITH

THIS DISCUSSION of television may well begin with a question raised by our mutual friend, F. H. Richardson, whom many of us call "Pop." Observing that exploitation of this new art was assuming some immediacy, and with the motion picture and the welfare of the projectionist as ever on his mind, "Pop" came to me for a chat about it. And this, in effect, was his view:

"I do not believe television will ever be able adequately to illuminate a screen of theatre dimensions, basing that belief on the known fact that, in effect, television screens are illuminated by only one spot of light equal in diameter to 1/441st of the height of the screen image. In other words, only that small area of the screen image is illuminated at one time. This spot moves at high speed from one point of the screen image to the next until each point thereof has been illuminated. The observer's eye actually sees the illuminating spot at each instant, the rest of the screen image being visible because the human eye retains visibility of anything it views for a small fraction of a second (between 1/15th and 1/30th of a second, depending on the brightness of the spot); but the portion retained by this eye action or "persistence of vision" fades rapidly.

"Now, it would seem reasonable that if all the available light were concentrated in a spot of the diameter 1/441st the height of a screen image 1 foot high, that spot of light must automatically occupy a proportionately greater area, and hence be proportionately less brilliant when the image is, say, 16 feet high. And since the present acceptable screen illumination at its center is approximately 15 foot-candles, it would seem to be impossible to approach even closely that brightness by the method just described."

Forming the Image

That view, in its consideration of the formation of television pictures, is correct. A spot or dot of light of controlled brightness starts at the upper left-hand corner of the picture and moves in a horizontal line across the picture to the right-hand edge. It is then turned off briefly and starts again at the left-hand edge of the picture slightly below the first horizontal line, and is then turned on and moves again to the right, producing a second horizontal line of light. On reaching the right-hand edge it is again brought back invisibly to the left-hand edge to begin the visible tracing of the third horizontal line from left to right. This process is carried on and on in the same way until the bottom of the picture is reached at the lower right-hand corner. Thus, by turning the spot of light off on its return paths, and by controlling it in accordance with the lights and shades of the picture at each point of the picture in its active left-to-right linear paths (that is, corresponding to the brightness of the corresponding point of the picture), one single picture has been produced. Actually this whole process required to cover the entire picture area and to produce one complete frame in television takes 1/30th of a second (neglecting what is called "line interlacing").

After this one frame has been completed, the spot of light is brought invisibly (that is, extinguished) from the lower right-hand corner of the screen to the upper left-hand corner of the screen, and then is caused to go through the whole process over again to produce the second frame in the next 1/30th of a second, and so on. In this way a rapid succession of 30 frames of pictures per second is produced, and the *persistence of vision* does the rest by giving the impression of a motion picture produced on the screen. Actually, there is only a single dot present.

However, there are a lot of additional points that must be considered before we can decide whether theatre pictures can ever be made adequately bright, particularly by the present and known television methods. There is not much use at this time in speculating on what *might* occur by entirely new methods at some time in the possible future; it is better to fix our attention on methods which are well known.

The first factor which must be considered is this: The spot of light is extraordinarily bright. Actually, in the projection tubes which are used in the electronic method of producing television pictures, the spot is so bright that it dazzles the eye and cannot be viewed comfortably directly. Let us then keep in mind the fact that the tiny spot in the small projection tube is intensely bright.

It may be added that the original picture to be projected is not the size of 35-mm. film, but is considerably larger. On 35-mm. film, the picture is about 4/5ths of an inch wide; in projection tubes for television purposes the picture is between 2 and 6 inches in width.

Difference in Magnification

Supposing that we wish to produce a picture 16 feet wide on a theatre screen by television; this then is 192 inches wide. Suppose that our original bright television picture on the projection tube is 6 inches wide (the projection tube to which I refer is a vacuum tube in the television receiving set on which the signals produce this extremely bright picture which is later to be "blown up" on to the theatre screen by means of a projection lens); this original bright picture on the projection tube is in fact projected on to the theatre screen by means of an objective lens quite similar, in general, to that used for projecting film. In this typical case, you will note that the image has been enlarged or magnified 32 times (192 divided by 6), thus giving us the 16-foot screen image.

Now let us compare this with film projection. If the film is taken as being 0.8-inch wide, which is close enough for our purpose, the magnification, or enlargement, ratio is 240 times (192 divided by 0.8).

Accordingly, the magnification for the television picture was only 32 times, while the magnification for the film picture was 240 times. This is nearly 8 to 1, and accordingly a more accurate calculation shows that the drop in light caused by enlargement of the screen image is only about 1/56th as much in the television case as in the film case.

Otherwise stated, the picture on the television projection tube in this assumed case would need to be only 1/56th as bright as the film at the gate of the projector to produce the same screen brightness, assuming that equally fast objective lenses were used in each case. This point of advantage—namely, the larger size of the original picture in television—must be kept in mind in any comparison.

"Persistence of Image"

There is yet another factor which must be kept in mind. Television pictures are produced on the projection tubes by a stream of electrons (which is practically an electric current traveling through a vacuum tube), this stream being a very thin, fine beam of electrons moving very rapidly and striking the screen in the tube on which the picture is first produced.

This tube screen is made up of a substance which goes by the scientific name of "fluorescent" material. This means merely that when the electrons in the beam violently strike the tube screen, the screen glows very brightly at the point of collision. The more powerful the electron stream, the brighter the glow at that particular moment. This glow forms what we call the scanning spot in the above description. If the electron stream is reduced, we get the shadows of the picture; and if the electron stream is increased we get the highlights of the picture. This is the way the moving spot of light, properly controlled, produces the pictures as mentioned above.

The incoming signal from the television transmitting station is always made to control this electron stream that creates the scanning spot. The incoming signal, as you might guess, really contains the lights and shadows of the picture in the form of a varying electrical voltage, or current, which is applied to the television receiver tube, or projection tube, in such a way as to control

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the strength at each instant of the electron stream which causes the scanning spot.

And now we come to the "meat of the cocoanut" in this second factor. Fluorescent materials when they start glowing do not stop glowing immediately but have the fortunate habit of continuing to glow at least for a brief time. Thus the picture produced on the fluorescent screen of the projection tube is not present only for the briefest possible instant, *but actually lasts* with fairly high brightness for most of the time between successive frames. This helps a lot in reducing flicker and increasing the brightness of the projected picture.

Electronic Results to Date

Let us leave the theoretical for a moment and talk results which have been obtained up to date.

In one of the latest British demonstrations of the theatre television, a projection tube was used which operated at the rather astonishingly high voltage of 50,000 or more to produce the electron stream within the tube. The picture produced was 12x 15 feet (the 4-to-5 proportion holding in England), and the screen illumination on the opaque theatre screen was estimated at slightly over 1 foot candle. This is admittedly a low value and was satisfactory probably mainly because of its novelty.

Mechanical-Optical Method

It should be mentioned that there is another method in present commercial use for producing theatre television pictures. It is not an electronic method, but is mechanical and optical. Equipment has been installed in a 2,000-seat house in London very recently to produce a 12x15 foot picture by this second process. It is claimed that in this case the screen illumination is actually around 6 footcandles, but a translucent screen is used with the projector located backstage. Accordingly, this would give a screen brightness of about 3 foot lamberts (that is, assuming 50% transmission through the screen). Even this value of screen brightness is definitely below theatre standards, which are supposed to lie between 7 and 14 foot lamberts according to the recommendations of the Society of Motion Picture Engineers.

Definition and Color

The definition, or detail, of 441-line pictures is something like 1/10th that of the 35-mm. picture and compares more nearly with 16-mm. projected pictures. We can draw the conclusion, nevertheless, that even the 441-line picture will have entertainment value, particularly for close-ups and medium shots—for example, prize fights, vaudeville acts and the like.

Another element missing from television today, so far as the theatre is concerned, is color. While television pictures have been produced in color, either their size, their brightness, or definition, or their equipment fell below acceptable values.

The Projectionist's Position

So far as the projectionist is concerned, I am of the opinion that his position will be improved by the advent of television. Television equipment will certainly use many of the normal principles of the theatre film projection. The projectionist accustomed to handling projection equipment should be able to bring himself up-to-date on the construction and use of theatre television equipment as it becomes available with its instruction books and similar information.

The projectionist need lose no sleep on this score for two reasons.

In the first place, it is most unlikely that in the near future television in the theatre will be anything other than an additional service of specialized sort which, far from narrowing the projectionist's usefulness, will widen it.

In the second place, if theatre television should in the more distant future partly displace film projection, the projectionist will have had plenty of opportunity to become master of the new art and to take over his position in that field without any change or loss.

[*Dr. Goldsmith, an eminent New York consulting engineer, has long interested himself in motion picture technology and the film theatre. He was for several years president of the Society of Motion Picture Engineers, and as a past-president, is still active in the affairs of that organization.*]

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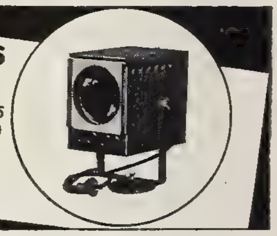

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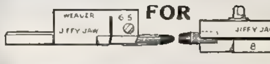

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

FALSE ECONOMY THAT HURTS THE THEATRE AND THE INDUSTRY

FROM TIME to time I receive complaints from projectionists that they are unable to get their managers to supply repair or replacement parts for their equipment until the worn parts are in such shape that it becomes a case of supply-them-or-close-the-show. Here is a typical complaint, name and location not supplied for obvious reasons:

"Dear Dad: I ask your help. If you print what I shall say and it costs me my job, all right! For I am tired of projecting pictures that can't be put on the screen properly. If I can't do my job right I don't want to do it at all. I can do carpenter work and do a good job. Here are the facts:

"On both projectors the intermittent sprocket teeth are worn completely flat on the working side, but new ones are refused on the grounds that they 'still pull the film through.' The gear train is badly worn all the way through, so that to keep travel ghost out I have had to make the shutter blades so wide that flicker appears. My manager says, 'Aw, it's not bad, and gears cost money.'

"I never am able to get exciter lamps replaced until the filaments are so badly sagged that proper volume just cannot be maintained and other things are on about the same level."

There is more, but that's quite enough. Given the very finest production, perfect in photography and all as it should be, but projected by imperfect equipment (imperfect basically or because of badly worn parts or parts out of proper adjustment) and you have waste, not economy—waste in the theatre guilty of it, as the box office and ultimate repair and replacement bills will prove; and waste for an industry which has spent tens of millions of dollars to get rid of the nickelodeon and make the motion picture a full-fledged theatre art.

Competition for the motion picture is not growing any less. If we could skip over some of the faults in our theatres in the past, we cannot do so today. One would expect every manager to be more concerned about this than a projectionist—after all, "it's no skin off *his* teeth." Of course, in the long-run, it is everybody's concern, but most immediately it is the concern of the management.

I realize full well that there are conditions under which a manager may feel that he is making more of a hit with the boss when he keeps expenses down than when he orders repairs and replacements. But if he is really a manager he will know that he is doing the boss no good by refusing to provide repairs and replacements that are necessary to an effective performance—and I might add, an *honest* performance. There's no law *compelling* people to go to the theatre!

REELS FOR CHECKING THEATRE SOUND SYSTEM

FIFTEEN TEST films of different types to facilitate adjustment of sound reproducing equipment to the highest degree of accuracy, are described in the report of its activities presented by the Committee on Standardization of Theatre Equipment of the Research Council of the Academy of Motion Picture Arts & Sciences, before the Spring Convention of the Society of Motion Picture Engineers. The report has just been made available by publication in the SMPE *Journal*.

These films, which are sold at the cost of production, provide an extensive series of tests, through the medium of which performance of theatre apparatus and the effects produced by apparatus adjustments, can be checked far more closely than is possible by ear. In consequence, minor improvements, each too slight in itself to be detected without such means, can accurately be added to produce an overall improvement that is distinctly audible. Similarly small faults, which in their cumulative effect produce bad sound, are traced down by means of these reels. Warble frequency reels included in the series permit measurement and adjustment of auditorium acoustics.

Other reels in the series afford a general indication of sound quality as determined by listening, standard frequency reproduction for gain runs, buzz track check of lateral alignment, scanning measurement for checking the lateral uniformity of the exciting light, high-frequency reproduction for optical focusing and a 1,000-cycle constant frequency output for matching projector volume.

The complete set of films will cost the user slightly in excess of $200, but they can be bought individually as required, and no theatre will ever need them all. Replacements to be patched in from time to time will be made available as recording technique changes, and they will keep the reels purchased up to date at comparatively small cost.

Films used for ordinary projection room routine, such as the lateral alignment track, and the loops that facilitate focusing and matching of projector volumes, are inexpensive, costing roughly from 50c to $2 apiece. The more elaborate multi-frequency and warble-frequency reels for exacting tests are the most expensive, at $25 each.

Other film is sold on a footage basis to be made up into loops locally, in view of the fact that different types of equipment are best served by loops of different lengths. The cost ranges from 3½c to 5c a foot. They include 7,000-cycle and 9,000-cycle tracks for focusing. Use of the former is recommended as satisfactory for routine work; the latter has been made available for more exact adjustments than are ordinarily required.

The list of films includes a special scanning-adjustment track for rear-scanning heads, such as the Mirrophonic TA-7400, and a 1,000-cycle recording, selling at 50c, which is used in connection with the output meter for matching soundhead volume output.

NEW SOUNDHEAD USES MAGNETIC STABILIZER

A MAGNETIC device for stabilizing film motion and eliminating flutter is a very interesting feature of the new soundhead of the Weber Machine Corporation of Rochester, N. Y. The new film filter can be most simply described as a form of rotary stabilizer that uses a magnetic clutch rather than a friction clutch.

As in most of the newer soundheads, the film moves over a rotating drum driven by the film and having no other connection with driving motor. The shaft on which this drum is mounted, and which revolves with it, is extended to the drive side of the head, where two flywheels are mounted on it, one wheel inside the other. The inner flywheel turns with the shaft. The outer flywheel is also set into rotation when the film moves, but only on a clutch principle. The independent motion of the outer flywheel, acting through the clutch, stabilizes the rotation of the inner wheel, and therefore of the drum.

In the most familiar soundheads built along these lines, the clutch action is pro-

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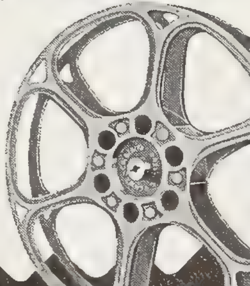

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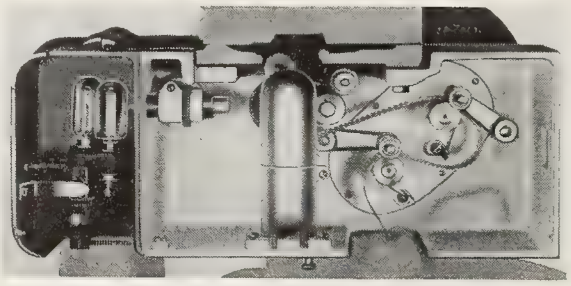
In the July 22nd issue—Modern Projection Accessories.

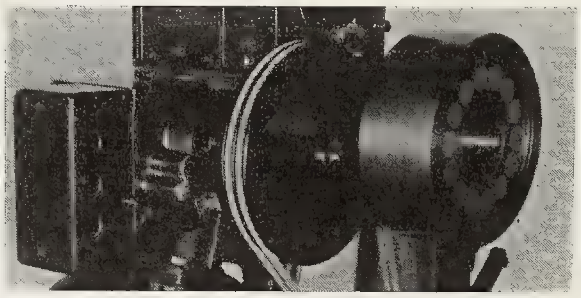
vided by friction coupling through a very thin film of oil which separates the two flywheels. In the Weber device, fourteen aluminum-alloy bar magnets, set around the rim of the inner wheel, provide the coupling. When the inner flywheel, carrying the magnets, begin to revolve, the magnetic drag sets the heavy outer flywheel into motion. The outer wheel is slower in coming up to speed, but once revolving at normal rate, its motion, acting through the magnetic drag, tends to stabilize any irregularities that may appear in the motion of the surrounding wheel.



Operating side of Weber soundhead.

The application of magnetic principles to the stabilization of film motion was made possible, I am told, only by the development, in the past few years, of new magnetic alloys of great efficiency, such as have already been used in permanent magnet theatre speakers, and in the newer microphones.

The soundhead, of which the new stabilizer is a part, is driven by two tubular belts connecting to a motor located just below the stabilizer mechanism. A silent gear tooth chain, equipped with an idler for tension adjustment, drives the projector mechanism from the soundhead. Ball bearings are wholly enclosed and permanently lubricated, requiring no oil.



Drive side showing magnets in flywheel.

Exciter lamps are turret-mounted for replacement in case of burn-out. Focus is sharpened by means of a knurled knob, which is part of the optical assembly and can be locked in adjustment by a set-screw. A second knurled knob and knurled set-screw afford lateral adjustment of the sound track. The photo-electric cell is of standard caesium type, with plug-in base.

A secondary optical unit has been developed which can be used in the head, in association with a double-electrode cell, for push-pull recordings. The film path has been designed for sweeping bends to avoid damage to patches or possible flutter resulting from more abrupt changes in the direction of film motion. A pilot light has been provided for convenience in threading.

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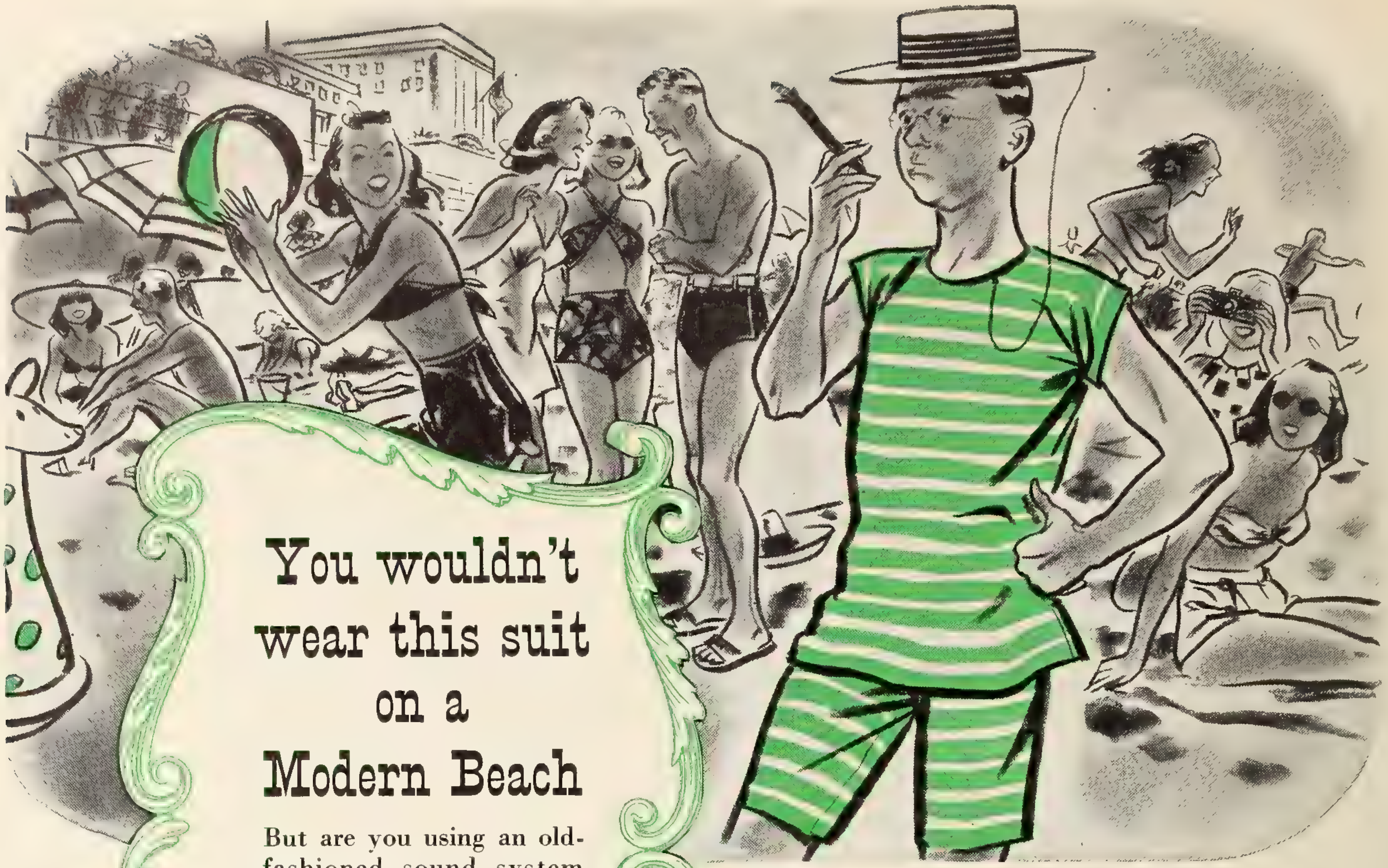

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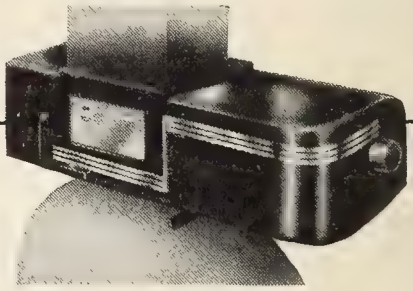

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